

Course Handbook

Cambridge International AS & A Level

Art & Design 9479

AS for examination from 2019
A level for examination from 2020



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Introduction

This handbook has been devised to support the planning and delivery of the Cambridge International AS & Level Art & Design (9479). It will guide you in setting appropriate tasks that meet the assessment objectives and provide candidates with a solid understanding of the key concepts. The handbook contains resources and guidance for producing tasks, planning schemes of work, preparing session plans, delivering skills, and understanding the assessment objectives and the standard of work that is expected.

A companion publication called Course Handbook Samples with commentary can be found on the School Support Hub at www.cambridgeinternational.org/support. This contains candidate samples placed at low, middle and high levels of achievement. The samples include examiner comments as guidance to the rationale for the levels awarded.

The syllabus covers four areas of study, and takes a wide range of approaches using both traditional and non-traditional media and processes.

- Fine art
- Graphic communication
- Three-dimensional design
- Textiles and fashion

The syllabus aims to prepare candidates for the level of study required at Higher Education.

As you can see from the table below, each of the assessment objectives has equal weighting across the three components and this should be reflected in the planning and delivery of the programme.

Assessment objectives as a percentage of each component

	Component 1	Component 2	Component 3
AO1 Record	25%	25%	25%
AO2 Explore	25%	25%	25%
AO3 Develop	25%	25%	25%
AO4 Produce	25%	25%	25%

Assessment objectives as a percentage of each qualification

	AS Level	A Level
AO1 Record	25%	25%
AO2 Explore	25%	25%
AO3 Develop	25%	25%
AO4 Present	25%	25%

Assessment objectives

<p>Record</p> <p>Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress</p>	<p>Higher-level responses would typically show evidence of:</p> <ul style="list-style-type: none"> Recording ideas, observations and insights confidently and with focus, to inform personal interests and concerns; Demonstrating reflective, critical and independent judgements regarding ideas, intentions and progress <p>Lower-level responses would typically show evidence of:</p> <ul style="list-style-type: none"> Recording ideas, observations and insights, conveying some sense of purpose and relevance to intentions; Demonstrating limited ability to reflect critically on work and progress
<p>Explore</p> <p>Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining as work develops</p>	<p>Higher-level responses would typically show evidence of:</p> <ul style="list-style-type: none"> experimenting with a wide range of appropriate resources, media, materials, techniques and processes by recognising and exploiting emerging possibilities to successfully develop solutions; demonstrating skills and competencies effectively, perceptively and with focus by recognising, reviewing and refining potential solutions as work develops. <p>Lower-level responses would typically show evidence of:</p> <ul style="list-style-type: none"> limited exploration of some appropriate resources, media, materials, techniques and processes to extend work; demonstrating limited ability to control and organise ideas, by reviewing and refining them as work develops.

<p>Develop</p> <p>Develop ideas through investigations informed by contextual and other sources, demonstrating analytical and critical understanding</p>	<p>Higher-level responses would typically show evidence of:</p> <ul style="list-style-type: none"> • developing and expanding ideas confidently through focused and in-depth investigation of a range of relevant sources; • demonstrating clear critical understanding by perceptively analysing sources. <p>Lower-level responses would typically show evidence of:</p> <ul style="list-style-type: none"> • developing and expanding some ideas from a limited range of relevant sources; • demonstrating limited critical understanding in the analysis of sources.
<p>Present</p> <p>Present a personal and coherent response that realises intentions and, where appropriate, makes connections between visual and other elements</p>	<p>Higher-level responses would typically show evidence of:</p> <ul style="list-style-type: none"> • presenting a personal and coherent response, realising intentions in an imaginative and independent manner; • making significant connections between visual, written, oral and other elements, where appropriate and showing these convincingly in responses. <p>Lower-level responses would typically show evidence of:</p> <ul style="list-style-type: none"> • presenting a response with some evidence of a personal and meaningful realisation of intentions; • showing some evidence of connections between visual, written, oral and other elements, where appropriate.

Assessment objectives and components

The table below indicates the types of activities and material which correspond to the various components for each of the assessment objectives.

	Component 1	Component 2	Component 3
AO1 Record	Collect: Thumb nail sketches/ Photographs/ Found images Visit a gallery or museum	Collect: Thumb nail sketches/ Photographs/ Found images Visit a gallery or museum	Gather contextual research Identify first hand source: gallery/ museum/ Artists studio/ Local craft Take photos/ collect supporting literature: leaflets/ postcards Take notes Make sketches Prepare interview questions
AO2 Explore	Carry out experimentation with a range of media and processes Annotate experimentation	Carry out experimentation with a range of media and processes Annotate experimentation	Expand the discussion through other examples, Artists which connect to selected theme or other discipline areas such as Science/ Philosophy/ Psychology which may help you understand the subject better
AO3 Develop	Evaluate experiments Identify strengths and select materials and processes appropriate to what you wish to communicate Make more refined examples	Evaluate experiments Identify strengths and select materials and processes appropriate to what you wish to communicate Make more refined examples	Consolidate research material to formulate a focused discussion
AO4 Present	Consider the presentation of the final outcome/s Select supporting studies which demonstrate the creative journey the work has taken Initial sketches/ examples of effective experimentation/ Images of work by others which has informed your ideas (ensure that you make it clear who the image is by and where you found it i.e. website/ book) / prototypes You may include brief notes to indicate what the work is about Acknowledge secondary source material	Consider the presentation of the final outcome/s Select supporting studies which demonstrate the creative journey the work has taken Initial sketches/ examples of effective experimentation/ Images of work by others which has informed your ideas (ensure that you make it clear who the image is by and where you found it i.e. website/ book) / prototypes You may include brief notes to indicate what the work is about Acknowledge secondary source material	Consider the organisation of the written material and how to present this with imagery The imagery should be clearly labelled and provide the reader with further information to better understand the study Acknowledge secondary source material

1: Key concepts

Key concepts are a set of ideas that underpin the essential knowledge and understanding of the qualification. They suggest a way of categorising the teaching and learning that may be helpful for planning and delivery.

- Communication
- Creativity
- Intention
- Materials and processes
- Critical reflection
- Research and context

The relationship of these concepts to the assessment objectives are indicated in their descriptions below.

1.1 Communication

Communication is essential when presenting work and engaging an audience. A useful and visual way to communicate ideas to others is to collate images, first- and second-hand, onto a mood board. This is an effective prop for candidates and can be used to illustrate the creative process in a group critique or discussion session.

A visual and written record of ideas, influence, research and experimentation is essential to demonstrating progress, this can be carried out within a sketchbook, journal or on sheets of paper collated in the form of a portfolio.

Presentation is key to communicating ideas in an appropriate and professional manner (AO1, AO2, AO3 and AO4).

1.2 Creativity

Candidates should be encouraged to be inquisitive, this is important in terms of experimentation and exploring materials and processes. Investigation and curiosity are essential to developing innovative practices (AO1 and AO2).

Candidates can gain confidence in experimentation through a solid grounding in a range of media and processes by testing this under supervised conditions. Through demonstration and tutorial support candidates can be shown how to combine different processes (AO2).

1.3 Intention

This is the starting point of any project and can come from a range of stimuli such as visual cues, thoughts, feelings, responses and contextual references, it can also be prompted by a set brief or proposal. At the beginning of a project it is useful to carry out a group brainstorm if all working on the same theme, this allows candidates to consider the theme from a personal perspective but also be aware of others' response (AO1).

As a project progresses the intention may change, towards the end of a project it is good practice to ask candidates to clarify the direction the work is taking by getting them to write a proposal which clearly states what they will do and how they will achieve it(AO1).

1.4 Materials and processes

Within the initial phase, candidates should be shown how to use and explore materials and processes, this will provide them with a clear idea of the effects they can create. Selecting the most effective materials and processes is crucial to the communication of ideas (AO1, AO2, AO3 and AO4).

Candidates should annotate their experiments making note of the materials and processes used and what effect they produce. At the end of a workshop it is useful as a group, to discuss and analyse the range of outcomes achieved through the exploration of materials (AO1, AO2 and AO4).

1.5 Critical reflection

Critical reflection should be an ongoing process in which candidates evaluate the experimentation they have carried out and use this to identify strengths and find solutions to why some materials and processes don't work as effectively as others (AO1, AO2 and AO4).

A group critique is a formal opportunity for candidates to share their ideas and describe the creative journey and receive constructive feedback from their peers. The critique provides a framework for critical reflection and provides the questioning which will help progress their work. This is an effective learning opportunity and should be planned in the scheme of work, it consolidates thoughts, identifies strengths and suggests ways to move forward. It also develops confidence and supports candidates to be articulate, clear and coherent (AO1, AO2 and AO4).

1.6 Research and context

From the very beginning of the course, candidates should be encouraged to carry out research into the work of other artists. This will support their understanding of common themes, provide a broader range of experience and help them select the appropriate materials and processes to communicate their ideas (AO1, AO3 and AO4).

In order for this approach to become part of good practice, always build in short presentations on a selection of work by artists relevant to the project, activity or work shop and always provide a list of artists to research on the brief (AO1 and AO2).

Research into other fields of study and cultures can provide a wider perspective on the world and help the candidate to understand their work in context (AO1 and AO4).

2: Planning and preparation

The table below shows the three routes for Cambridge International AS & A Level Art & Design (9479)

Route	Component 1	Component 2	Component 3
1 AS Level only (Candidates take both AS components in the same series)	✓	✓	
2 A Level (staged over two years) Year 1 AS Level	✓	✓	
2 A Level (staged over two years) Year 2 Complete the A Level			✓
3 A Level (Candidates take all components in the same examination series)	✓	✓	✓

Throughout the course, candidates should be encouraged to take a broad approach in order to develop their independence and innovative practices. The assessment objectives are inter-related and therefore it is essential that the course is delivered in a holistic manner. Candidates should be guided through a range of projects which encompass the key concepts of communication, intention, research, materials and processes and critical reflection.

At the beginning of the course it is imperative to produce tasks that support the candidates' understanding of the key concepts, which align to the assessment objectives and introduce them to a range of materials and processes. It will be necessary at the start of the course to target specific skills and techniques appropriate to your centre and the expertise of the teaching staff. This will develop confidence in selecting the appropriate media and the exploration of processes.

It will be useful to produce tasks projects which target individual disciplines such as print making, painting, graphic design and textiles. For example a project which focuses on Architecture, would provide opportunity for observational drawing, looking at line, form and colour. The drawings could then inform a series of experiments using print media. The observational studies could be explored through monoprint with a focus on line and texture, block print to explore form and colour, screen print to consider composition and drypoint etching to carry out a more refined outcome based on observation. This could be achieved in a six week/ or six session block). See the sample printmaking project scheme of work.

Throughout the project, learners should evaluate their experiments, identifying the strongest outcomes and why they think these are strong. Learners should be reminded of how to visually analyse imagery through the use of the formal elements as well as how to consider the impact that materials have on the communication of ideas. To extend this and to progress work forward, candidates should be supported in making the most of less successful experiments, so they learn to recognise 'fortunate' accidents. Less successful experiments are a good way to push work in a new direction and encourage a new approach in the work. For example, learners can consider why an experiment has not worked and what they could do to

improve it. This is a beneficial process and should be noted in the sketchbook or journal for future reference. This written reflection on the actual process of developing ideas while it is occurring, is very important to communicate to examiners.

Alongside the delivery of workshops, the learners should also be introduced to the work of other artists that have had a similar focus in terms of concept or materials. This will help learners to generate ideas and select appropriate materials and processes.

Here is an example activity getting learners to undertake research around their ideas

Activity: Research

The activity below could be introduced by way of a 10 minute presentation, linked to the different workshops being delivered.

Encourage learners to take notes and carry out further research to support their practical work. It is essential that learners understand the importance of research and embed this into their studies.

Give your learners clear instruction on:

- the difference between primary and secondary research material
- how to carry out useful internet research
- how to identify reliable information.

Encourage them to use a mixture of books, periodicals, DVDs, interviews and websites.

At the beginning of the course, an effective way of doing this is to create a mood board of artists' work which relates to their project, this should include images and short notes or bullet points highlighting key points about the work and how they relate to the candidate's progression of ideas and work outcomes.

As the course progresses, learners should be more selective and be able to make more, in-depth commentary about the work of other artists and its influence on their decision-making and the development of the project. This will show more evaluative and critical thinking skills. A good example of this is to make visual and written connections on a sketchbook page or large sheet of paper. This could be carried out as a group activity.

Sample project scheme of work

Printmaking project (6 sessions) – suggested theme: Architecture/Houses

Week	Session focus	Teacher Activity	Learner activity	Outcome	Assessment objectives
1	Ideas and drawing	Provide stimuli Drawing tasks Power Point Presentation brief presentation of work which focuses on the same theme or print methods	Consider how they could respond to the brief and related ideas Carry out drawing tasks	Range of drawings in response to the theme	AO1
2	Workshop: Monoprint Show further examples of monoprints	Develop drawings through monoprint	Carry out experiments with technique focusing on the formal elements, line, form, colour and composition. Annotate experiments, outline the technique, the characteristics of the process and the effect they give.	Range of monoprints which demonstrates progression	AO1, AO2, AO3 and AO4
3	Workshop: Block print	Demonstrate block print Show further examples of block printing method	Carry out experiments with technique focusing on the formal elements, line, form, colour and composition. Annotate experiments, outline the technique, the characteristics of the process and the effect they give.	Range of block printing which demonstrates progression	AO1, AO2, AO3 and AO4

Week	Session focus	Teacher Activity	Learner activity	Outcome	Assessment objectives
4	Screen print	Demonstrate technique Show further examples of screen printing method	Carry out experiments with technique focusing on the formal elements, line, form, colour and composition. Annotate experiments, outline the technique, the characteristics of the process and the effect they give.	Explore screen printing	AO1, AO2, AO3 and AO4
5	Drypoint	Demonstrate technique Show examples/ lecture	Carry out experiments with technique focusing on the formal elements, line, form, colour and composition. Annotate experiments, outline the technique, the characteristics of the process and the effect they give.	Explore drypoint printing	AO1, AO2, AO3 and AO4
6	Combine two methods to create final outcomes.	Explain and show examples	Carry out experiments with a technique focusing on the formal elements, line, form, colour and composition.	Select two print methods to make final outcomes Evaluate the outcomes, consider the intention and how the combined media and processes work together to communicate ideas.	AO1, AO2, AO3 and AO4

Sample session plan

Example week 1

Time	Teacher Activity	Learner Activity	Outcome
10 mins	Welcome and introduction to the brief	Listen Ask questions	
5 mins	Outline the theme – Architecture Split class into small groups (four) to discuss what they relate to the theme	In small groups create a mini mind map of all the things they associate with architecture Write down on a piece of paper ready to share with the class	Written mind map
10 mins	Ask each group to share their responses with the class Teacher to record the various ideas from each group on a wipe board/ large piece of paper	Share their mind map with the class, feedback to the teacher	Class mind map
15 mins	Power point or slide show based on Architecture Select images by Artists, Designers and Craftspeople which relate to the theme Highlight different approaches taken, materials used and ideas explored	Listen Take notes Ask questions	Notes Discussion
20 mins	Drawing exercises Drawing from observation either en plein air (outside on site) or from a view from a window Instruct the learners through a series of warm up drawings	Carry out observational drawing (5 mins, thumbnail) Carry out observational drawing using the wrong hand (5 min) Carry out observational drawing looking at the view but not looking at the drawing until it is complete (5 mins)	Four small scale drawings

Time	Teacher Activity	Learner Activity	Outcome
		Carry out observational drawing single continuous line (5 mins)	
20 mins	Charcoal drawing A2	Use charcoal to describe the form, line and tone of the view	A2 Drawing in charcoal
20 mins	Drawing with pen and ink/ ink and stick A2	Use pen and ink to explore mark making, consider the quality of the line and ways to suggest texture	A2 Drawing in pen and ink
20 mins	Drawing combined with collaged papers A2	Prepare A2 paper with torn or cut newspapers Use the paper to describe the main structures which are present from your viewpoint and draw in the detail and overall composition using charcoal	A2 Drawing and collage media
10 mins	Group critique Learners should identify their strongest piece and present it to their peers	Identify the strongest piece carried out in this session and explain why	Work selected Feedback
Following session learners to identify three areas from the same or from range drawings that create a strong composition. May be useful to use a view finder to make selection. These areas will be explored further using monoprint.			

2.1 Course planning

At the start of the course, projects should look to build practical skills and embed evaluation, analysis and research. As the course progresses, the challenge of these projects should increase in terms of demand and developing independence in areas such as innovation with materials and processes, the development of concept and the relationship between theory and practice.

	Teacher Activity	Student Activity
At the start of the course	<p>Develop projects which focus on skills relevant to the creative process and include workshops using different media and processes.</p> <p>These can be delivered in blocks of 6 weeks/ 6 sessions (see sample project SOW).</p>	Produce a portfolio of work which demonstrates an ability to generate ideas and explore various materials to communicate these.
Middle of the course	Develop projects which are more open to interpretation and can be led by the candidate.	Be more personally engaged and independent.
End of the course	Support candidates for Component 1,2 and/or Component 3.	Produce a portfolio which shows clear and appropriate research, experimentation, evaluation and refinement.

Component 1: Coursework

It will be critical to equip learners with the essential skills to ensure they meet all the assessment objectives S within the components and in order to enable them to work independently.

In order to do this you could devise a scheme which will support candidates in developing confidence with generating ideas, using observational drawing to support experimentation, exploring media and researching the work of others. Here is an example.

At the start of the course: select a theme/s and create a project/s to include workshops of various media available within your centre. This will develop skills within a range of disciplines such as printmaking, graphic design, 3D design, textiles, painting and drawing. This could be delivered in the first 12-18 weeks, and will provide enough time to prepare learners before selecting an appropriate theme to explore for the coursework. The skills delivered within this phase will support learners when carrying out Component 2, the Externally Set Assignment.

In the middle of the course: plan sessions which will extend learners' skills base or refine their technical ability. Build on their contextual understanding through the introduction to various artists relevant to the themes or materials being explored. This will prepare learners for more independent work. This can be delivered alongside the practical and skills focus but should become more challenging as the phase progresses. It would be best to integrate this into the sessions (as suggested in the sample project SOW)

within the first 12-18 weeks and continue it across the final phase to support the learner with their coursework.

Towards the end of the course: assist learners in identifying a suitable area of study. Develop a scheme which will support independent thinking and innovation through discussion, critique and examples. The suggested time in which this could be carried out is during weeks 18 – 30, leaving time for preparation and support leading up to Component 2: Externally Set Assignment.

Component 2: Externally Set Assignment

Preparation for this component could be carried out alongside Component 1: Coursework, the skills developed at the start of the course and in the middle of the course should enable learners to carry out their supporting studies for Component 2: Externally Set Assignment.

In the lead up to Component 2 learners should be supported in selecting the appropriate question and developing a plan of how to approach this. It will be useful for the learner to write a plan so that they can achieve their potential and receive direction from the teacher in terms of research and experimentation.

Component 3: Personal Investigation

At the start of the course: Support learners in selecting appropriate themes to explore and make suggestions for relevant research material. Consider suitable formats for the study in relation to the learner's strengths and interests. Build on previous sessions which demonstrated how to put work in context.

During the middle of the course: Plan sessions which will extend their skills-base such as research methodologies, theory and analysis as well as looking at structure and content. Review the progress of the learner and provide feedback.

At the end of the course: Learners to complete the study with support from the tutor.

Suggested 2-year course structure – Year 1 AS Level

Term	Topic
One	Focus on developing skills through various workshops. Short projects should be used to develop confidence and independence. Learners should be guided in generating ideas, researching to support ideas, experimentation with a combination of areas of the syllabus and evaluation.
Two	Component 1: Coursework Select an area of study based on a theme from the coursework briefs and produce work to be assessed. Start planning for Component 2: Externally Set Assignment.
Three	Component 2. Externally Set Assignment End of term three, write an Outline Proposal Form for Component 3: Personal Investigation with support and advice in selecting an appropriate subject.

Suggested 2-year course structure – Year 2 A Level

Term	Topic
One	<p>Provide short coursework briefs which will include workshops relevant to the theme. Learners should be supported in generating ideas, experimenting with media and processes, carrying out research to support ideas and evaluating progress. Workshops will form the main delivery but these should be supported with skills relevant to the key concepts such as research skills, developing critical thinking, broadening awareness and analysis.</p> <p>Component 1: Coursework - select a theme from the coursework briefs and produce the work to be assessed.</p> <p>Component 2: Externally Set Assignment - planning.</p> <p>Component 3: Personal Investigation. As part of the planning for this component learners are strongly advised to submit an Outline Proposal Form.</p> <p>Candidates should be encouraged to reflect on their progress and evaluate their achievements, this will help consolidate focus for Personal Investigation.</p>
Two	<p>Component 2: Externally Set Assignment</p> <p>Component 3: Personal Investigation. Learners will organise their time in relation to their aims and the research activities identified through the Outline Proposal Form and overall structure of the study.</p>
Three	Component 3. Complete and submit with written analysis of 1000–1500 words.
Term	Topic
One	Component 3. Learners to identify relevant research sources to support the study. Whilst the study is an independent activity, learners will need support in carrying out research, how to present their findings and progress ideas. This can be carried out through tutorials but taught sessions can focus on research methodologies, critical analysis, theory and time management etc. Learners should be encouraged to submit an Outline Proposal Form to gain valuable advice and focus.
Two	Component 3. Learners should plan how to use their time in gathering research, visiting galleries and museums and preparing interview questions to support their study. It is important for the learner to select imagery to discuss and identify strong examples.
Three	Component 3. Complete and submit with written analysis of 1000–1500 words.

2.2 Course planning

At the start of the course, learners should be guided in generating ideas through a brainstorm, making connections and associations in response to a set theme/subject. This will provide them with a broad base from which they can identify and select areas of personal interest.

Learners should be shown how to brainstorm an idea on a given theme, identify observational drawing activities and develop ideas. They should be shown how to explore the imagery through different media and how to select the strongest ideas through group discussion and tutorials considering different ways to present their work.

Once the learner has selected a focus, the scheme of work should indicate how to support this through gathering visual material. Learners will require support in identifying relevant visual material and gathering primary and secondary research. It is important that learners carry out observational studies from life. To develop confidence and interest, the scheme should contain a range of drawing exercises.

Drawing is just one way of recording and collecting visual stimuli, learners should be encouraged to use photography and gather secondary imagery from other sources such as magazines, newspapers, maps, literature etc.

Learners should be shown how to use the research to develop ideas through materials and processes. This could be achieved through a series of workshops in various media including print, paint, textiles, 3D and design. For example, learners could develop their observational studies through monoprinting by focusing on mark-making and composition.

Alongside collating visual material it is key to learners' development to look at the work of other artists, designers and makers. This will indicate different approaches, selection of materials and processes, how to use the formal elements, decision-making and evaluating creative products. Learners will need to be guided in terms of what information to collect and how to use it to inform their progress. When researching the work of others it is beneficial to choose artists, designers and makers who are renowned to ensure reliable material and where possible, identify local practitioners so that first-hand visits can be made. Whilst books are a reliable research resource, learners can use online sourced information but should be given clear guidance in the use of the internet and particular websites which can be trusted. Pinterest can be useful for an overview of particular areas of interest but more in depth research should be carried out.

Useful websites:

www.pinterest.com (free registration is required)

www.youtube.com

www.nationalgallery.org.uk

www.tate.org.uk

Within the scheme you should plan sessions to support learners in carrying out analysis and using information to support ideas.

Helpful documents outlining activities can be found in the appendices of this document:

- Essay notes and guidance
- Compare and contrast activity sheet
- Critical analysis framework
- Evaluation prompt sheet

3: Skills and understanding common to all areas of study

3.1 The ability to record their own experiences and observations from first-hand and secondary resources and personal research

At the start of a project it is important that learners gather visual research from a range of first-hand and secondary resources.

First-hand sources:

- Drawings from observation
- Photographs taken by the learner with a specific focus and a considered composition
- Found objects to be used as reference points for further development
- Seeing work by artists in a gallery or museum

Secondary resources:

- Images or objects made by other artists/designers/makers
- Imagery found in books/magazines
- Photographs taken by someone else or found in a collection

It is best practice for each learner to use both first-hand and secondary source material to inform their work.

3.2 The ability to collect, record and respond to visual information using a range of techniques

Learners should use a range of methods to record the material they have gathered to inform their ideas and experimentation. There are many ways to use observational drawing to inform ideas. Below are some suggested drawing activities which provide starting points and approaches to recording direct observation.

Activity: Direct from the subject

Drawing direct from the subject

- Make a series of line drawings 2 minutes each
- Take a line for a walk. Looking at the subject, draw what you see in one single line. Do not remove your pen or pencil from the page until you feel the drawing is complete. You will need to consider where you start the drawing and you may have to take the line back over previous marks. This will give the drawing movement and energy.
- Try drawing the subject using different mediums and different scales, for example drawing with charcoal would be more suitable for a larger drawing on A2 paper. Using charcoal will also allow you to explore tone within the work.
- Using pen and ink can be carried out on a small scale A5 or if you use a brush taped to the end of a stick this works well on a large scale giving you freedom of movement and a wider range of marks.
- Carry out a colour study, and generate a series of drawings which focus on colour (as you see it) but also explore the use of colour theory and exaggerate your palette.
- If you are more interested in texture, make a close-up, detailed drawing which looks at creating surfaces through mixed media such as wax resist, rubbing, impasto paint.
- You can try overlapping your drawings using different media for each image. This will give a variety of mark, a different weight of line, and will produce a piece which has more structural lines to work with.
- Make a series of drawings using these guidelines. You should aim for around 20 drawings on different sized paper, using different approaches.

To respond to the subject and gather first hand imagery using the camera you can carry out various activities that will help broaden the research and ideas development. See below for examples:

Taking photographs direct from subject.

- If taking photographs of a range of objects such as a still life, consider the composition and the relationship between the objects.
- Explore the use of natural and additional light, try out different light sources.
- Take photographs of the place/ space/ objects zooming in and zooming out.
- Try out different areas of focus.
- Look at the subject from different angles, turn the camera upside down; take a shot from below or above where possible.

Written records are also important in collating research. Learners should be encouraged to make brief notes when gathering imagery. The notes may contain information about the technique used and the effect this gives, the focus of the study and how this may influence subsequent studies. Notes can also be used to briefly describe the narrative of the journey that ideas have taken and how the research has supported this.

Learners should be supported in the exploration of materials and techniques in the development of ideas and experimentation in response to the visual information they have gathered. To a certain extent this will depend on the resources and the expertise of the department and may also be influenced by the focus of the project i.e. a project based on still life may lend itself more to painting and drawing whereas architecture may be more suited to print media and 3D.

Short project: Location.

	Theme	Focus	Research	Experimentation
Order of activities:	Develop work in response to the theme location	Create imagery which explores personal response to Location	Artists who work with ideas connected to Location	Refine Complete work
Researching and exploring resources	Brainstorm to generate ideas	Gather imagery from both primary and secondary source material Record a journey or route taken each day, this could be a hand drawn map, series of photographs, recording of sounds, words written down	Collect imagery and information on Artists using maps in their work or creating maps Identify at least three artists	Review the materials others use in their work Consider the materials qualities and characteristics What impact does this have on the viewer?
Techniques and processes	Identify appropriate materials to communicate ideas and their inherent qualities	Select processes to develop primary research through print, paint, textiles, 3D	Compare experiments with the work of others working in a similar way	Refine experiment Explore how media and processes react to each other
Evaluate		Review how effective the application of materials are in communicating your ideas	Evaluate work against that of a selected artist	Consider how this could be improved
Present	Record ideas and connections this could be a map, a brain storm or a list	Make notes on ideas and progress	Research artists working with similar materials, themes, colour	Display work in an appropriate format

3.3 The skill to select, give context to and organise the information they collect in a coherent way

From the start of the project, learners should be shown different ways of making visual connections between their ideas, the visual information they have gathered and the work of other artists that have influenced them. Learners should be selective in the imagery they choose to demonstrate the development of their ideas and work.

Activity: Research and contextualisation

This could be introduced by way of a 10 minute presentation linked to the different workshops being delivered. Learners should be encouraged to take notes and carry out further research to support their practical work. It is essential that learners understand the importance of research and embed this into their studies. Learners should be given clear instruction on the difference between primary and secondary research material, how to carry out useful internet research and how to identify reliable information. They should be encouraged to use a mixture of books, periodicals, DVD's, interviews and websites.

At the start of the course, an effective way of doing this is to create a mood board of artists' work which relates to their project, this should include images and short notes or bullet points highlighting key points about the work and how they relate to the learner's progression of ideas and work outcomes.

As the course progresses, learners should be more selective and be able to make more in-depth commentary about others' work and its influence on their decision-making and the development of the project. This will show more evaluative and critical thinking skills. A good example of this is to make visual and written connections on a sketchbook page or large sheet of paper. This could be carried out as a group activity.

For further development, learners could compare their findings with their own work. They should also be given support in selecting the information which will help them have a better understanding on the work in context, looking at the concept and at the use of materials to communicate a specific meaning.

Learners should find out:

- the period in which the work was made
- identify the art movement they were connected with, if relevant
- the themes/subjects explored through the work
- the application of materials
- other artists working on similar themes/with similar materials
- whether the work has a specific meaning/concept

Activity: compare and contrast

As an introduction to this approach, learners could use a simple compare and contrast task to develop their analytical skills and contextual awareness.

Ask learners to select the work of two artists and compare and contrast the images using the formal elements.

3.4 The ability to effectively use a wide range of resources and use the information to develop their practice

Learners should be encouraged and given direction in looking widely at a theme, this may mean looking outside of art and investigating other disciplines such as science, literature, language, geography etc.

Activity: using other art forms as stimuli

Paired task

Provide learners with a short poem and ask them to carry out a 5 minute brainstorm of things they think of when reading the text

Once this has been carried out ask learners to identify an art work (visual) that links with the poem. The teacher can produce a number of images in preparation for the activity so learners have limited options, or if the resources are available, ask learners to find an image.

Each pair to present the connections they make between the different art forms and discuss why.

3.5 The ability to make personal investigations

As the course progresses and as the projects become less technique/skills-driven, learners should be supported in developing more personal responses to a given theme or be given the opportunity to identify an area of focus for themselves with the support of the tutor.

Learners should be able to identify an area of interest and have the support and advice of the tutor on how to approach the subject and on appropriate research materials.

Activity: 5 min task

Ask the learner to write down everything they connect with the theme whether this is a personal connection, experience or more commonly associated in a general way.

This can then be shared with the class or group to open up potential areas of investigation and responses.

3.6 The application of a range of skills to produce art and design work

Drawing on their skills-base from the initial projects, learners should experiment widely with materials to explore their ideas. This should progress in the final stages and they should be able to identify the most appropriate materials and techniques to communicate their ideas. Learners should be supported in taking an innovative approach and should find ways to combine materials.

Activity: Materials and Processes

Drawings and prints can inform 3D studies and learners should identify the various materials and processes available to them to explore their ideas. A good starting point is to list the materials and processes and consider their qualities and flexibility, this will help to indicate the most effective media to work with and carry out maquettes.

Regardless of whether the final outcome will be 2D or 3D, learners should initially explore ways to develop experiments using their first-hand studies, an effective starting point is to develop the drawings through simple print processes. Different processes lend themselves to different discipline areas, for example block print and screen print are more appropriate for design and surface pattern and drypoint and monoprint are more relevant to Fine Art.

Short project: materials and processes

	Theme	Focus	Research	Experimentation
Order of activities:	Develop work in response to the theme location	Create imagery which explores personal response to Location	Artists who work with ideas connected to Location	Refine Complete work
Knowledge and understanding	Identify words which are associated with Location	Develop personal interest through brainstorm of the theme and through identifying examples from other art forms to influence ideas	Look at the work of others exploring a similar theme or using specific materials and processes Use visual analysis to develop an understanding of the work and support this with secondary research material	Review work achieved against intentions
Selecting and organising	Identify key imagery that has influenced the ideas Record and present findings	Identify strongest observational drawings Explore how this approach can be further manipulated through the use of materials and processes	Select artists that are appropriate to the progression of ideas not ones that merely validate what has been achieved	Identify the strongest experiments to take further
Critical analysis	Evaluate the quality of ideas against that of more established Artists	Use feedback from group critiques and tutors to put work into context	Identify works which have a clear link with the work and analyse the impact they have had	Present work in a manner which reflect and compliments the aesthetic or concept

3.7 A critical awareness of their work in a contextual framework and the ability to review it based on their own, and others' opinions

Throughout the project, learners should investigate the work of others which look at similar themes or uses similar materials and techniques. This will provide them with a framework and reassure them in their ideas. Through investigating the work of artists, designers and crafts people learners will be able to critically reflect on their work in order to refine ideas and approaches. Learners should be encouraged to give constructive criticism and gain experience in receiving feedback from their peers.

Activity: Group critique

Initially learners will find this difficult and uncomfortable but there are many ways to approach this and build on their experience and develop confidence.

Speed critiques

Learners should be sitting in two rows facing each other, they should have either a piece of work with them or a sketchbook. The teacher should provide learners with three key questions such as: 'What is the piece about?' or 'What are your ideas concerned with?', 'How has the work been made?', 'How do the materials relate to the idea you were trying to communicate?'

Learners facing each other, ask the three questions of each other and respond. Learners can use the questions as a starting point and can ask further questions. Learners are only given 5 mins to discuss, then they move one chair along to speak with a different peer.

This helps to consolidate thoughts, articulate ideas and consider what they have achieved and how. They become more confident in asking questions and receiving feedback.

3.8 The ability to reflect, refine and adapt

Evaluation is key to the development of a project and the learner's progress. Learners should be encouraged to reflect on their work at the end of a session, this can be carried out as a group activity as well as carried out in the learner's journal to plan and prepare for the next stage of the work

Activity: Evaluation

The three questions below are useful when evaluating own work and can also be applied to the work of others to gain insight into another's working processes.

- What was intention behind the work?
- How was this achieved?
- How effective is this in communicating your ideas?

Learners should be encouraged to consider different ways to communicate their ideas and to refine their work. Learners should always ask:

- How can this be improved upon?

This can be useful carried out as a group activity (group critique) and learners can either respond to each other's work verbally or leave a short comment on a feedback form. The learner can then use this feedback to push their ideas further and open up their approach to their ideas. Within a group critique it should be made clear that comments should be constructive for the process to work effectively for all.

3.9 Examples of common skills areas



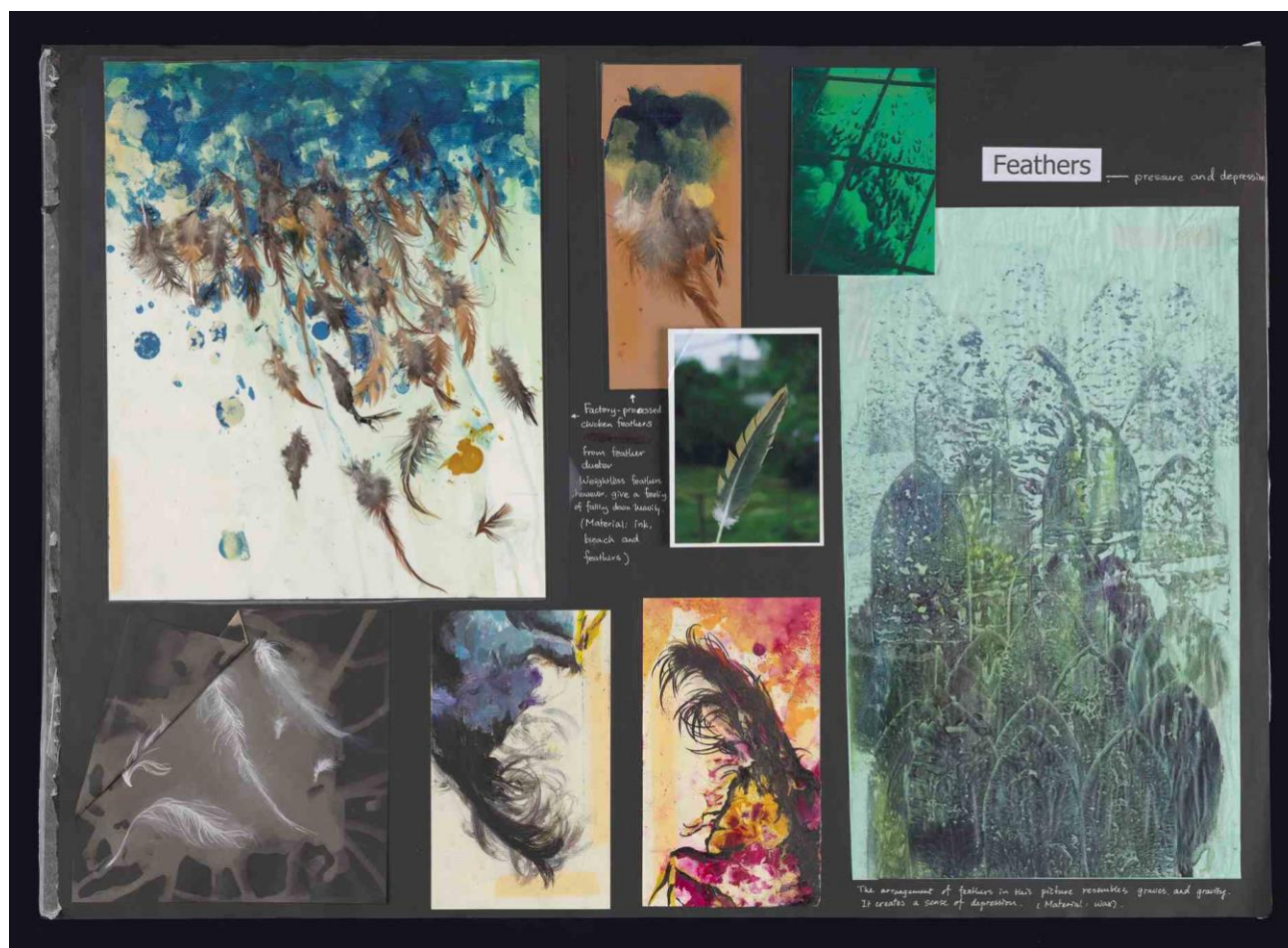
This is a clear example of how to demonstrate the creative and evaluative process.

Within the body of the work, the candidate has used a range of first-hand and secondary research material to generate and develop ideas.

There is a clear link made between the contextual references and the candidate's experimentation to explore ideas.



This page showing the final piece indicates some analysis of the images in a visual way, cropping and focusing on details within the composition. The candidate has shown the two images side-by-side and one image as a whole.



The candidate has explored media and materials widely and this can be seen in the way they have experimented in creating feathers.

The candidate has included the initial reference material but has also supported this through imagery that gives a similar effect.

The various media explorations, (paint, print media, collage and photograms) demonstrate in-depth investigation and understanding of the qualities each medium will produce.



The candidate has clearly shown the research material that has informed the works, this includes own photography and studies which reference work by others.

The candidate is clearly exploring ways to indicate speed and velocity and has explored different ways of achieving this.

The initial studies may have been stronger had the candidate worked from observation not photographs. This would have influenced the selection of materials and experiments. However the candidate has overcome issues of transforming still imagery and giving it a sense of movement through the multiple lines and broken, abstracted background.

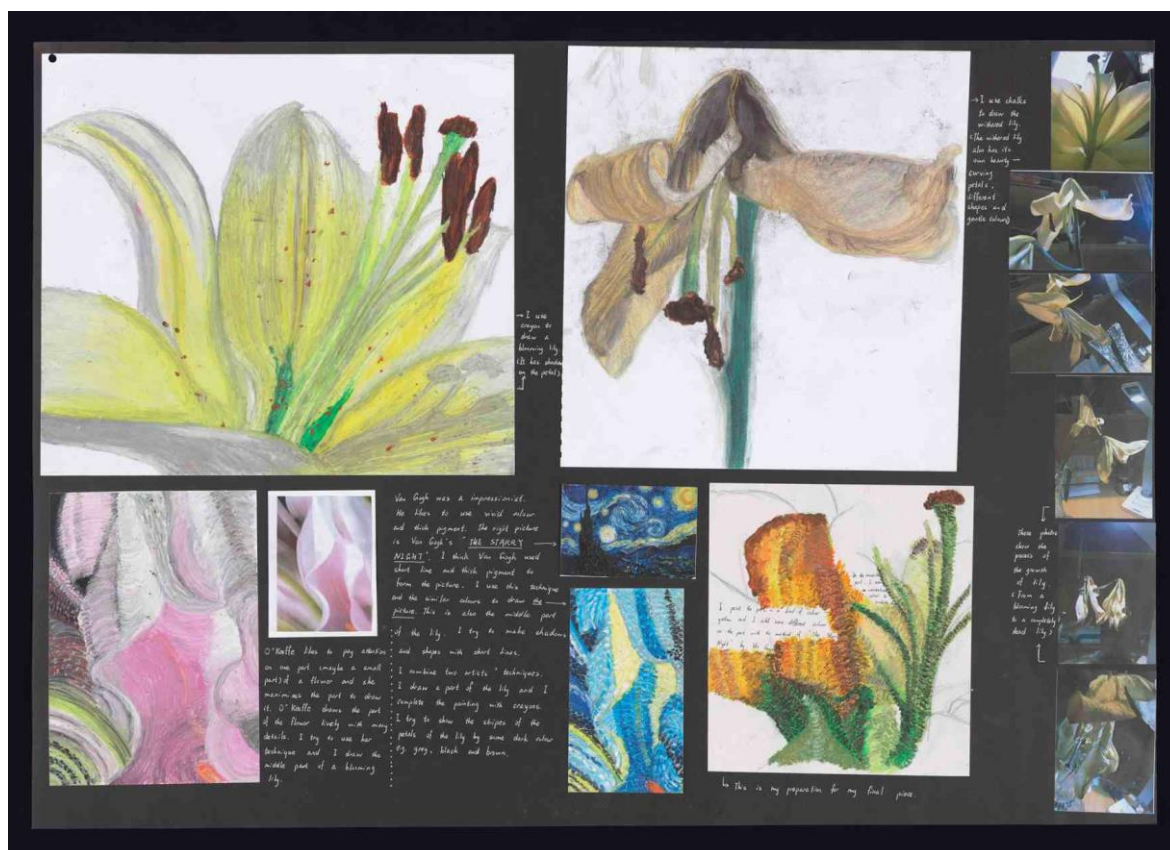


There is a clear indication of how primary research (photography) has been combined with secondary source material to develop the idea.

The overall piece would have been much stronger had the candidate explored the composition further and the dynamism of the fractured lines. This is an element which could be picked up through evaluation and comparison.



The final piece uses the image from own photography and combines this with the fractured background of various surfaces. Unfortunately, the final piece has lost the energy of previous experiments where the figures and the backgrounds were more integrated through the use of colour, line and exploration of media.



This sheet indicates clear use of own photography, observational drawing and secondary research material to inform ideas.

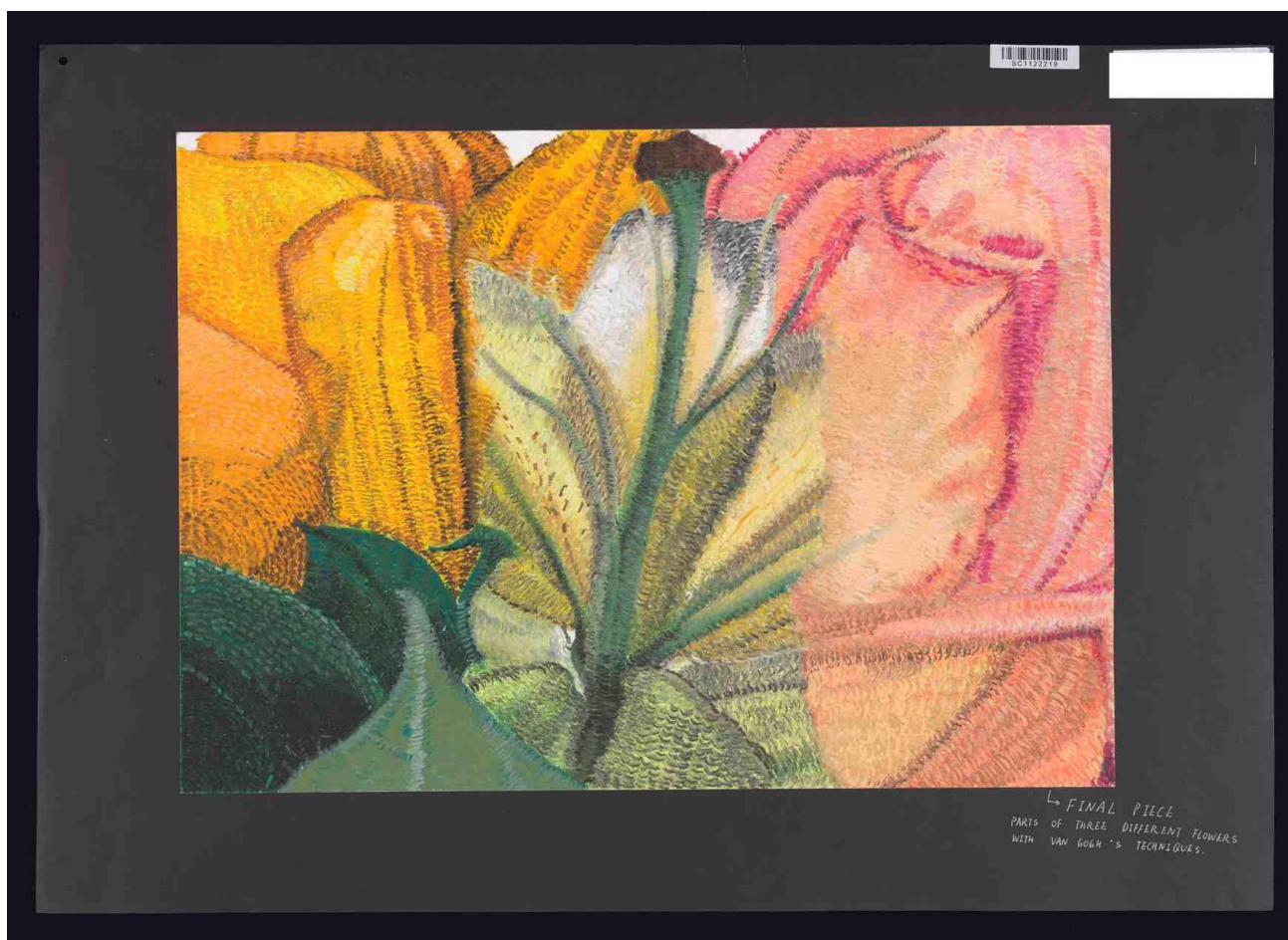
The research into various artists such as Georgia O'Keefe and Van Gogh has influenced the selection of materials and the approach taken within the studies.

The studies of the lilies are attempted from different viewpoints.



Further observational studies show experimentation with media and the application of the motif. The candidate has used the motif to create a repeat pattern. The motif has been explored using different media and different formats for creating a repeat pattern.

It would have been beneficial for the candidate to evaluate the use of media and approach, this may have influenced the final piece.



The final piece would have benefitted from some focused evaluation and review of the strengths within the experimentation. This could have been carried out as a group critique to help the candidate identify the direction the work should take. Whilst the surface of the piece is well-rendered the composition could have been stronger.

3.10 Additional information: preparing the portfolio for submission

Presentation and Selection

Throughout the course, learners need to develop ideas through both primary and secondary source material and should be supported to use these appropriately.

It is important that learners are able to show how they have used their research material to progress with ideas and select materials and processes to communicate their ideas. This can be demonstrated through careful selection of first-hand studies and key works by others. When using images by others it is necessary to acknowledge the source to make it clear that it is not the work of the candidate, separating first and second hand material.

Learners should select key works that have influenced the progress of their ideas and approach and place these next to the developments which took place due to researching the artist and imagery produced. Brief notes can be applied. For example, they could include bullet points which identify how the work has had an impact on their ideas or arrows pointing to particular areas of the image, highlighting the links made between the research and any significant developments made within their work.

When selecting work for the portfolio it is essential that candidates choose supporting studies and research material that show the journey they have taken. Consideration should be given to the relevance of the work shown and the connections between experimentation.

Imagery should be:

- cut straight
- in good condition
- labelled where necessary or helpful
- clear
- relevant

Consideration should be made in relation to the placement and layout of the supporting studies. Candidates need to demonstrate a consistent approach in the development of their work.

Appendices

Compare and contrast activity sheet

Critical analysis framework

Essay notes and guidance

Evaluation prompt sheet

Compare and Contrast activity sheet

This can be used to support Components 1, 2 and 3 as it provides the learner with an analytical framework to carry out initial observations and formulate opinions. This should be used in conjunction with research material gathered from secondary sources.

Similarities	Differences
Imagery /Content/Object	Imagery /Content/Objects
<div data-bbox="197 920 713 1415" style="border: 1px solid black; padding: 10px; text-align: center;"> <p>Insert image</p> </div>	<div data-bbox="799 909 1315 1404" style="border: 1px solid black; padding: 10px; text-align: center;"> <p>Insert image</p> </div>
Composition,the layout, how objects are organised	Composition,the layout, how objects are organised

<p>Use of colour, limited palette, complimentary colour system</p>	<p>Use of colour, limited palette, complimentary colour system</p>
<p>Light source, what is the focal point</p>	<p>Light source, what is the focal point</p>
<p>Mark making, Use of materials</p>	<p>Mark making, Use of materials</p>

Atmosphere, mood	Atmosphere, mood
Scale, relationships between objects, perspective	Scale, relationships between objects, perspective

Once these key elements have been identified the learner should ask How, What and Why? For example: How does the colour impact on the mood or atmosphere of the work? Why has the artist painted the face Blue? What is the significance of making the House smaller than the car? This will lead to deeper analysis.

Critical Analysis Framework

Learners can use this framework to generate personal and informed judgements. It combines the need for observational, analytical and research skills.

Image/ Object	<p>What can you see?</p> <p>What is it about?</p> <p>What themes or ideas are communicated?</p> <p>Can you identify hidden meanings or symbolism?</p>
Media, Materials and Processes	<p>Identify the materials used</p> <p>Describe how the materials and processes have been explored to create the work?</p> <p>Has the Artist combined methods or approaches?</p>
Influences/ Reference material	<p>When and where was the work made?</p> <p>Was the Artist influenced by other Artists/ Artist movements or cultures?</p> <p>Are there social, political, historical or religious influences?</p>
Formal elements	<p>Describe how the Artist has used the formal elements to create the work</p> <p>COMPOSITION, LINE, TONE, COLOUR, FORM, SPACE, TEXTURE</p>
Intention	<p>What does the piece communicate? How is this being communicated?</p> <p>Describe the mood and the atmosphere created</p> <p>Why do you think the artists made the work? Is there a story behind it?</p>

Essay notes and guidance for Component 3

An essay or written study should have a clear direction. It should have an introduction, middle (content) and summary. Once you have gathered research material from both primary and secondary sources, you should organise your thoughts and the material collected to structure the study. Always write a plan to give order to what you wish to discuss.

The **introduction** should describe what you are going to talk about i.e. I am going to compare and contrast the work of Van Gogh and Paul Cezanne.

You should also state WHY you are doing this, for example: I am going to compare and contrast their studies of interiors as although they were making work around the same time the handling of the paint and the colours used are very different. I wish to take a closer look at the Artists intentions and their innovations.

The **middle** should be the main body of the essay or written study:

- describe the work of the Artists, the themes behind the work
- relate thoughts to specific images (be selective), carry out analysis of the imagery using the formal elements
- identify similarities and differences
- give your own opinions based on observation and research, use quotes from other sources
- back your ideas up with specific examples.

The **end** should summarise and encapsulate what it is you have been saying, consolidate your thoughts.

Getting started

- Select images you want to focus on
- Make a spider diagram of all your thoughts in relation to the work
- Produce a Venn diagram to highlight similarities and differences
- Consider your position in relation to the work – what are your thoughts?
- Select quotes from your research to support what you saying (avoid overuse of quotes, the main body of the study should be your ideas and your words based on information that you have gathered).

Evaluation prompt sheet

Please use these questions to reflect on your achievements and identify areas for improvement. This can be used during a project and also at the end to evaluate and monitor progress.

Outline the main theme of your project and how you approached it.

- What visual research did you gather? Was this informative? Did you use primary or secondary research and how did this help or hinder your work?
- How useful was your contextual research? How did this inform your ideas? Which particular artists influenced your work/ideas? How?
- What materials did you experiment with and what impact has this had on the final outcomes?
- How does the presentation of the work communicate your ideas and findings?
- What final outcomes did you produce? What was the quality of these? How would you improve the outcomes if you had more time?

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