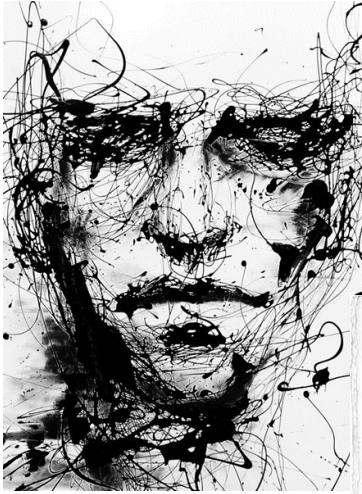


| | |
|--|---|
| Subject | ART |
| Exam Board | OCR |
| Head of Department | Mr Doherty |
| Assessment | |
| Unit 1: | Unit 2: |
| Coursework Portfolio bases on selected projects. Worth 60% of the total marks. | Externally set assignment which is set by the exam board. Worth 40% of the marks. |
| <p>Art Transition Tasks</p> <p>Before starting the A Level course in September, you are required to carry out a couple of projects, which will give you some idea of the standard of work which you will be expected to carry out for coursework and the range of artists and ideas you will be expected to explore.</p> <p>The course at A Level is a follow on from GCSE; the marking percentages are the same and it is moderated by External Assessors from the OCR Exam Board, but you will be expected to possess a range of skills, which you will hone to a much higher standard of expertise. You will also be expected to take a deep interest in the subject and all that entails, such as visiting galleries, studying the work of a range of artists, both historical and contemporary and developing you own ideas imaginatively in relation to their work.</p> <p>The material presented here indicates the themes for the projects and subject matter you are required to investigate. It also aims to give you some idea of the standard of work expected by presenting examples of work produced by students.</p> <p>Thank you. D Doherty (Head of Art & Design).</p> | |
| Curriculum Map (Term 1) | |
| September - October 2020 | November - December 2020 |
| <ul style="list-style-type: none"> The structure of the AS and A Level courses and the different ways it can be approached. The Guidelines from OCR: Consideration of the suggested Themes as a starting point for the development of a personal theme. The process of Assessment and the specific requirements of the four Assessment Objectives. Development of the selected theme: Brainstorming and documenting the process, recording links to various artists and avenues for development. | <ul style="list-style-type: none"> Consideration of exemplary material, so as to gain an understanding of the structural framework that needs to be put in place. Research on a range of artists, both traditional and abstract, in relation to the selected theme, so that students gain an understanding of how the mind of an artist works. Development of practical skills in the use of a range of media, ranging from watercolour, pastel, oil and printing. Experimentation with computer software in the development of selected imagery. |
| Subject Specific Reading List: | Ways of Seeing. – John Berger The Shock of the New – Robert Hughes |
| Useful Websites: | Tate Britain. tate.org.uk Tate Modern. tate.org.uk The National Gallery. nationalgallery.org.uk YouTube. The Shock of the New – Ep 1, The Mechanical Paradise. YouTube. The Shock of the New – Ep 2, The Powers That Be. |

PORTRAITURE



Project 1: To be completed by Friday the 29th of May.

Project 2: To be completed by Friday the 26th of June.

Exploring line using pen or ink.

Taking a line for a walk.



Exploring tone and shadows.

Creating form, using black white and shades of grey.

PROJECTS ON PORTRAITS.

The two projects that you are required to carry out as part of your transition phase are based on the theme of portraiture, but from different perspectives.



Portraits can take many forms, depending on the artist's imagination, the techniques he uses and the medium.

Take a close look at the images above and identify the medium the artist has used in creating them.

In this initial phase of looking at portraiture, I want you to focus on two projects which are tonal, so that the focus is on form, created using line and shade (tone).

The pages that follow present ideas of how different artists use line and tone to create their portraits.

You should then look at the projects which you have been set and carry out the tasks associated with them.

PROJECT ON PORTRAITURE – 1 **Due: 29th May 2020**

Alison Lambert was born in England in 1957. She studied at Leek and Coventry Schools of Art, graduating in 1984 with a BA (Hons) in Fine Art. Since graduating she has established an international reputation as one of the foremost British artists working with the human figure.

Her work is in a number of private collections in the UK, Europe, USA, Canada and Australia. Public collections include the British Museum (Department of Prints and Drawings); Victoria and Albert Museum; Minneapolis Institute of Art, USA.

During the early part of her career she produced paintings and drawings of animal and human forms which evoked a strange world of mystery and ritual. Many of the early works were influenced by classical literature and early Greek statuary. Later works were influenced by medieval religious imagery and iconography. These sources gave her work a profound sense of inwardness and a feeling for subjective states associated with belief and inner emotion. Her imagery had moved away from the earlier cool classical forms towards a greater realism and concern for the sense of the subjective individual.

Over recent years, Lambert has continued to produce work with a greater sense of realism. This development has permitted a deeper exploration of the subjective states of her characters. Recent works continue this intense examination of the isolated human head with the addition of background landscape forms. She has also been working again with the full-length figure in large-scale drawings. The background landscape features provide elements of location and a sense of mystery, harking back to her earlier work. Always present is the intense physicality of the drawings along with the torn and fragmented surfaces, which have continued to be a defining feature and a metaphor for the sense of deep emotion and a critical distancing of the viewer.

In 2007 she established a print workshop at her studio and, working with Pratt Contemporary, she has created a series of heads and more recently landscapes using a monotype technique that allows the direct physicality and spontaneity that is characteristic of her drawings.



Portraits which have been carried out using a technique called monotype





The two images below have been created using a technique called etching.





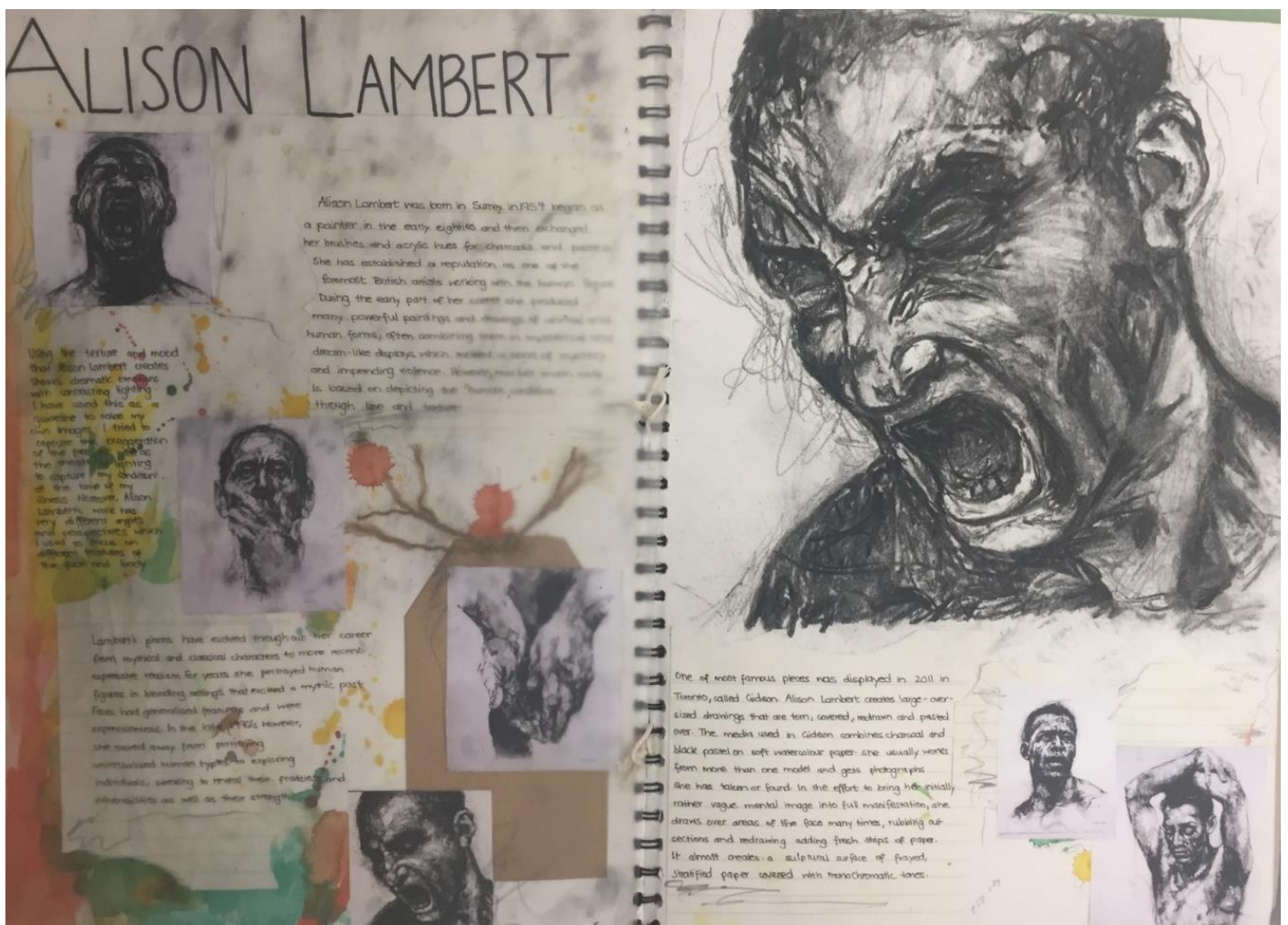
WHAT YOU HAVE TO DO:

1. Write an A4 page on the Art of Alison Lambert and why she became an artist. Please do not just copy material from Wikipedia.
2. Make drawings of the five images here, using a combination of pencil and black felt tip.
3. Find out what a 'monotype' is and write an explanation of how it is created.
4. Find out what an etching is and write a couple of paragraphs about the technique.
5. Take some photographs of yourself looking in a mirror, with different angles and expressions on your face. Convert to B+W.

LAYOUT OF YOUR SKETCHBOOK

As an A Level student, you would be expected to produce a sketchbook with the images clearly laid out to demonstrate your skill in handling different material. You would also have to annotate your images, explaining what they are based on, why you selected them and how you might develop your own work in relation to them.

Here is an example of how you might lay out a couple of pages of your sketchbook when carrying out a study of the artist, Alison Lambert.



Research galleries or workshops you can visit during the summer to help inspire your theme. Make sure you take photos of the galleries and the artwork.

PROJECT ON WAR PORTRAITURE – 2 Due: 26th June 2020

LOUIE PALU

Louie Palu is an award-winning documentary photographer and filmmaker whose work has appeared in publications and exhibitions internationally. He is a John Simon Guggenheim Foundation Fellow and Harry Ransom Center Research Fellow at the University of Texas in Austin. He is the recipient of numerous awards including a Pulitzer Center on Crisis Reporting Grant and a Milton Rogovin Fellowship at the Center Creative Photography.

He is well known for work which examines social political issues such as human rights, conflict and poverty. His work is in numerous collections including the National Gallery of Art (Washington D.C.), National Gallery of Canada, Museum of Fine Arts Houston and Museum of Fine Arts Boston. His work has been featured on the BBC, Al Jazeera, Der Spiegel, NPR, El Pais, The New York Times and La Republica. His photographs and films have been exhibited in numerous museums and festivals such as the Smithsonian National Portrait Gallery, Baltimore Museum of Art and Munich Documentary Film Festival.

He took many photographs of the suffering people experience in war situations. The photo below was taken in Kandahar, in Afghanistan, which shows a badly wounded soldier.

The three other photographs of soldiers, who were fighting in Helmand province in Afghanistan, shows more of the psychological scars that they have experienced through the expressions on their faces.





U.S. MARINE CPL. PHILIP PEPPER AGE 22, GARMSIR DISTRICT, HELMAND PROVINCE, AFGHANISTAN, FORWARD OPERATING BASE DWYER. PHILIP IS FROM TALLAHASSEE, FLORIDA AND HE HAS DONE TWO TOURS OF IRAQ IN ADDITION TO THIS TOUR., 2008



U.S. MARINE GUNNERY SGT. CARLOS "OJ" ORJUELA AGE 31, GARMSIR DISTRICT, HELMAND PROVINCE, AFGHANISTAN, FORWARD OPERATING BASE DWYER. CARLOS IS FROM NEPTUNE, NEW JERSEY AND HE HAS DONE A TOUR OF IRAQ IN ADDITION TO THIS TOUR., 2008



U.S. MARINE LANCE CPL. MARINE JOSHUA WYCKA AGE 21, GARMSIR DISTRICT, HELMAND PROVINCE, AFGHANISTAN, FORWARD OPERATING BASE APACHE NORTH. JOSHUA IS FROM PLANT CITY, FLORIDA AND HAS DONE A TOUR IN IRAQ IN ADDITION TO THIS TOUR., 2008



ⓘ PBS is an American public broadcast service. [Wikipedia](#)

War Photographer Louie Palu on his portrait

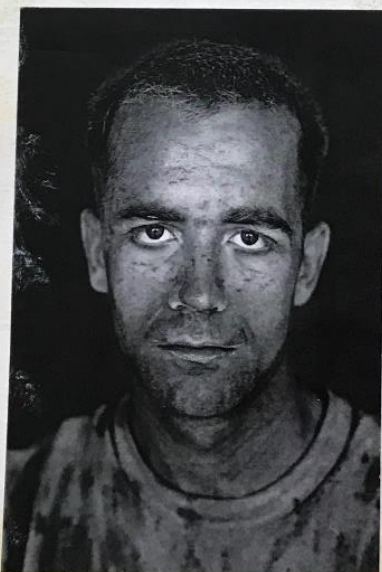
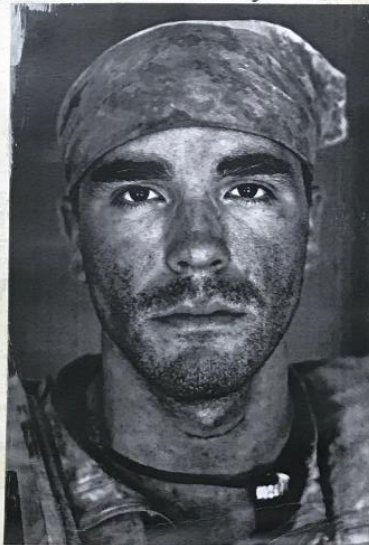
WHAT YOU HAVE TO DO.

1. Go onto **YouTube** and listen to the short documentary of Louie talking about one of his portraits.
<https://www.youtube.com/watch?v=ODMTIdEQe9E>
2. Write an A4 page about Louie Palu, why he became a war photographer, what motivates him and why does he produce the photographs he does.
3. Take some pictures of your friends or members of your family but try to capture their image when they are thinking about something sad or serious.
4. Print six of the images of your family or friends to go with your project. If you do not have a printer at home, make sure you save them so that they can be printed when we get back to school.
5. Carry out drawings of the three images of the soldiers who were in Helmand Province. One to be a line drawing in pencil (no shading), one to be a pencil drawing with shading and one done with a black fine line felt tip pen.

HOW A STUDENT STUDYING THIS THEME OF PORTRAITURE IN WAR, MIGHT LAY OUT SOME OF THE PAGES OF THEIR SKETCHBOOK.

LOUIE PALU:

Canadian documentary photographer Louie Palu known for capturing compelling social political issue along with human right movements and the condition of modern warfare: The photos selected are from his series called: 'Garrison Marines'. Despite the context being incorrect and them being American, it was necessary to find better quality portraits with eye contact so that I could enhance the thousand yard stare. In Palu's photographs he successfully exaggerates the tone across the face, in order amplify the dirty and firing conditions of war. The contrast of highlights and shadows draws attention to the brightness of the eye and the stare of fatigue and distraught emotion.

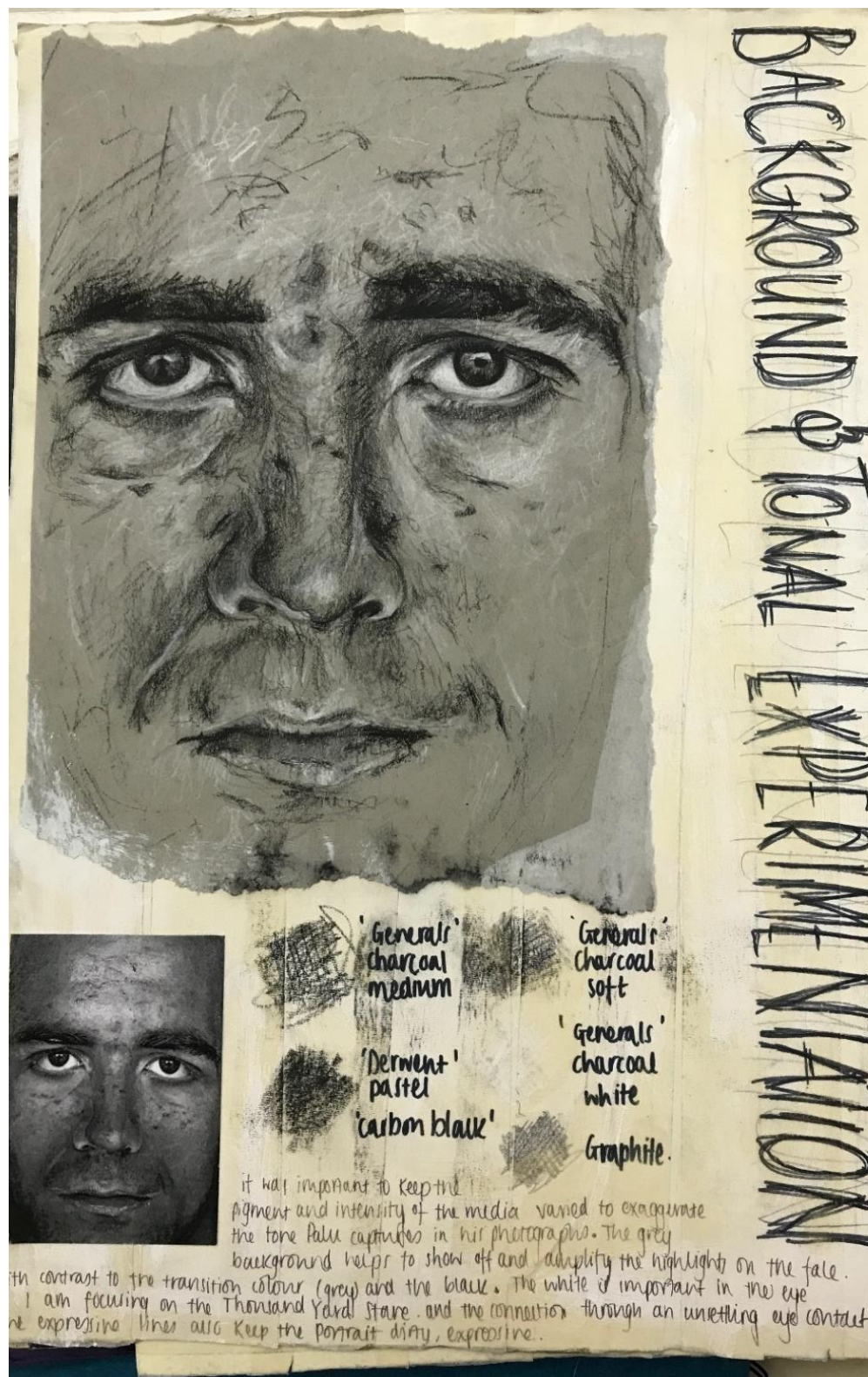




Study of one of the four photographs of soldiers, done using black and white pastels. To do:

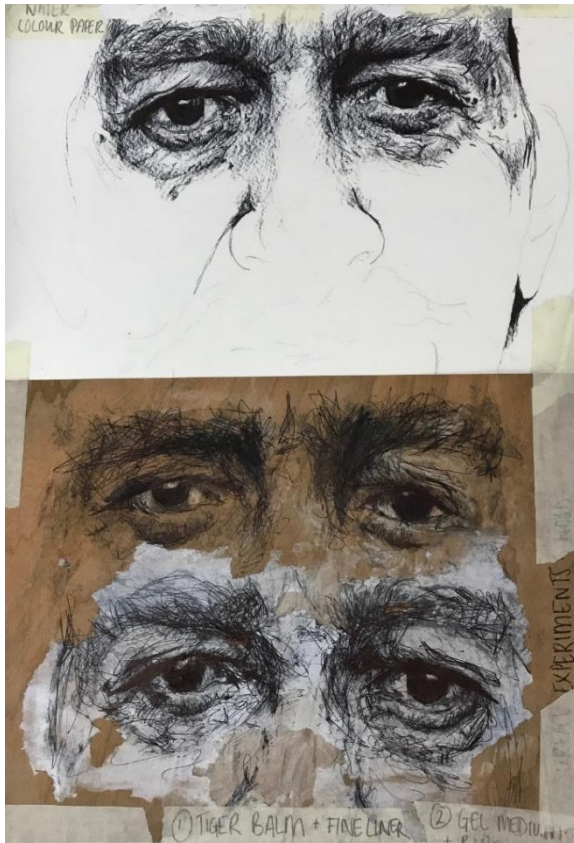
1. Copy the study above using pastels.
2. Take one of the photographs you took of one of your friends and convert it to a black and white photo, on your phone or on computer.
3. Make a study of it using the technique above, using just black and white pastels.

Tonal (Shading) experimentation could be explored in your sketchbook, using a range of different materials to show how form is defined by light and shadow.



Here are a few examples of how a sketchbook page might look.

Produce your own page of experimentation, similar to the examples here, using different media, such as pencil, charcoal, biro, pastels and felt tip.



Research galleries or workshops you can visit during the summer to help inspire your theme.

This Project should be completed by Friday the 26th of June.
Please take photos of the work you create for both projects and then email them to me.

Please email your images to: doherty.d2@sta.islington.sch.uk
Thank you for your efforts.

D Doherty