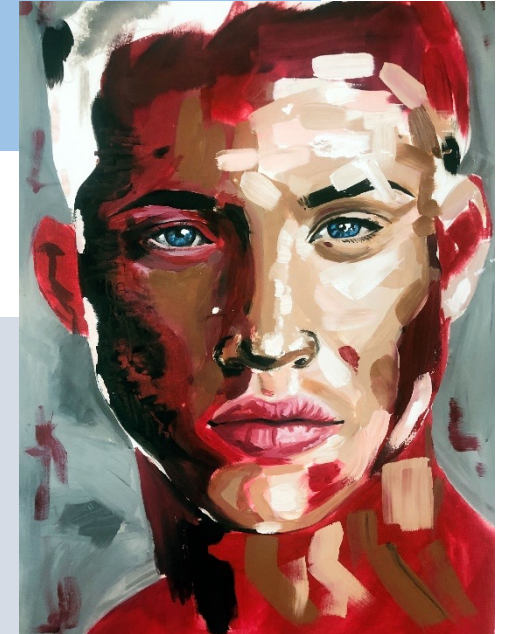


# A Level Fine Art, Photography and Graphics



2023 Results

Fine Art 100% A\* - C

Photography 100% A\* - B

Graphics 100% A\* - B

Students from these courses went on to study Fine Art, Illustration, Architecture, Graphic Design, Photography as well as other academic courses



# Why the creative subjects?

The creative economy accounts for 1 in 10 jobs across the UK and employ 700,000 more people than the financial services. In 2018, over 3.2 million (3,202,000) people worked in the creative economy. Creative jobs are future-proof jobs: 87% of creative jobs are at low or no risk of automation

The creative industries are the fastest growing part of the UK economy. They are defined by the UK government as “those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property”.

There are 12 sub sectors within the creative industries:

Taking an A Level in Fine Art, Graphic Communication or Photography is the first step towards working in one of these sectors.



Advertising and marketing



Architecture



Crafts



Design (product, graphic, fashion)



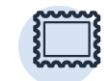
Film, TV, video, radio and photography



IT, software and computer services ('creative tech')



Publishing



Museums, galleries and libraries



Music, performing and visual arts



Animation and VFX (visual effects)



Video games



Heritage



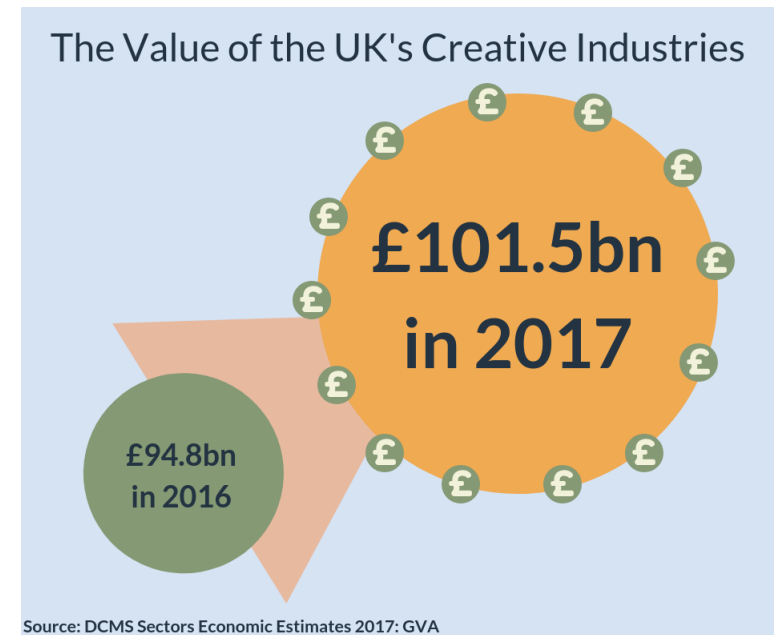
# Why the creative subjects?

In 2017, the sector contributed £101.5bn gross value added (GVA).

Since 2010, the GVA of the creative industries has increased by a massive 53.1%. The sector now generates 5.5% of the UK economy.

The number of people from BAME backgrounds in the creative industries increased by 14.9% between 2015 and 2016, an improvement two and a half times greater than that of the UK workforce. BAME employees now make up 12.6% of the creative industries workforce.

There are more than 289,000 businesses in the creative industries, Creative industries businesses account for 11.9% of all businesses in the UK.



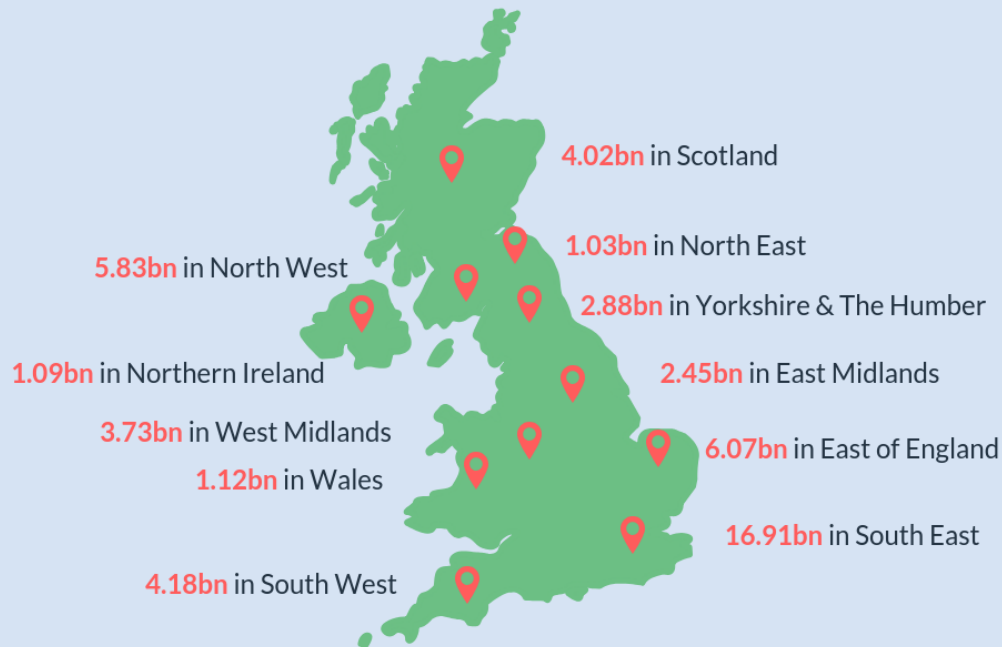


# Why the creative subjects?

Creative industries are economic powerhouses in every region of the UK.

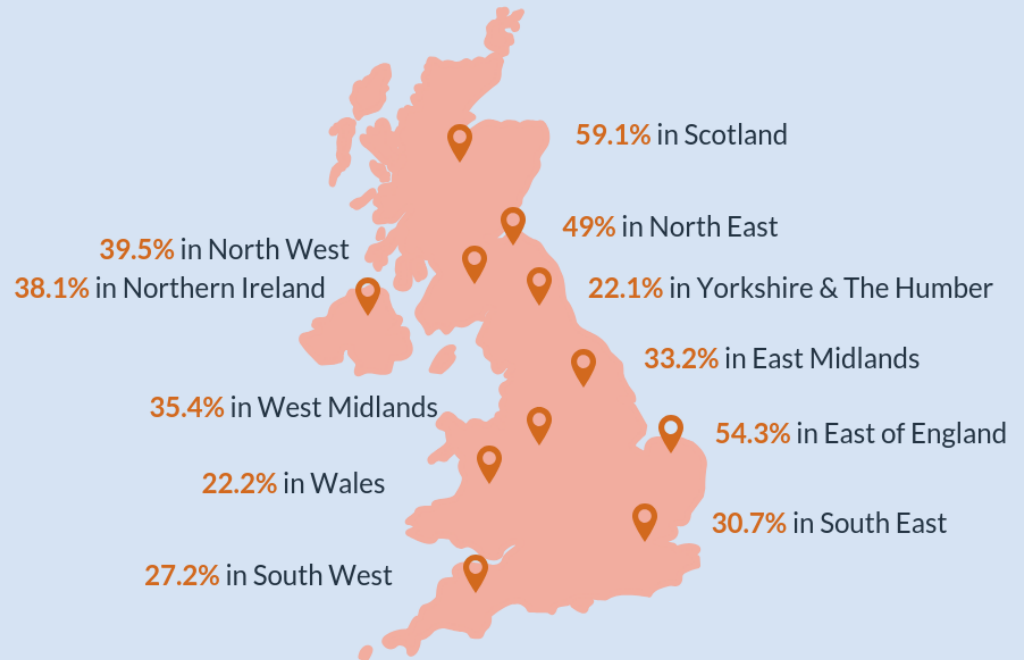
Between 2010 to 2017, creative industries have grown in every region of the UK.

### Creative Industries Regional GVA in 2017



Source: DCMS Sectors Economic Estimates - Regional Gross Value Added (Creative Industries)

### Creative Industries Regional GVA growth from 2010-2017



Source: DCMS Sectors Economic Estimates - Regional Gross Value Added (Creative Industries)



# Aims for the courses

- To produce a significant body of work that is personal and connected to the work of artists that explores a theme of your choosing .
- For Fine Art you must have taken GCSE Fine Art and gained a minimum of a Grade 6
- For Photography you do not need to have any prior experience but you must be enthusiastic about taking photographs and interested in learning about the work of art photographers
- For Graphics you do not need to have any prior experience but you must be enthusiastic about learning Photoshop and making images



# How are the courses assessed?

- For Fine Art from the beginning of the course in Year 12 until the end of January in Year 13 you will develop a significant body of work which explores a theme of your choice. For Graphics the theme starts as Architecture then you will choose a theme from a list of given titles, for Photography the theme is Cities. You will produce at least 1 A2 Flipfile and 3 large pieces. You also have to write a very short essay on your theme. This is worth 60% of your grade. This is to develop a portfolio of work for interviews at University or for apprenticeships.
- In February of Year 13 you will be given a series of titles to explore. You will produce 3 or 4 mount boards of work and produce a final piece in a 15 hour exam. This is worth 40% of your grade.



# Examples of work

You choose your theme and you work in Flipfiles. These are pages of work

strv house Agatha Christie

OTHER ONE

Las Menas  
Gumma  
Cubism

Annotations:  
- Agatha Christie  
- Repeated versions like Las Menas  
- Cubism for depth  
- Francis Bacon figures  
- Bacon, interior  
- Picasso style

Michelangelo

I decided to look at Michelangelo because his work on sculpture inspired me to create some drawings in the same style. I found that his sculptors capture the beauty of women very well. His sculptors are like like Alberti's theory, in the sense that they both portray women as having soft and gentle features and the stance in which they are is very similar. I chose to respond in pencil however I could not decide if charcoal pencil or graphite pencil was best, so responded in both. I had never used charcoal pencil before so I had to experiment using it before I began to draw. I found the charcoal pencil harder to use than graphite because it is considerably harder to blend it than it is with graphite. I used cotton buds to help blend it along with two different charcoal resources. I used a pencil and a stick which produced a darker colour therefore I used this to create more tone and a higher contrast between the light and dark. For the graphite drawing I used both a graphite stick as a pencil and a blending stump. I used the graphite stick to add tone like I did with the charcoal.

Courtauld Institute

Portraiture workshop

Annotations:  
- Van Gogh  
- Van Gogh  
- Van Gogh

# In photography we start by photographing our City



The new photographic work in exhibition which theme was landscape photography in America and Europe. William Sauter organized the exhibition. He selected 6 photographers Robert Adams, Lewis Baltus, Jan De Waele, Frank Gehry, Nicholas Nixon, John Sorkin, Stephen Shore, and Henry Wessel. He also invited a German couple Bernd and Hilla Becher. They had been photographing obsolete structures.

Some photographers took many of the same structures from different angles each time or just different types of structures which were similar. William selected these photos in a grid. This allowed the influence and similarity of each photo to be seen clearly when contacting the others.

The idea was to display landscapes which did not show an ideal view of nature but to show how the environment was altered by man. Structures like office buildings, hospitals, houses, gas stations and more. Sometimes the structures were tall and dense. The pictures themselves did not have any artistic features as the focus was the aesthetic itself. The grids were used to show information and not beauty or meaning.

When looking at the new photographic photos you see how the man-made buildings changed the nature around them. You can imagine what was once there and that it's been manipulated for our benefit. Every structure has a purpose and that is often shown in photographs in the photos. The new photographic photos were a way of documenting the way areas looked at a point in time. If you go back to the places where the photos were taken most of them look very different.

This work was new and refreshing at the time as people did not consider landscape photography to be contemporary or to have any meaning. The work influenced how other landscape photographers did their work. Many used the same ideas and techniques as the new photographs in their own work.

**Nicholas Nixon**  
 Nicholas Nixon was born in 1947 in Oyster, Michigan. He earned a B.A. from the University of Michigan in 1968 and an M.F.A. from the University of New Mexico in 1970. He has worked as a graphic designer at the Minneapolis College of Art and Design since 1975. Nixon has done many projects and courses of work including photography. He is particularly in the work for the New Tapespace he took pictures of city buildings, houses, roads, office buildings and industrial buildings. He creates a form atmosphere within his images as there is always something going on whether it is a person walking, construction work or buildings in people walking. The background inside the feeling that the idea he is in any given area is large. All his images are in black and white which makes a connection between the dark and white makes the atmosphere even more clear and that the activities going on inside the buildings are being. Using these as an element used in the series of images and how photographs of structures and all of these things called at the photographs are dark and white ones.

**The Best Photobooks**

The American  
 The American was recognized as the one of the most important photographic books of the 20th Century. The book was created together by David Laundy and Robert Frank during a working period in 1958 when the artist lived in New York. During these years Frank, as mentioned by the artist, Frank took a series of 20,000 photos, only 80 of them were selected for publication in The American.

While previous photographic books focus on a single subject and are usually different and they focus on a single subject, most of them are about the city and the city's life. The American was created as an album of images of the street and the city's life. It was a book that was not only a collection of images of the street and the city's life, but it was also a collection of images of the street and the city's life. It was a book that was not only a collection of images of the street and the city's life, but it was also a collection of images of the street and the city's life.

There's a real sense of connection of other photographs with the city and the street in correspondence to being clear and technically perfect. The book is one of the most important photographic books of the 20th Century. The book was created together by David Laundy and Robert Frank during a working period in 1958 when the artist lived in New York. During these years Frank, as mentioned by the artist, Frank took a series of 20,000 photos, only 80 of them were selected for publication in The American.

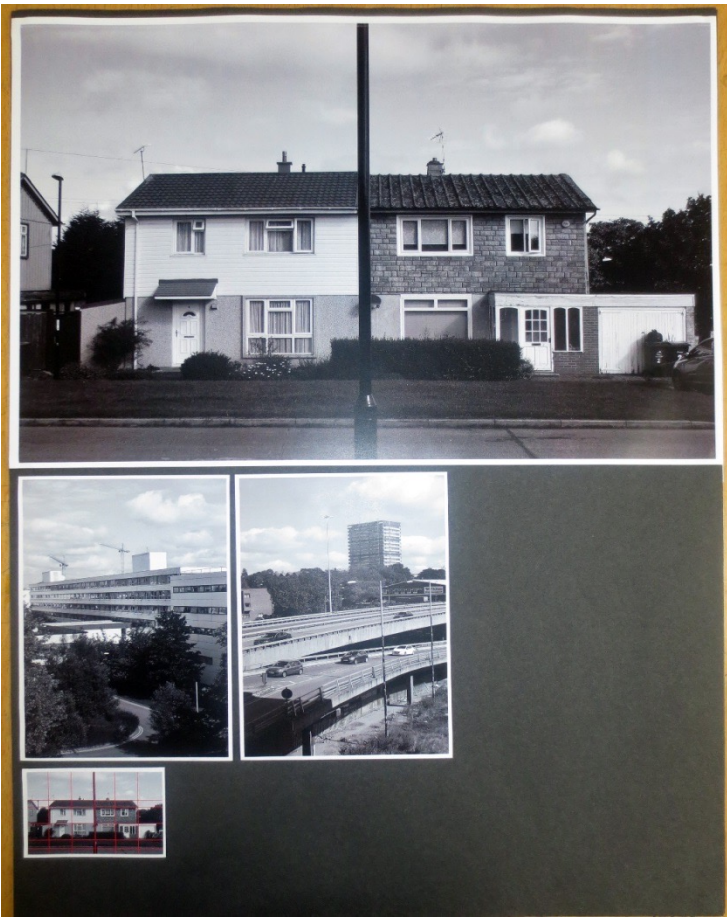
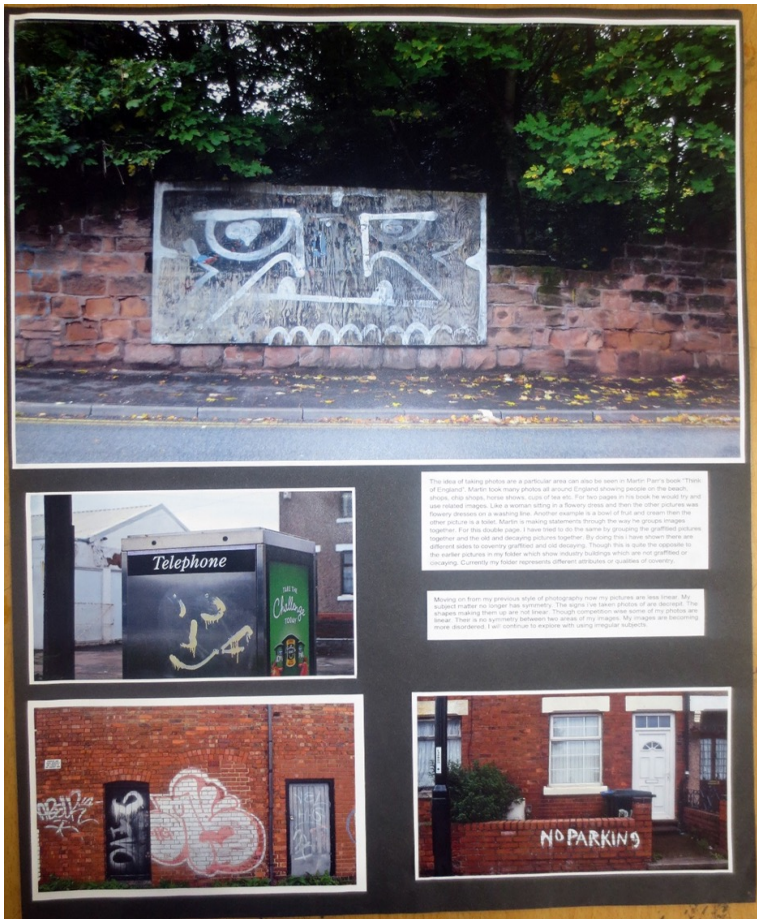
At the beginning the idea of what I want to work was different from what I had in mind when I started the book. I had a lot of ideas and I was trying to find a way to express them. I was trying to find a way to express them. I was trying to find a way to express them. I was trying to find a way to express them.

*"Black and white are the colors of photography. To me they symbolize the alternatives of hope and despair to which mankind is forever subjected."*

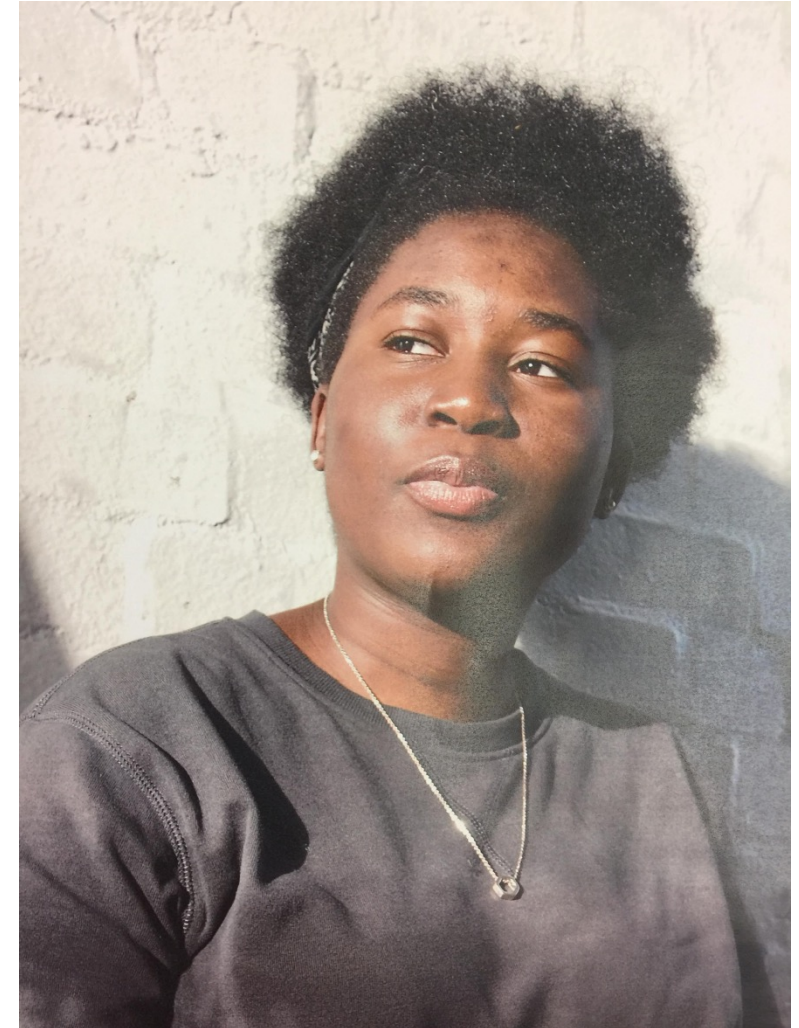
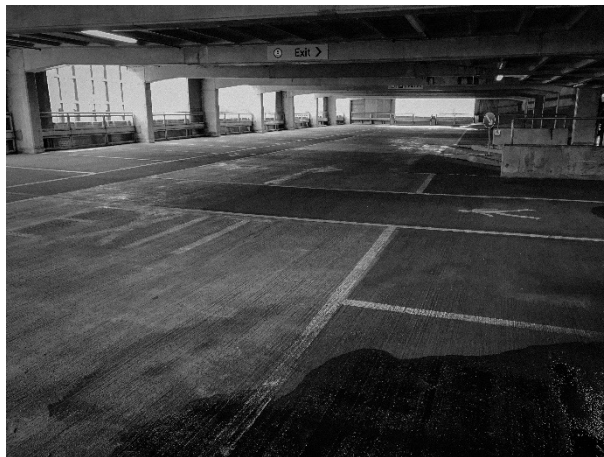
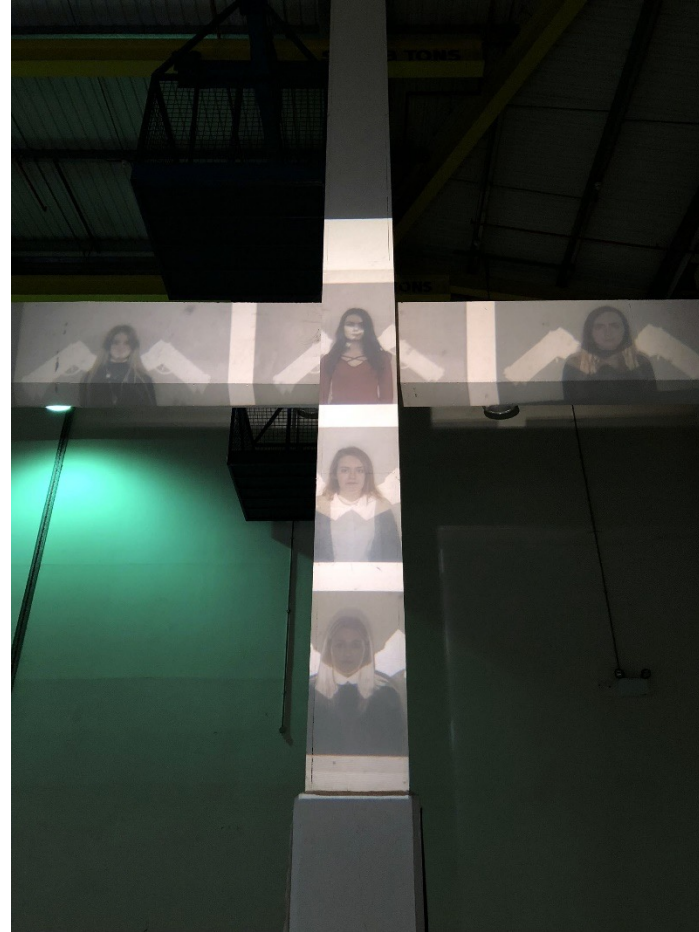
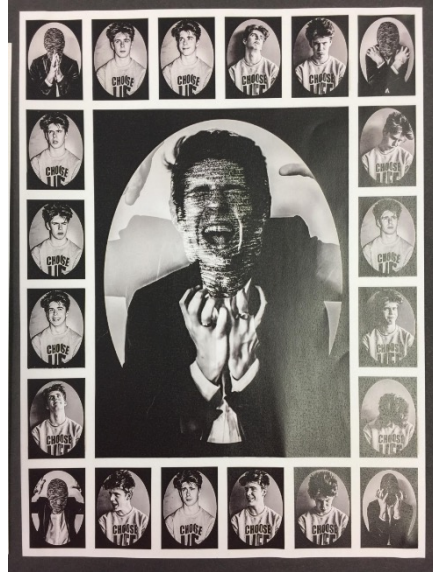
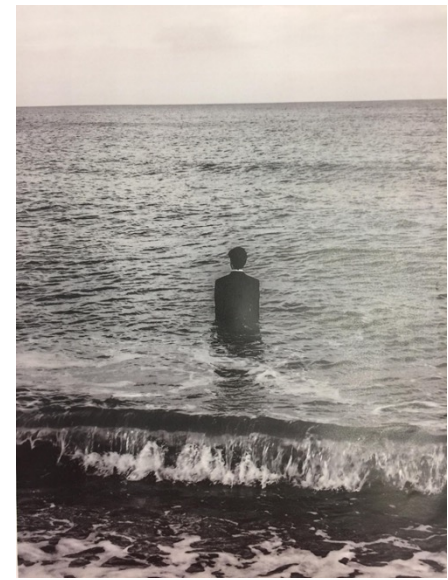
*"The eye should learn to listen before it looks."*

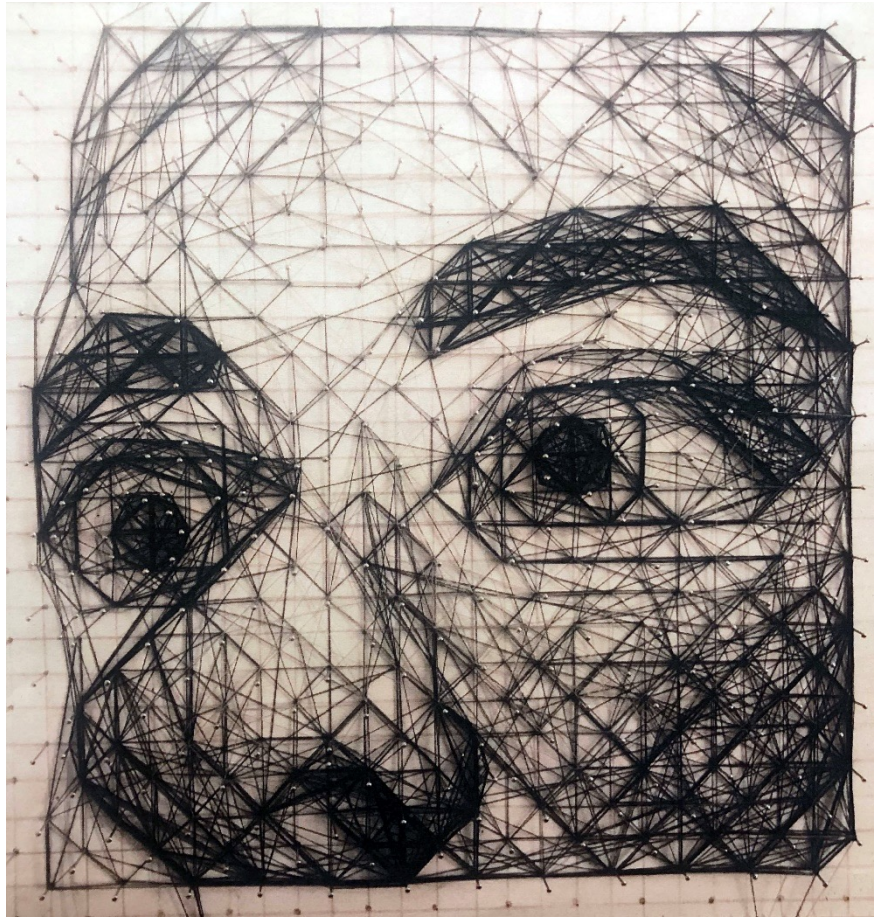


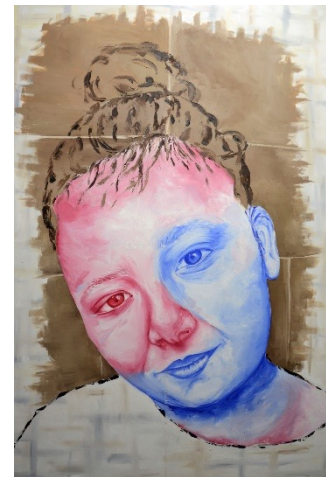
# You will need to go out and about

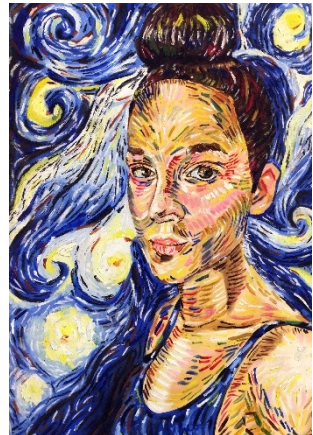
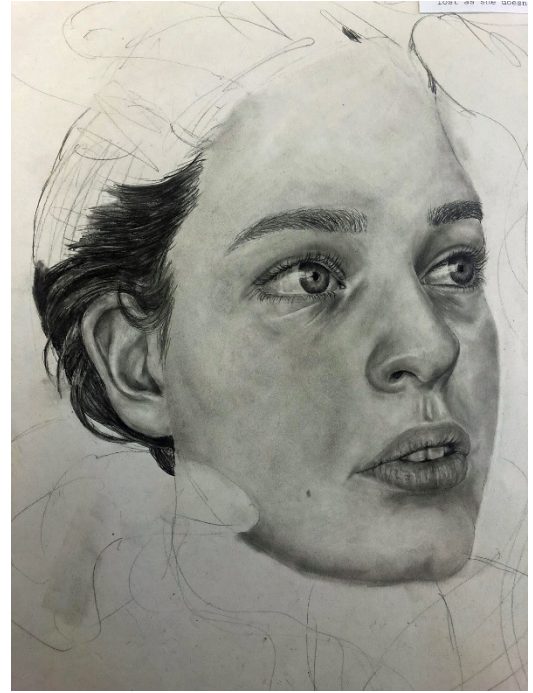


# Individual Themes

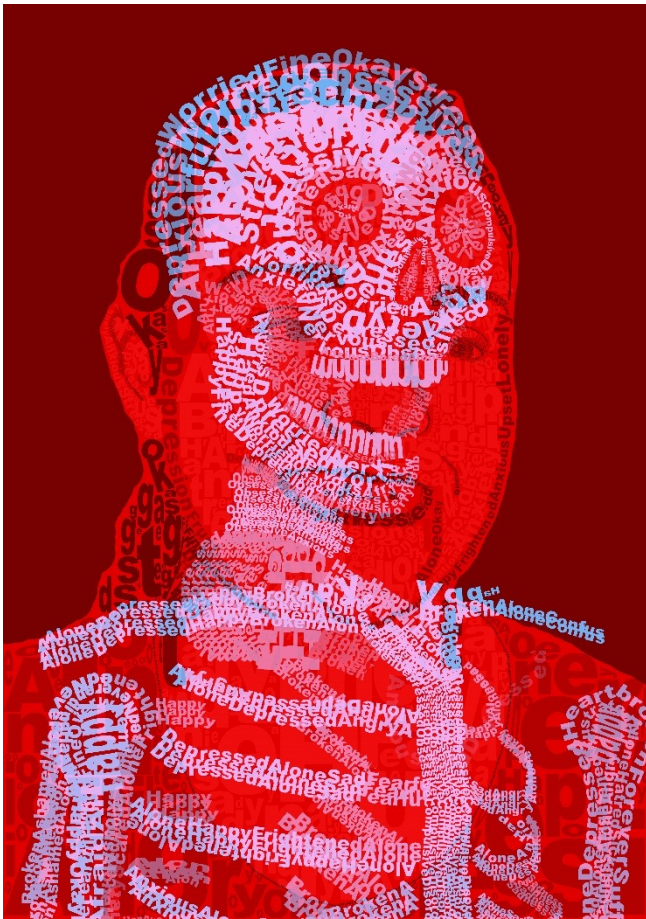






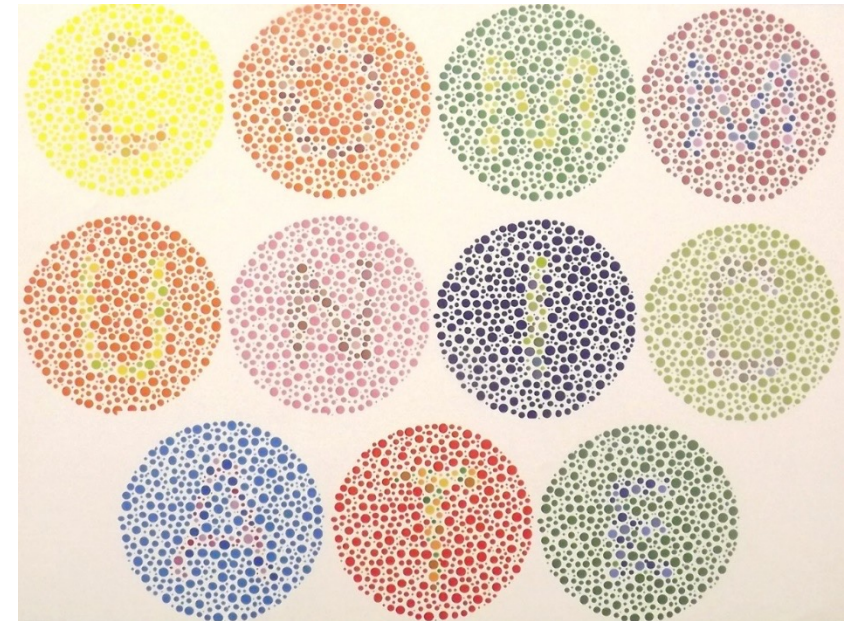


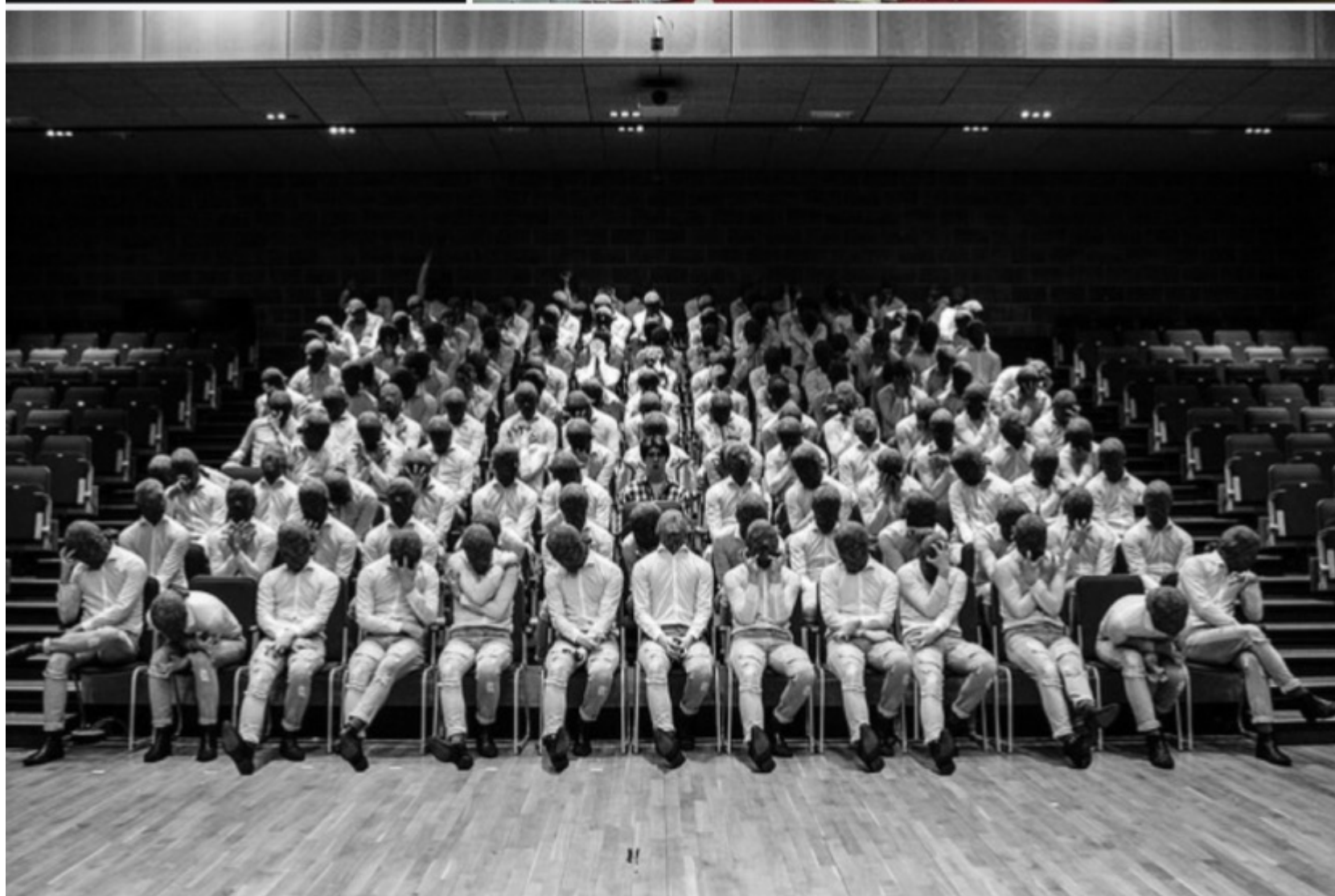
# Graphics



## HISTORY OF THE CIRCUS

1768 9th JANUARY 1768 PHILIP ASTLEY'S FIRST EVER CIRCUS 	1793 3rd APRIL 1893 RICKETTS CIRCUS 
1807 14th NOVEMBER CIRCUS OF PEPIN AND BRESCHARD 	1884 27th OCTOBER 1884 RINGLING WORLD CIRCUS 
1919 12th JUNE 1919 BARNUM & BAILEY 	1971 30th APRIL 1971 MOSCOW STATE CIRCUS 
1974 31st SEPTEMBER 1974 CHINESE STATE CIRCUS 	1984 28th MAY 1984 CIRQUE DU SOLEIL 





- This photography by Anthony Harries was exhibited at the Royal Academy of Art in 2018.



# So finally.....why study these courses?

- You are a very creative person and want a career in the creative industries?

We support applications to all architecture and design courses including automotive, theatre, interior, fashion and textiles. All courses related to journalism, media, advertising and marketing. All courses related to the making of art – illustration, fine art, photography, fashion, jewellery and textiles.

OR you just enjoy the subject and want to be a success.

Students that study the arts are applying for everything from Fine Art itself to Engineering at Cambridge. It is for everyone.





# What spec do we do?

- We study the Eduqas A Level specification
- This is how we meet the aims of the specification.

Requirement	How we meet this aim
This component consists of a major, in-depth, practical, critical and theoretical investigative project/theme-based portfolio and outcome/s with integrated extended written critical and contextual analysis (1000 words minimum). Assignments, briefs or themes undertaken are to be determined by the learner and teacher.	Each course is devised to offer students starting points for making work, with the flexibility to suspend all activities once flow is being achieved. The aim of each course is to set students on a path of discovery that revisits that followed at GCSE (if GCSE has been taken)
This component should enable learners to effectively develop an introductory foundation of core skills and encourage in-depth, specialist-related learning, knowledge, contextualisation skills and critical thinking. The time available for this component provides increased opportunities to focus on the acquisition of valuable skills (which include experimentation, risk-taking, drawing and the ability to analyse and synthesise information and ideas) as well as develop and refine techniques.	Students will revisit those skills used in GCSE Fine Art or Photography and review and refine them. For new students or students of Graphic Communication, a period of foundation workshops will be followed. Students will be taught using a tutorial system and contextualisation will be personable to the student. At points students will be asked to make mid-term conclusions about their work and work on a larger scale than the flip files allow.

You can download the spec at

[https://www.eduqas.co.uk/qualifications/art-and-design-as-a-level/#tab\\_overview](https://www.eduqas.co.uk/qualifications/art-and-design-as-a-level/#tab_overview)

Students must: AO1 Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	Students start by interpreting a theme, Fine Art starts with either Portraiture, the Figure of the landscape – Urban or rural, Photography and Graphics start with Home and research artists related to those theme. Students respond verbally, visually and in written form to their related artists and these are used as a stimulus to generate images and ideas.
Students must: AO2 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develop	Students explore materials, media and processes and practices those skills, reviewing and refining as their investigations progress.
Students must: AO3 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	Students practice the techniques of a range of materials, media, techniques and processes appropriate to the endorsement. These are then applied and revisited throughout the Key Stage and reflected on in annotations.
Students must: AO4 Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	At three points they will realise their intentions for their understanding and response to the theme at that part of the course. The final large response will be an extended piece which will visualise their personal response to their chosen theme.
Students must work within one of the following titles: Fine Art, Graphic Communication, Photography.	Students will opt for either Fine art, Graphic Communication or Photography in the Year 11 options process and are placed in groups accordingly. All work produced will be from those allowed in the accepted disciplines related to that endorsement.
Overview of assessment - Incorporates three major elements: supporting studies, practical work, and a personal study.	Students will produce one extended flipfile, 4 large extended pieces and one essay over the period of Component 1.
Supporting studies and practical work will comprise a portfolio of development work and outcomes based on themes and ideas developed from personal starting points.	Students will produce one extended flipfile, 4 large extended pieces and one essay over the period of Component 1. Fine Art starts with either Portraiture, the Figure of the landscape – Urban or rural, Photography and Graphics start with Home
Extended written, critical, contextual and analytical material can take a variety of forms, such as a personal study, an illustrated essay, a digital presentation or blog, illustrated study sheets, a written report, a journal, an article or review and should reflect upon the learner's work and that of other practitioners. In order to meet the 1000 word minimum requirement for extended writing that applies to all submissions, learners must present written evidence in sections of not less than 200 words.	The personal study is introduced in the Summer Term of Year 12 and completed by January of Year 13. Students complete it through answering a series of questions about the research they are undertaking.
Work must cover all four Assessment Objectives and be marked using the assessment grid	Students are familiar with the assessment grid from the beginning of the course and are marked using the assessment grid throughout the course.

# Year 11 into 12 Summer Project

## An introduction to A Level Fine Art.



The way we see things is not always the same, even if two people are standing in the same place in similar positions and viewing the same scene. As individuals we notice, memorise, observe and or record different things in different sequences and at different times. The way we see things changes over time because of changing moods, and feelings. Our thoughts and things we see are directly affected by our knowledge, attitude, experience, quality of light, time of the year, the time of day, the environment and the habitats we are used to. The way we see things can be dramatically affected by our personal social, moral and religious backgrounds. People's views are directly influenced by their perceptions, or perspective. Subconsciously people sometimes choose to see, only what they want to see.

### Tasks:

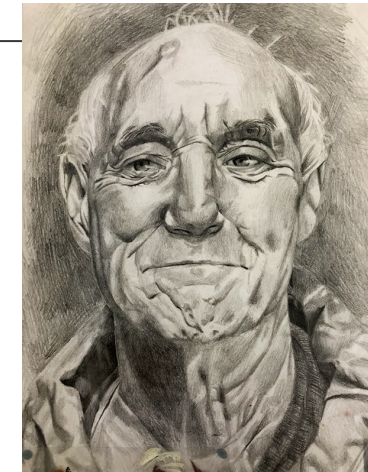
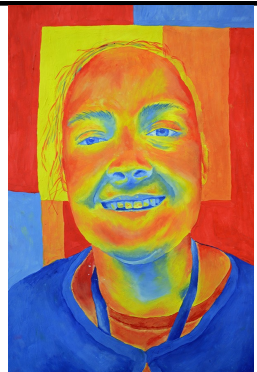
- Choose your theme. You will be working on this for over a year so choose carefully. The best theme's are always personal and linked to a passion or linked to your future ambitions.
- Take a series of 30+ photographs minimum, linked to your chosen theme of study under the title of Viewpoints.
- Produce a series of observational studies related to your theme. These can be in any material, any size on any material. These will be the first 2 pages of your A2 flip file so make them impressive.

### Possible starting points to think about your theme.

- **Personal opinions, your attitude towards something**
- **Perspective**
- **Observation – analytical painting or drawing (representational art)**
- **Abstraction vs Realism**
- **Pure abstraction (non-representational art).**
- **Realism (hyper realism).**

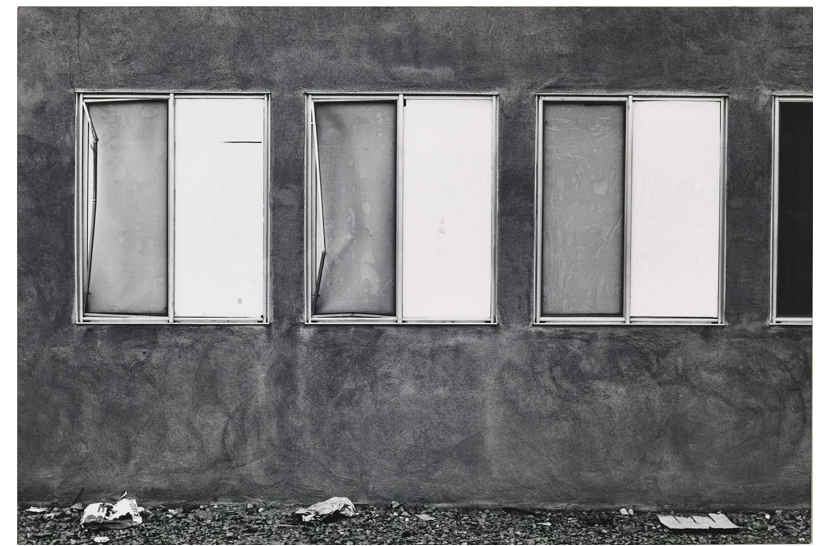
### Ideas

- *The following artists have created a great sense of figurative real space and depth in their art works, by using many subtle and aggressive uses of reduction and enlargement. Look at their work and see for yourself. (Henry Moore, Jenny Saville, Lucien Freud, Peter Howson, Francis Bacon and Pablo Picasso).*
- *Artists like Richard Diebenkorn, Peter Lanyon, David Hockney and Wayne Thiebaud use dramatic view points and all distort traditional means of making pictures. They reconfigure perspective in their art works by using aerial views and or shots from a variety of vantage points. Many of their works are broken and fragmented taking on a Cubist way of seeing –Each artist uses techniques that have been inspired and adapted from the old Cubist masters Paul Cezanne and Pablo Picasso, and George Braque.*



# Year 11 into 12 Summer Project

## An introduction to A Level Photography.



### Aims:

To Understand 'A Basic History of Photography'

To understand who were the New Topographics and what their photography was about.

To have knowledge of influential photographers we will use in our work.

### Tasks:

Download the pdf of the book "The Photograph" by Graham Clarke.

[https://monoskop.org/images/c/c6/Clarke\\_Graham\\_The\\_Photograph\\_1997.pdf](https://monoskop.org/images/c/c6/Clarke_Graham_The_Photograph_1997.pdf)

Read "What is a Photograph" Pages 11 – 25

Find out who were the 'New Topographics?' and write a side of A4 stating your understanding of who were the New Topographics and what was their photography about?

Choose 3 photographers who were in the NEW TOPOGRAPHICS. Write an annotation (half a page of A4) on each describing what their work is about.

Find quotes by those artists to back up your work.

Take photographs based on these peoples work.

### Books for further reading:

The Photograph by Graham Clarke

New Topographics by Britt Salvesen and Alison Nordström

100 Ideas that changed Photography by Mary Warner Marien

# Year 11 into 12 Summer Project

## An introduction to A Level Graphics.



### Aims:

To show a deeper understanding of the history of graphic design.

To be able to explain clearly what is graphic design?

To understand what is Brutalist architecture?

### Tasks:

Watch these videos

<https://www.youtube.com/watch?v=zJ5DxD7iVXM>

<https://www.youtube.com/watch?v=rUeiZ6c6EBw>

<https://www.youtube.com/watch?v=0BnuvEoyaZ0>

Make note on the videos.

Write a side of A4 on What is Graphic Design?

Now research what is Brutalist Architecture? Our first pieces of work will be based on this style of architecture. These websites will help.

<https://www.designingbuildings.co.uk/wiki/Brutalism>

[https://en.wikipedia.org/wiki/Brutalist\\_architecture](https://en.wikipedia.org/wiki/Brutalist_architecture)

Take photographs of buildings in Coventry that are BRUTALIST. These will go into your flip files at the beginning of the course.

