

Welcome to Visual Arts

Within the Visual Arts Faculty we aim to deliver a **vibrant** and **dynamic** Visual Arts curriculum, one that will give the students the **freedom** to learn GCSE Art and Design in ways that **inspire** and brings out the best in every student, whilst equipping them with the skills to continue the subject with confidence at A-level and beyond.

individual expression within a format of developing visual ideas through technical exploration. The practical features of the programme are underpinned by **critical** understanding of art works covering a range of historical, contemporary and cultural contexts. Students are encouraged to work from direct observation, **personal** experience and imagination to **explore** the visual elements of art and design. We invite students to engage and experiment with a variety of mediums such as drawing, painting, printmaking, sculpture, textiles and digital media to create art in two and three dimensions. Students are encouraged to crosspollinate ideas, processes and techniques across all the disciplines of **Fine Art, Graphic Communications, Photography, Textile Design, and Three-dimensional Design**. Here at The Norwood School we believe cross-pollination is a fertile ground for creativity; artists and designers that embrace experimenting innovatively between disciplines deliver more extreme and dramatic outcomes and therefore we encourage students to actively participate in this approach in class and independently outside of school.

Visual Arts

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Specialism Staff

Here at The Norwood School within the Visual Arts faculty we deliver a wide range of disciplines including; **Fine Art, Graphic Communications, Photography, Textile Design and Three-dimensional Design**. The variety and flexibility means we can tailor what we deliver within the faculty to each students' interests and aspirations.

Ms Robjant

Head of Faculty

Teacher of Textile Design

robjant.h@thenorwoodschoo.org

Mr Worthington

KS4 Coordinator

Teacher of Graphic Communications

worthington.d1@thenorwoodschoo.org

[g](#)

Ms Mansell

KS3 Coordinator

Teacher of Fine Art/Photography

mansell.h@thenorwoodschoo.org

[g](#)

Ms Nicholas

Teacher of Textile Design

nicholas.j@thenorwoodschool.org

g

Mr Oxford

Teacher of Photography/Art
oxford.j@thenorwoodschool.org

Ms Kenrick

Teacher of Photography
kenrick.l@thenorwoodschool.org

Ms Underwood

Teacher of Three-dimensional
Design

underwood.k@thenorwoodschool.org

Ms Cowley

Teacher of Graphic
Communications

cowley.a@thenorwoodschool.org

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Expectations of students

however, completing written artist analysis, documenting, recording ideas and annotation tasks can all be accessed at home. The expectation would be that every Visual Arts student set-aside at least one hour per week to complete the above tasks and help maintain workload.

The expectation for all students taking a Visual Arts subject would be for them to attend lessons fully equipped and participate in their lessons and complete all work set to the best of their ability.

Sketchbooks: Students must always bring their coursework sketchbook to every lesson, without the sketchbook it can be difficult to make progress and for the teacher to offer personalised support. Students must look after their sketchbook, and take pride in the work they complete.

Extended study: Students' are expected to attend Visual Arts extended study sessions throughout the academic year. We are very fortunate at Norwood to have a talented team within the Visual Arts Faculty who are willing to deliver a comprehensive extended study programme. During the extended study programme, your child will have the opportunity to use the school's facilities and have the time with specialist teaching staff to further develop and enhance their portfolio of work.

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

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Key dates

Independent study: Students are expected to work independently on their coursework at home. We appreciate not all students have the materials and resources and can therefore find it difficult

Throughout the academic year Visual Arts have several very important key dates that must be met in order to successfully complete the course, whether it be examinations or deadlines for

student assessments. *Please be aware that dates listed might move slightly to accommodate whole school timetabling and requirements for other subjects.*

Y11 key dates

Component 1: Visual Arts Mock Exams Commence: November 14th
Component 1: Portfolio Deadline: December 14th
Component 2: Externally Set Assignment Commences: January 2nd
Component 2: 10 hour supervised exam Commences: March w/c 27th Match

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How the course is assessed

The structure of lessons will combine teacher-led activities and independent tasks personalised to each student's needs. Students will be required to complete work for both GCSE components and sit a 10 hour period of sustained focus in examination conditions in order to achieve the qualification.

Students' work must comprise supporting/preparatory studies and address all four of the assessment objectives.

The assessment objectives detail those qualities which can be demonstrated by students in their work and measured for the purposes of assessment. They are equally weighted. They are not presented in any order of importance, neither is there any implied sequencing of activities.

Component 1: Portfolio

A portfolio that in total shows explicit coverage of the four assessment objectives. It must include a sustained project evidencing the journey from initial engagement to the

Y10 key dates

Component 1: Visual Arts Mock Exams Commence: w/c June 26th
Component 1: Portfolio - Workshops Deadline: December 14th
Component 1: Portfolio - Personal Project Commence: w/c 17th April
Component 1: Portfolio - Personal Project Deadline: December 2023

Useful links:

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

realisation of intentions and a selection of further work undertaken during the student's course of study.

- No time limit
- 96 marks
- 60% of GCSE

Component 2: Externally set assignment

Students respond to their chosen starting point from an externally set assignment paper relating to their subject title, evidencing coverage of all four assessment objectives.

Preparatory period followed by 10 hours of supervised time and in examination conditions.

96 marks

40% of GCSE

Useful links:

<https://www.aqa.org.uk/subjects/art-and-design/gcse/art-and-design-8201-8206/specification-at-a-glance>

Assessment objectives

AO1: Develop ideas through investigations, demonstrating critical

understanding of sources.

AO2: Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

AO3: Record ideas, observations and insights relevant to intentions as work progresses.

AO4: Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

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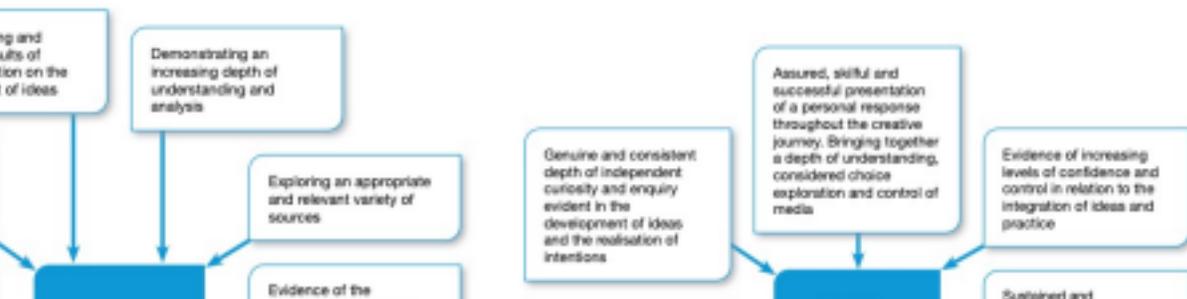
How the course is assessed

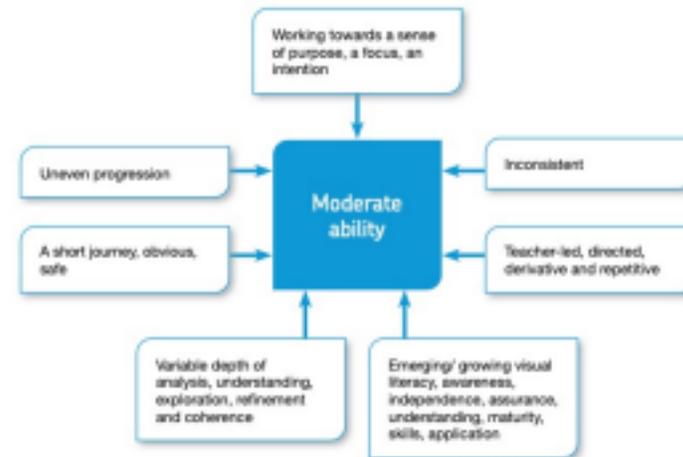
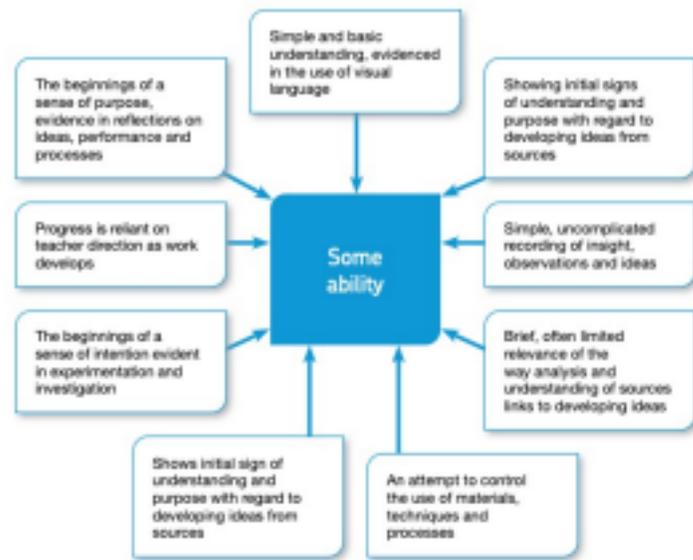
Spidergrams are used to help in matching the work to the correct mark band. The language can be used in conversations with students about what they need to do and evidence, in order to progress to a higher mark band.

Please refer to the full set of Spidergrams, language and terminology on the next page.

Useful links

https://filestore.aqa.org.uk/resources/art-and-design/AQA_GCSE-ART-TG.PDF





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Exemplar

General overview:

This fine art submission consists of two sustained projects, one exploring Portraits with the second focusing on the human hand and subsequent experimentation of media, materials and techniques. Further work takes starting points from investigations of man-made forms, found objects, architecture and landscapes of the future.

Throughout the submission there is an in depth investigation into media, materials, techniques and processes. This is a fundamental element of the student's work, as evidenced in the two sketch books. Images by Jim Dine influence the student's man-made forms, whilst other named sources include Escher, Barbara Hammer, Martin Parr, Richard Billingham and Henri Cartier-Bresson. The student's own street photography provides a further source of portraits which contribute and support the creative journey at an exceptional level of ability. The student considers various ideas, however, it is the investigation into portraits that provides the main focus of attention. Investigation continues throughout the second sketch book with studies produced in traditional and digital media.

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Evidence of attainment:

AO1: 22 – adequately meets the criteria for exceptional ability

- In each project the student's responses adequately demonstrate an exceptional ability to develop their ideas through creative and purposeful investigations. Sophisticated ideas consistently and confidently demonstrate depth of understanding.
- Through engagement with a range of appropriate artists the student demonstrates a high level of critical understanding in both
- visual and written terms.

• A mature and exceptional ability to synthesis ideas alongside the selection of appropriate source material is clearly evident.

AO2: 22 – adequately meets the criteria for exceptional ability

- Throughout this submission the student shows an exceptional ability to handle, select and explore materials and techniques in an inventive manner. Sophisticated refinements show a willingness to take risks.
- The work of artist Maurizio Anzeri informs the student’s rigorous practical exploration within the portrait project. There is a high level of discrimination in the selection of colour, line, pattern and composition.
- Printmaking processes created in response to the work of Max Ernst, Escher and Jim Dine show an enthusiasm to test, trial and create.

AO3: 22 – adequately meets the criteria for exceptional ability

- Written annotation evidences an exceptional ability to analyse, evaluate and reflect. Decisions are qualified, discussed and compared.
- Skillful observed recording is made using a variety of purposeful approaches.
- The use of photography and subsequent development using Photoshop, within the human hand project, demonstrates a genuine process of discovery and a willingness to take risks.

AO4: 22 – adequately meets the criteria for exceptional ability

- The student demonstrates an exceptional ability to present a personal response through their in- depth exploration of ideas and possibilities throughout this submission.
- Work demonstrates exceptional levels of skill and understanding evidencing engagement with subject matter and an enthusiasm to practically explore alternatives.
- There is a strong sense of independent thought and ownership throughout each project.

Visual Arts 1 understanding of the

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Evidence of attainment:

| | | | | | | |
|---|---------------------------------------|------------------------|-------------------------|---------------------------|-------------------------|----------------------------|
| | | SOME ABILITY | MODERATE ABILITY | CONSISTENT ABILITY | HIGHLY DEVELOPED | EXCEPTIONAL ABILITY |
| A | Develop ideas through investigations, | MINIMAL ABILITY | | | | |
| O | demonstrating critical sources. | | | | | |

| | exploring ideas, A | experimenting with O | materials, 2 | SOME ABILITY | CONSISTENT ABILITY | DEVELOPED |
|------------------------|---------------------------|----------------------|-----------------|------------------|--------------------|---------------------|
| Refine work by | selecting and | appropriate media, | MINIMAL ABILITY | MODERATE ABILITY | HIGHLY | EXCEPTIONAL ABILITY |
| | techniques and processes. | | | | | |
| Record ideas, | observations and A | insights relevant to | intentions as O | SOME ABILITY | HIGHLY | DEVELOPED |
| 3 | | work progresses. | MINIMAL ABILITY | MODERATE ABILITY | CONSISTENT ABILITY | EXCEPTIONAL ABILITY |
| Present a personal and | A meaningful response | that realises O | demonstrates 4 | SOME ABILITY | CONSISTENT ABILITY | DEVELOPED |
| | intentions and | | MINIMAL ABILITY | MODERATE ABILITY | HIGHLY | EXCEPTIONAL ABILITY |

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24

understanding of visual language. APPROX GRADE

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 AO TOTAL MARK 88 /96

BOUNDARY U 1 2 3 4 5 6 7 8 9 UPPER MARK 8 20 32 45 52 59 53-59 APPROX GRADE 5
67 74 81 96 LOWER MARK 0 9 21 33 46 53 60 68 75 82

Visual Arts GCSE Art and Design Exemplar

AO1: Artist Analysis – Develop ideas through investigations, demonstrating critical understanding of sources

Schiaparelli Couture was created by the artist Elsa Schiaparelli, who was born on the 10th of September 1890 in Rome, Italy. Her family worked in very intellectual jobs ranging from astronomer to literature, which lead her to study philosophy, although she wanted to be an actress at the time. In 1911, she published a collection of overly sensual

poems entitled 'Arethusa', which lead her parents to send her off to a convent in Switzerland, which she later left after going on a hunger strike.

In 1922, after divorcing her husband, she moved to France with her daughter, there she became friends with many designers. One day, she accompanied her friend to a fitting at Paul Poiret, who allowed her to borrow some of the clothes. This spiked her interest in clothing. In the Mid-1920s, she became a freelance designer. The first piece that gained Vogues' attention and was deemed a "masterpiece", it was a "simple yet radical, ingenious... hand-knit pullover with a black and white trompe-l'œil motif." She founded her company in her own apartment in 1927, gaining inspiration from the creative talents she surrounded herself with, such as Elsa Triolet, Alberto Giacometti and Meret Oppenheim.

In 1932, the couture house had expanded to several floors with over 400 employees. In 1934, she became the first fashion designer to be featured on the cover of the American magazine *Time*. She created the first coat-shirt in 1935 after taking inspiration from male wardrobe. During World War II, she travelled to the US, where she was the first European to be awarded the Neiman Marcus award for services to fashion. World War II also inspired her to create comfortable and practical garments to make life easier for the times they lived in.

Later Hubert de Givenchy was hired as the creative director of the Schiaparelli boutique, however, she decided to close down her couture house in 1954 to devote herself to her autobiography and then passed away in 1973. After over 6 decades, the Couture house was reopened in 2021, at Hôtel de Fontpertuis, 21 place Vendôme, in the very place where Elsa left it. Two years later it had its first Haute Couture runway show since 1954 during the Paris Haute Couture week. Lastly, in April 2019, Daniel Roseberry was appointed Artistic Director for all collections, projects and the image of the House. The Schiaparelli house was described as “Each collection told a rich story, borrowing from the precious and the ordinary, art and everyday life, the figurative and the narrative, surrealism and referenced symbols, the poetic and the architectural, black and the most striking colours, the provocative and the severe.

Her designs were for “women with a strong and independent personality”, best exemplified in her “alternated sportswear with restrained lines”, “hard chic” suits and day dresses with “unashamedly seductive evening dresses”. She enjoyed playing with contrast of colours such as black and white or black and colours, while using techniques such as knitting, embroidery and mixing fabrics. She uses a range of materials such as wool and silk but also explores into other fashion pieces such as jewellery made of metal and porcelain, and perfume. Some themes she explored in her early collections were ‘typhoons’, ‘Païenne’ (pagan) and ‘Le Cirque’ (circus). The main narrative and purpose of Schiaparelli was to create different clothes for women, clothes that weren’t part of the norm at the time.

Schiaparelli interests me because their clothes spans over many different types of styles and themes. The vintage ‘Le Cirque’ inspired the Fall 2016 collection. The collection includes multiple different figures often seen in circuses, such as monkeys and elephants. Bertrand Guyon was the designer of the Fall 2016 collection and was focused on exploring Schiaparelli’s summer 1938 circus show without going too far, without making “the clothes look like costumes”. Vogue referred to the show as “rather subdued, with elegant, even streamlined black and midnight blue tailoring and dresses.” This collection links to my circus topic as it focuses on animals, colours and astrology charts, things which were of interest to Elsa Schiaparelli.

This garment is *Look 2* from the Fall 2016 collection. The designer of this collection, Bertrand Guyon, got inspiration from Schiaparelli summer 1938 circus collection. The garment is a floor-length, black dress. It has a straight box cut neckline, an upside-down triangle placed in the center of the torso, an open back and long puffy sleeves. The puffy sleeves add drama and call back to Elsa Schiaparelli’s initial purpose of creating clothes to empower women and show their individuality. The dress has an gold and white astrology pattern consisting of constellations, Gods, star signs and astrology symbols. The use of the black and white contrast reflects an image of depth and space mirroring the universe. The scattered placement of the figures may be based on the idea that everything is random in the universe and creates a flowness to the figures. While the stars and constellations are created in white, the Gods are in a detailed gold, to draw your attention to them as they’re more important. Performers create shock factor by doing acts that seem almost impossible to the viewer, as if the performer have special powers or abilities; this links back to Gods. The dress is made of satin fabric which is known to be luxurious. Satin is also a reflective fabric, and combined with the white and gold colours from the design, it will reflect and sparkle the pattern, linking back to the brightness of stars. The shimmer of the design could also mirror the stage lights used at the circus. This floor length black dress, has a classic silhouette, that reflects a sense of red carpet glamour. There is an element of the modern through the triangular cut out shape on the front. It is only when you look at the back of the dress that you see the drama and wow factor that Guyon has created, through the plunging back. It reminds me of the gymnastic leotards that trapeze artists wear when performing. I imagine that this dress definitely empowers the wearer and that is something that Elsa Schiaparelli wanted.

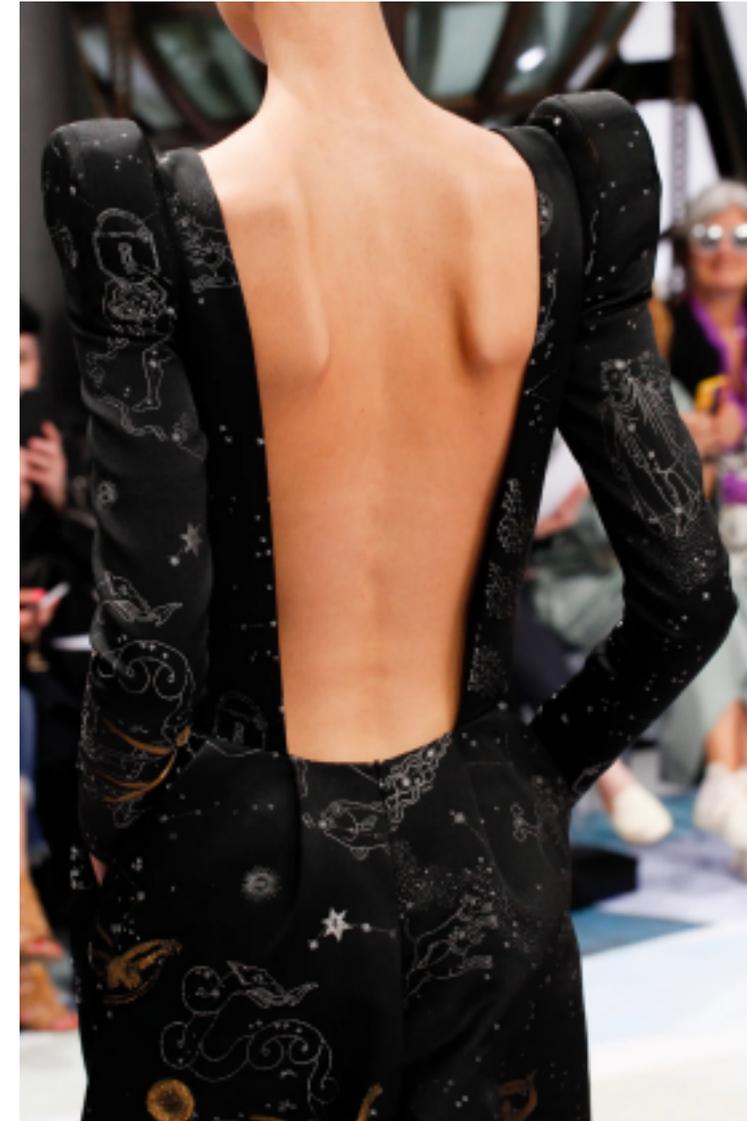
There’s a mystical mood to the dress which reflects well upon the imagery of space. Guyon is trying to communicate Elsa Schiaparelli’s interest in astrology through this dress while still linking back to circus, through the trapeze like gods that are ‘dancing’ across the dress. Although astrology isn’t a common connotation of circus, many circuses have fortune tellers as single acts and the idea of magic and enchantment runs through all their acts, not only astrology.

To respond to the artist, I could use very intricate designs; with imagery of circus performers and symbols (like animals and props). I could use techniques like

Useful links:

<https://studyrocket.co.uk/revision/a-level-art-and-design-aqa/assessment-objective-1/written-artist-analysis>

<https://studyrocket.co.uk/revision/a-level-art-and-design-aqa/assessment-objective-1/in-depth-research-into-an-artist-or-designer-sample-1>



beading and embroidery to replicate the attention to detail that this dress embodies. I could also use black fabric for the base of my techniques, this will link back to the drama of the dress and allow the decoration to add contrast. Lastly, I could explore astrology themes in my work, creating constellations and stars on black backgrounds using paint or sublimation.

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Exemplar

Three-Dimensional
Design

Fine Art Graphic Communications Textiles Design Photography

Useful links:

<https://www.youtube.com/watch?v=Vxl6paBnR9c>

