

# A LEVEL ART AND DESIGN

## MOCK EXAM 2024 (Preparation for this will start after Easter)

DATES: 27th June and 28th June

Theme/ Title: '?'

Sub themes to consider:

Freedom & or Limitations'	<a href="https://www.pinterest.co.uk/KJS1sloan/freedom-or-limitations/">https://www.pinterest.co.uk/KJS1sloan/freedom-or-limitations/</a>
'Variation & Similarity'	<a href="https://www.pinterest.co.uk/KJS1sloan/variation-and-similarity/">https://www.pinterest.co.uk/KJS1sloan/variation-and-similarity/</a>
'Observe, seek, challenge'	
'Environment'	<a href="https://www.pinterest.co.uk/KJS1sloan/environment/">https://www.pinterest.co.uk/KJS1sloan/environment/</a>
'Secrets, codes and or Conventions'	
'Flaws, perfections, Ideals or Compromises'	<a href="https://www.pinterest.co.uk/KJS1sloan/flaws-perfections-ideals-or-compromises/">https://www.pinterest.co.uk/KJS1sloan/flaws-perfections-ideals-or-compromises/</a>
'Transformation'	<a href="https://www.pinterest.co.uk/KJS1sloan/transformation/">https://www.pinterest.co.uk/KJS1sloan/transformation/</a>
Truth, Fact or Fiction.'	<a href="https://www.pinterest.co.uk/KJS1sloan/truth-fact-or-fiction/">https://www.pinterest.co.uk/KJS1sloan/truth-fact-or-fiction/</a>

**You can grid up paper before the exam and you can draw out the image. Sculptors can do some casting if they need to prior to the exam.**

Prep should consist of the following (this is a minimum and you might need more of one part of prep than others depending on the development of your ideas):

- 4 or 5 pages of contextual images mixed with small drawings.
- **Artist studies – AT LEAST 5 DIFFERENT ONES (although repetition of one might be acceptable) – these can be the same as ones you have looked at for your personal study, but we would recommend you looking at a range of artists who might be different so that you don't get tired.**

Use the 'Mood, Form, Process, Content' worksheet to help you write about the artist's work and remember to always relate this work to what you are trying to do.

- 6 or 7 pages of drawing from observation (these should include precise pencil studies as well as experimental drawings using mixed media/bleach etc.)
- A range of photographs taken by you on location – at least 4 pages
- Studies using the photos you take – colour/pencil/mixed media/tea stain and chalks.
- 4 pages of assorted designs- Trials of the scale of your work (sections?) and what it will be on (paper/canvas etc.)
- Colour trials (sections?) and what it will be on (paper/canvas etc.)
- Maquettes if doing sculpture.

Everything thoroughly annotated – writing about what you are doing, how it fits into an overall plan of investigation you have, relative success of work and what needs to be done next to progress this, how and why you have used materials, the scale of work and the subject matter – and how your images have evolved, what photographs you have taken and why (lighting/textures etc.), where your ideas are going.

- Trials of the scale of your work (sections?) and what it will be on (paper/canvas etc.)

### **ALSO - LOOK AT 'PINTEREST' FOR IMAGES AND IDEAS**

### **We will discuss with you your individual ideas that best suit your current practice.**

#### HERE ARE SOME IDEAS TO GET YOU THINKING:

- Figures with clothing or shadows that transform the image.
- Figures seen from unusual angles.
- Someone ageing – wrinkles etc.
- Self-portraits. How we see ourselves
- Landscapes and figures – how light and weather affect both.
- Distorted Faces seen through glass.
- Distorted figures – fisheye lens shots
- Sections of doors or rusty objects – the effect of time.
- Woods – surfaces – decay and rotting.
- Rotting flesh – saggy flesh. A butcher's shop.
- Dead animals – still lives transformed through materials.
- Natural lighting – moonscapes
- Changing textures across a figure – transformed through lighting.
- Water poured down a face – different surfaces and distortion.
- Figures in industrial buildings or with machinery – how machines transform figures – pressing against flesh.
- Bodies wrapped against each other.
- Hands pulling a face – distorting it faces.
- Lovers
- Bathing – in water – colour and figure distortion
- Figures seen mysteriously through a specific strong lighting source.
- Seaside – edges of the land – flotsam and jetsam thrown up by the tide.
- Light flickering from a candle or the dying sunlight – twilight time.
- Your own work transformed through being influenced by another artist.
- Figures seen from unusual angles.
- Someone ageing – wrinkles etc.
- Self-portraits. How we see ourselves
- Landscapes and figures – how light and weather affect both.
- Faces/ buildings seen through glass and other materials.
- Distorted shots – fisheye lens shots
- Sections of doors or rusty objects – the effect of time.
- Woods – surfaces – structure of a landscape
- Rotting flesh – saggy flesh. A butcher's shop.
- Dead animals – still lives transformed through materials.
- Figures or landscapes transformed through the process of making.
- Natural lighting – moon lighting
- Changing textures across a figure – transformed through lighting.
- Colour transformations in a figure –use of photo gels
- Water poured down a face or different surfaces to create a distortion of a structure.
- Figures in industrial buildings or with machinery – organic & mechanical structures – pressing against flesh.
- Old and new structures- bridges/ doors/
- Bodies wrapped against each other.
- Hands pulling a face – distorting the organic structure.
- Figures seen mysteriously through a specific strong lighting source.
- Seaside – edges of the land – flotsam and jetsam thrown up by the tide.
- Acting – decorative makeup
- Objects viewed through light flickering from a candle or the dying sunlight – twilight time.
- Surface and textural images of geology (Fountains abbey grounds – the cliff faces and fallen trees) Time and decay in building structure.
- Bathing – in water – transformation through elements, skin, and water/oil etc
- Figures seen mysteriously through a specific strong lighting source.
- Athletes or dancers – Structure of bodies through stretching/exercise
- Discordant settings for models and place
- Shadows on objects or people

- The relationship of lighting with figures, landscapes, or objects
- Transformation of a structure between original image and edit.
- Multiple images of the same person in different poses
- Depiction of movement – blurriness transforms perception of a structure.
- The camera's relationship with the viewpoint – how close/colour/fisheye/unusual angles

Preparation Requirements		Homework	Notes/ Tick list
Week 1	Spider diagram	2 Contextual pages mixed with thumbnails drawings showing initial ideas.	
2	1 <sup>st</sup> artist study	2 <sup>nd</sup> artist study	
3	3 <sup>rd</sup> artist study	2 pages of photos on location (Edited)	
4	2 pages of observational drawing. Precise pencil /biro and coffee.		
5	First final design from your own photographs, colour and scale trails.	4 <sup>th</sup> Artist study with annotation.	
6	5 <sup>th</sup> Artist study	2 more photos pages - Edited	
7	2 pages of drawing studies from your photos.	2 further pages of drawing studies from your photos.	
8	2 Colour trials using sections of final photos across one page.	2 Colour trials using sections of final photos across one page.	
9	First final Design at least A2.	Second final design at least A2.	

10	Third final design at least A2	Fourth final Design at least A2.	
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Exam Days

**W Mock Days 27th June and 28th June**