

YEAR 10

PORTRAITURE

ME, MYSELF & I
Exploration of identity

SCHOOL OF LONDON
Incl. Freud, Auerbach

BLACK LIVES MATTER

YEAR 11

IDENTITY

MEASURED STUDY
Incl. Spencer, Close

DIE BRUCKE
Expressive prints

HOME: POP ART LEGACY

USA v UK
Transatlantic ideas
Incl. Warhol, Blake

J-M BASQUIAT
Socio-political Pop

YEAR 12

BRAND NEW RETRO

CONSUMER CULTURE
Incl. Hamilton, Rauschenberg

ART MOVEMENTS
Timeline Overview
History/context

CELEBRITY CULTURE
Incl. JP Thurlow, Fairey

EMPIRE STRIKES BACK

SLAVE TRADE/APARTHEID

YEAR 13

GALLERY EXPERIENCES
Incl. London Barcelona

LANGUAGE OF OBJECTS
RECOGNISING METAPHOR
Real v Fictional archive
Incl. Zafic, Shovlin, Blake

PERSONAL INVESTIGATION

AFROFUTURISM
KIBERA CYMK
Transition from 2-D to 3-D

COLONIAL LEGACY
QUESTIONING BRITISH IDENTITY
Incl. Lovell, Walker, Shonibare

SELF INITIATED STUDY

POST 18 COURSES
Incl. UCAS portfolio preparations

PERSHORE ART JOURNEY

MAP INSPIRED BY ALFRED BARR'S CUBISM AND ABSTRACT ART TIMELINE 1936



Art Quality Gauge

introduction will read next to artwork and what which looks like. It should look more at home in than read off white.

| |
|-----------------------------------|
| TATE |
| ELTON JOHN'S LAWN |
| PROVINCIAL ARTS FESTIVAL |
| HIPSTER COFFEE BAR IN EAST LONDON |
| OLIGARCHS ENTRANCE HALL |
| NATIONAL TRUST GIFT SHOP |
| ROUNDAABOUT IN MILTON KEYNES |
| CAR BOOT SALE |
| I KEA |
| MUM'S BACK BEDROOM |



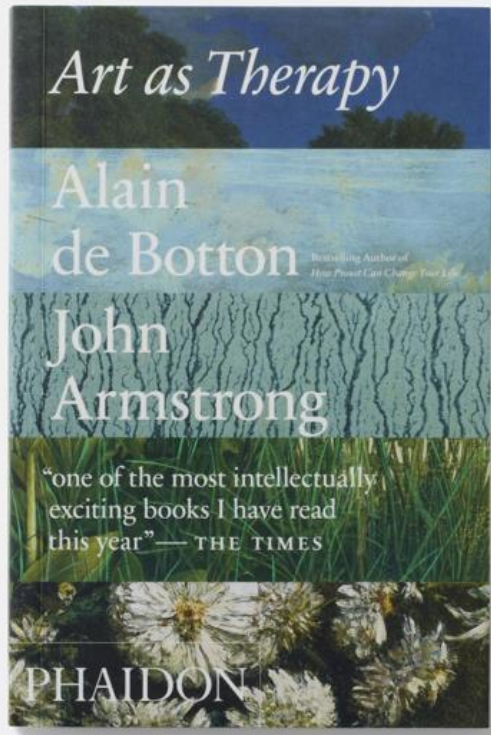
Introduction to the year 12



SIXTH FORM FINE ART PROSPECTUS 2021 – INFORMATION AND GUIDANCE.

- ## AIMS OF THE SLIDESHOW:
- TO SHARE INFORMATION ABOUT THE COURSE CONTENT AND EXPECTATIONS.
 - TO COMMUNICATE WHAT THE DEPARTMENT HAVE IN PLACE TO SUPPORT AND ENCOURAGE STUDENTS.
 - TO RAISE AWARENESS OF THE MARK SCHEME AND THE ACADEMIC CALENDAR.
 - TO CLARIFY WAYS IN WHICH STUDENTS CAN SUCCEED WITH TEACHER AND PARENTAL SUPPORT TO ENSURE SUCCESS AT AS AND BEYOND AT A2 IN YEAR 13.

The study of Art and Design is good for us !!!

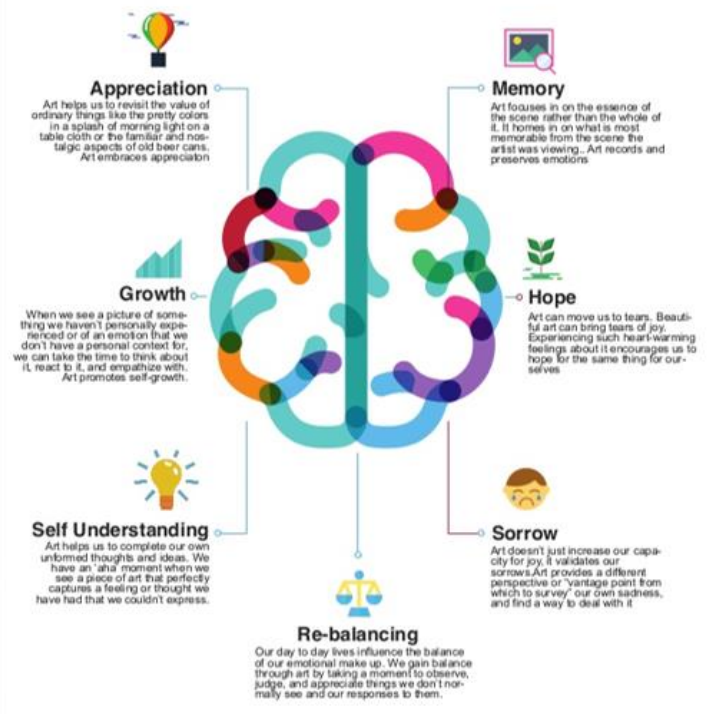


The subject has the ability to develop the whole person and ultimately make them better prepared for the ever changing society.

Art As Therapy

How art helps us grow and evolve in our understanding of ourselves, each other, and the world we live in?

Based on the book *Art as Therapy*, Alain De Botton and John Armstrong identify seven functions of art

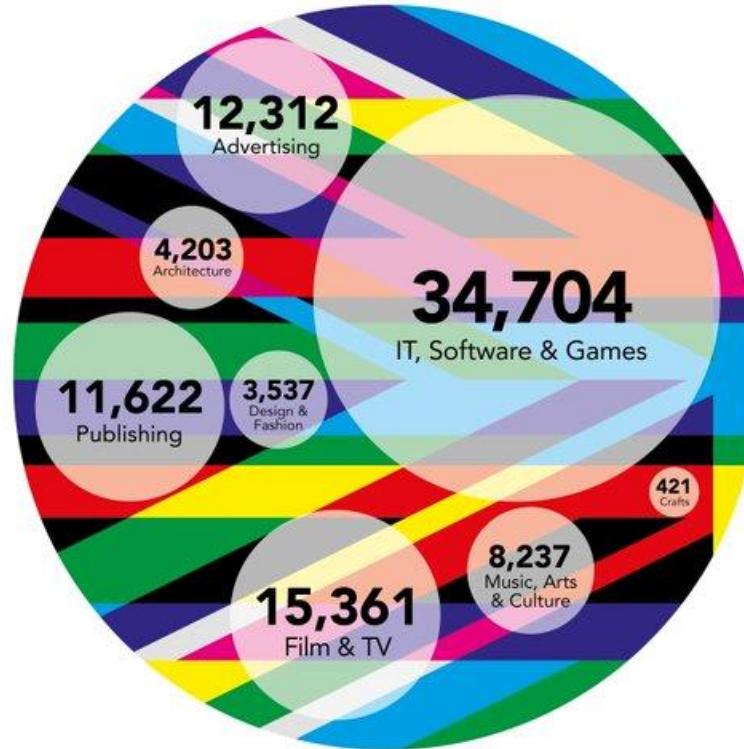


Art is not a handicraft, it is the transmission of feeling the artist has experienced - Leo Tolstoy

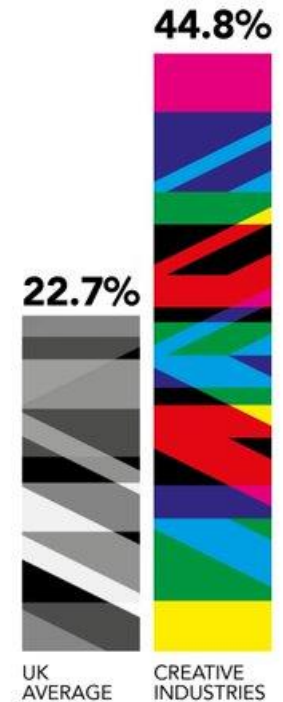
PREPARING FOR THE
FUTURE BEYOND PHS.

The UK Creative Industries

UK Creative Industries split 2016 (£m)



Change in GVA 2010 - 2016



*GVA = Gross Value Added
All data is provisional

www.thecreativeindustries.co.uk

Source: DCMS, November 2017

Not only is Art potentially good for us, it also provides a gateway to a thriving job sector in the creative industries.

The course we have devised has been developed with this in mind and enable students to make the transition to this industry at post 18.

PERSHORE HIGH FINE ART ALUMNI

FORMER STUDENTS AND WHAT THEY ARE DOING NOW!!



AGENCY OWNER
& 2-D CREATIVE
DIRECTOR



TEACHER
HEAD OF ART
AND DESIGN



GRAPHIC
DESIGNER
GLASGOW



GALLERY
CURATOR &
FASHION STYLIST



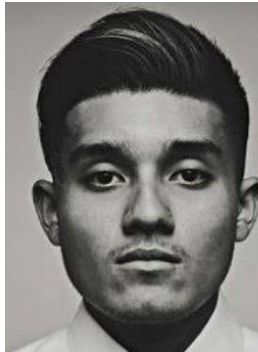
ARTIST AND
CERAMICS
ASSISTANT



DESIGNER
AND
COPYWRITER



RECENT AWARD WINNING
ART GRADUATES COMBINING
ART AND PART TIME JOBS
AFTER DUNDEE & LONDON



FASHION
DESIGNER &
BRAND
DIRECTOR



FREELANCE
ILLUSTRATOR AND
ARTIST BASED IN
WORCESTERSHIRE



FORMER EDITOR
TRAINING TO
WORK IN
GALLERY



GALLERY
WORKER &
RUNS ART
WORKSHOPS

The Art and Design course is constructed to meet the demands of the exam board but with a big emphasis on meeting the requirements of post 18 courses at university and apprenticeships in the creative industry..



Getting into University

Not only is Art potentially good for us, it also provides a gateway to a thriving job sector in the creative industries.

The course we have devised has been developed with this in mind and enable students to make the transition to this industry at post 18.

The Art and Design course is constructed to meet the demands of the exam board but with a big emphasis on meeting the requirements of post 18 courses at university and apprenticeships in the creative industry.



UCAS **unifrog**

University Subject Tables 2019

Whether it's an expressive piece of art, or a design that chang human race. Our rankings include Design Studies and Fine Art We rank specialist Arts, Drama & Music colleges and conserva

Filter by **Art & Design** Year Region

| Art & Design | |
|--------------|------------------------------|
| Rank | University Name |
| 1st | +1 Oxford |
| 2nd | +1 Newcastle |
| 4th | +1 University College London |
| 5th | +9 Lancaster |

Previous students have gone onto courses in gallery and museum studies, graphic communication, broadcasting, architecture, visual media, advertising, fashion and the more traditional Fine Art based subjects. Feedback from these students shapes the evolution of what we teach, for example the introduction of the studio space.

The Art and Design course is constructed to meet the demands of the exam board but with a big emphasis on meeting the requirements of post 18 courses at university and apprenticeships in the creative industry.



THE SIXTH FORM ART STUDIO.

Make this your new home. Make it work for you and devote some of your frees to working in this room.

It is recommended that 3 frees a week are to be devoted to Art to get a balance.

Previous students have gone onto courses in gallery and museum studies, graphic communication, broadcasting, architecture, visual media, advertising, fashion and the more traditional Fine Art based subjects. Feedback from these students shapes the evolution of what we teach, for example the introduction of the studio space.

The Art and Design course is constructed to meet the demands of the exam board but with a big emphasis on meeting the requirements of post 18 courses at university and apprenticeships in the creative industry.



To enable to help students have the best chance of getting onto the degree course at the students preferred destination we have devised a loosely teacher led unit 1 to start the course with the intention of modelling good practice, broadening student technical experiences and creating a rich and varied foundation to their portfolio to take to interviews.

Art & Design League Table

From creating expressive artwork to implementing industry-rankings include Design Studies and Fine Art based courses.

We rank specialist Arts, Drama & Music colleges and conser

Filter by **Art & Design**

| | Rank | | University Name |
|---|------|-----|---|
| ▼ | 1st | ▶ 0 | Oxford |
| ▼ | 2nd | ▶ 0 | Newcastle |
| ▼ | 3rd | ▲ 2 | Lancaster |
| ▼ | 4th | ▼ 1 | Loughborough |
| ▼ | 5th | ▲ 5 | Leeds |
| ▼ | 6th | ▼ 2 | University College London |

Indicators that need most to improve and what each teacher is working back on from each off visit.

| |
|-----------------------------------|
| TATE |
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| CAR BOOT SALE |
| I KEA |
| MUM'S BACK BEDROOM |

SIXTH FORM FINE ART PROSPECTUS 2021 – INFORMATION AND GUIDANCE.

AIMS OF THE MEETING:

- TO SHARE INFORMATION ABOUT THE COURSE CONTENT AND EXPECTATIONS.
- TO COMMUNICATE WHAT THE DEPARTMENT HAVE IN PLACE TO SUPPORT AND ENCOURAGE STUDENTS.
- TO RAISE AWARENESS OF THE MARK SCHEME AND THE ACADEMIC CALENDAR.
- TO SHOW HOW THIS MARK SCHEME CAN BE EVIDENCED VIA EXEMPLARS OF STUDENTS WORK.
- TO CLARIFY WAYS IN WHICH STUDENTS CAN SUCCEED WITH TEACHER AND PARENTAL SUPPORT TO ENSURE SUCCESS AT UCA SAPPLICATIONS AND BEYOND AT A2 IN YEAR 13.



Introduction to the year 12



KEY BASIC INFORMATION:

- ENTRY REQUIREMENT DEMANDS LEVEL 6 AT GCSE IN ART AND DESIGN OR HIGHER TO DO FINE ART A'LEVEL.
- EACH STUDENT HAS TWO TEACHERS: MR REID (DR) AND MR TURFREY (EDT)
- THEY HAVE 9 LESSONS A FORTNIGHT. 4 OR 5 WITH MR REID AND 4 OR 5 WITH MR TURFREY.
- STUDENTS SHOULD EXPECT TO DO APPROX 5 HOURS OF ART OUTSIDE OF LESSONS A WEEK. THEY ARE ADVISED ALSO TO ALLOCATE 3 OF THEIR FREE PERIODS TO ART A WEEK TO GET A BALANCE.
- THE SIXTH FORM STUDIO WILL BE FREE FOR THEM TO USE IN THEIR FREE PERIODS AND SHOULD MAKE GOOD USE OF THE SPACE DURING AND AFTER THE SCHOOL DAY. THE STUDIO TENDS TO BE CLOSED AT 6PM.
- HOMEWORK WILL BE ONGOING AND COMMUNICATED VIA EPRAISE. THE DEADLINE WILL BE EVERY FORTNIGHT FOR SKETCHBOOK CHECKS BY DR/EDT.
- THERE WILL BE TWO TRIPS DURING YEAR 12, ONE TO LONDON TO COINCIDE WITH THE EXAM PAPER RELEASE AND ONE TRIP TO BARCELONA AT END OF YEAR 12 TO KICKSTART THE YEAR 13 PERSONAL INVESTIGATION.
- WHILST THERE IS NO FORMAL EXAM IN YEAR 12 THE STUDENTS WILL WORK ALONGSIDE THEIR YEAR 13 COUNTERPARTS WHEN THEY HAVE THEIR A2 EXAM AND CREATE THEIR OWN FINAL PIECE UNDER TIMED CONDITIONS TO GAIN EXPERIENCE AND LEARN FROM OTHERS.
- THE A2 COURSEWORK UNIT BEGINS IN THE LATTER STAGES OF YEAR12 AND WILL CONCLUDE ON 30TH JANUARY AND IS WORTH 60% OF A2 GRADE. THE EXAM WHICH BEGINS IN FEBRUARY OF YEAR 13 IS WORTH 40%.

AQAV2 ART AND DESIGN : ASSESSMENT FOR LEARNING

How to Evidence this in your work.

| AS/A2 2018-19 | AO | Assessment Objective | SUCCESS CRITERIA FOR EACH AO |
|----------------------------|----------------------------|---|--|
| <p>24 Marks</p> | <p>AO1/ DEVELOP</p> | <p>Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.</p> <p>ANNOTATION AND INTERROGATION OF RELEVANT ARTWORKS incl PRACTICAL ANALYSIS IN THE FORM OF TECHNICAL INVESTIGATIONS.</p> | <p>Brief Success criteria:</p> <ul style="list-style-type: none"> Well-presented and laid out in appropriate style to images analysed. Good use of specialist Art terms. A good balance of fact and opinion. Connections made to work of others and the times it was created. Supported by artist quotes. Practical studies in the form of technical investigations of details etc. |

This is the research, analysis of artworks which should underpin the project /theme. This is an area we tend to do well in but you must strive to **fully exploit the annotation template** to do this and always ensure what you annotate is relevant to everything you do after in your practical work. The trend against copying is reversed by AQA – **be willing to carry out practical copies to demonstrate technical analysis.** This will help you move to AO2.

AO1: STUDY THE WORK OF RELEVANT ARTISTS TO ENABLE YOU TO DEVELOP IDEAS

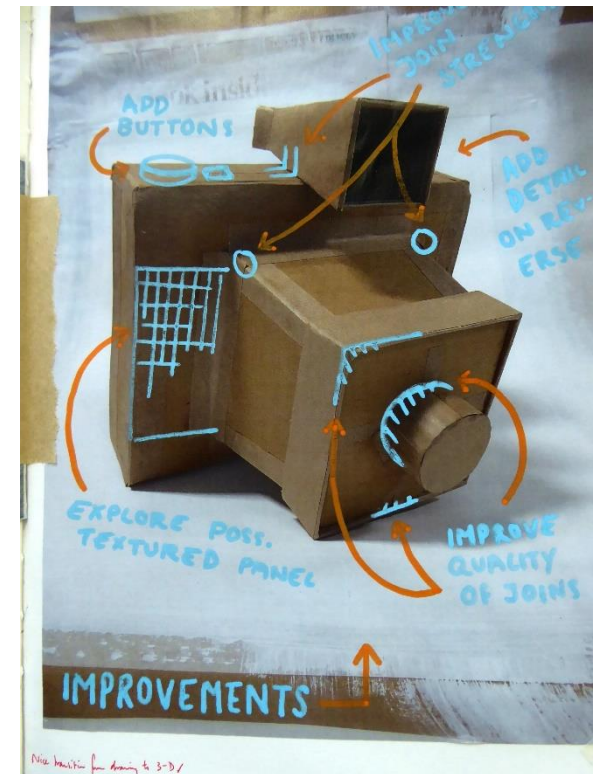
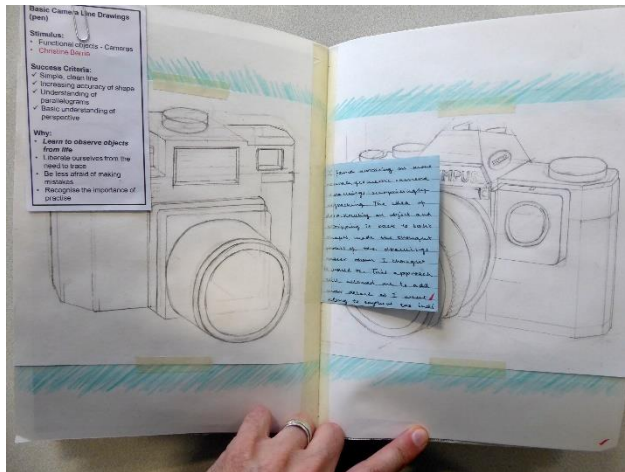


AQAV2 ART AND DESIGN : ASSESSMENT FOR LEARNING

How to Evidence this in your work.

The key thing is to explore ideas physically through use of media and techniques. It is vital you do enough to be able to develop technical fluency. This will mean that **you will be expected to review and refine the work.** It may mean that you adjust your palette or viewpoint or resources but as you do this it must be documented. **Brief written reflections on work become a vital element to this. The more insightful the better.**

| AS/A2 2018-19 | AO | Assessment Objective | SUCCESS CRITERIA FOR EACH AO |
|--------------------|-------------------------|--|---|
| 24 Marks | AO2/ EXPLORATION | <p>Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as develops.</p> <p>EXPERIMENTATION WITH AND EXPLORATION OF MATERIALS AND RECORDING WORK IN PROGRESS AND REFINING WORK ACCORDINGLY.</p> | <p>Brief Success criteria:</p> <ul style="list-style-type: none"> Evidence of exploring different media as a means of seeking best method to express ideas.(Photo/drawing/print/paint etc) Evidence of practice versions on a variety of scales and duration with increasing levels of competence and technical fluency. Insightful notes on work in progress about successes and areas for development. Relevance of experimentation with support from artist studies made clear visually. |



AO2: DR/EDT will guide you through a number of different workshops that will expose you to familiar and new techniques ranging from drawing, printmaking, collage, photoshop, mixed media work, ceramics etc The intention is to broaden your creative range to enable you to become better at communicating your own ideas later in the exam unit.

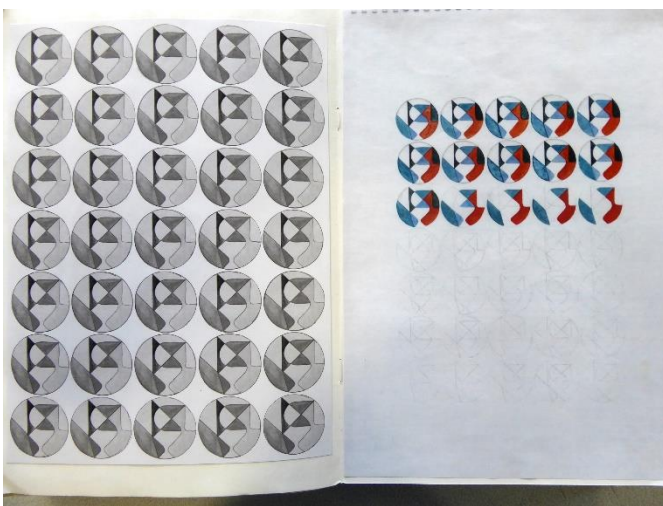


AQAV2 ART AND DESIGN : ASSESSMENT FOR LEARNING

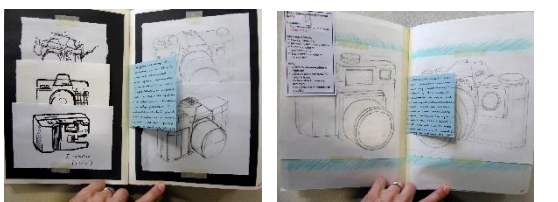
| | | | |
|---------------|------------|--|---|
| AS/A2 2018-19 | AO | Assessment Objective | SUCCESS CRITERIA FOR EACH AO |
| 24 Marks | AO3/RECORD | Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress. | Brief Success criteria: |
| | | THE CREATION OF YOUR OWN RELEVANT RESOURCES TO AID THE DEVELOPMENT OF YOUR RESPONSES AND THE OVERALL DEVELOPMENT OF IDEAS INCL. DRAWINGS, PHOTOS, GALLERY WORK AND NOTES/COMMENTARY ON WORK. | <ul style="list-style-type: none"> Evidence of the creation of primary sources to be used as a starting point for work. Evidence of, most importantly- drawings; drawn and written observations based on relevant themes/artists and gallery experiences. Recording of ideas in the form of statement of intent...'I intend to investigate etc' A willingness to revisit and improve quality of resources to allow work to develop further in relation to artists being responded to. Evidence of acting on reflective notes and working through a problem via practice and learning techniques in order to realize ideas. |

How to Evidence this in your work.

The recording of ideas and observations can exist in the form of gallery work but more specifically it is the recording of your own ideas and equipping yourself to realize them. AO3 builds on the exploration in AO2. It is expected that you begin to really focus on a specific idea and start to find ways to execute it having learned different techniques in AO2. Begin to really push those ideas ambitiously and reflect on the work in progress. Work in AO3 tends to see a shift towards mini final pieces to some degree.



| YEAR 12 PORTFOLIO UNIT (50% OF AS GRADE): BRAND NEW RETRO: A QUEST FOR IDENTITY | | | |
|--|----------|--|--|
| STUDENT NAME: | | TARGET GRADE: | |
| WORKSHOP | AO FOCUS | WWW | EBI |
| SUMMER INDUCTION TASK: RESEARCH IN RESPONSE TO ARTIST'S QUEST FOR PRODUCTION MATERIAL TO MAKE PRODUCTION MATERIALS. | AD1&3 | I really enjoyed making drawings and taking things and making notes. | I would have liked to experience a series of 'interviews' with real people about their work. |
| '12 STARTER WORKSHOP: SOGA BOWEN CASE STUDY: DRAWING EXPERIMENT AND ONE REQUIRED TO SHIRT THE BOWEN (SHIRTLESS & 1941) | AO 3 | I felt that my drawings were actually made with pleasure and I liked the idea of using a pencil. | It would have been great to have another 2 weeks of drawing. |
| OBSERVATIONAL CAMERA STUDIES: FROM DRAWING BY MARK: A PROPOSAL OF HOW A PROBABLY LONGER DRAWING COULD BE MADE. | AO 1&4 | Big use of space, I had to use a lot of space and I liked the idea of using a pencil. | There were a lot of ways to use space and I liked the idea of using a pencil. |
| WILLIAM BENTON CASE STUDY: ARTIST'S DRAWING MATERIALS: NON-PROFIT OF LONDON: OTHER WORKS OF ARTIST'S GRADE PAINT. | AO 1&2 | I was pleased with my drawing materials and I liked the idea of using a pencil. | I found it hard to incorporate text + I liked the idea of using a pencil. |
| STEVEN SCHUBER CASE STUDY: DRAWING EXPERIMENT AND ONE REQUIRED TO SHIRT THE BOWEN (SHIRTLESS & 1941) | AD2&3 | Although I was pleased with my drawing materials and I liked the idea of using a pencil. | And I liked the idea of using a pencil. |
| PHOTOGRAPHY EXPERIMENT AND ONE REQUIRED TO SHIRT THE BOWEN (SHIRTLESS & 1941) | AD1&2 | Good photographs and I liked the idea of using a pencil. | Add relevant photographs and I liked the idea of using a pencil. |
| ANALYSING BOBE CASE STUDY: PHOTOGRAPHY EXPERIMENT AND ONE REQUIRED TO SHIRT THE BOWEN (SHIRTLESS & 1941) | AD2&4 | I was pleased with my drawing materials and I liked the idea of using a pencil. | And I liked the idea of using a pencil. |
| CAROLINE BOWEN CASE STUDY: PHOTOGRAPHY EXPERIMENT AND ONE REQUIRED TO SHIRT THE BOWEN (SHIRTLESS & 1941) | AD1&2 | Although I was pleased with my drawing materials and I liked the idea of using a pencil. | Add relevant photographs and I liked the idea of using a pencil. |
| 3-D WORK BASED ON BOBE ABSTRACTION: DRAWING EXPERIMENT AND ONE REQUIRED TO SHIRT THE BOWEN (SHIRTLESS & 1941) | AD2&3 | I was very happy with my drawing materials and I liked the idea of using a pencil. | More experimental work which could have been done with my pencil. |
| PREPARATION AND FINAL PIECE: DRAWING EXPERIMENT AND ONE REQUIRED TO SHIRT THE BOWEN (SHIRTLESS & 1941) | AD1&4 | Using happy with my drawing materials and I liked the idea of using a pencil. | More practice pieces. |



Recording of ideas is vital even if they do not materialise! We will ensure that there is plenty of scope for recording via drawing and photography but you must record you work as ideas develop and comment on this.

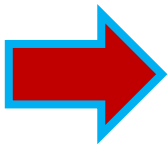
Record www/ebi in sketchbook

AQAv2 ART AND DESIGN : ASSESSMENT FOR LEARNING

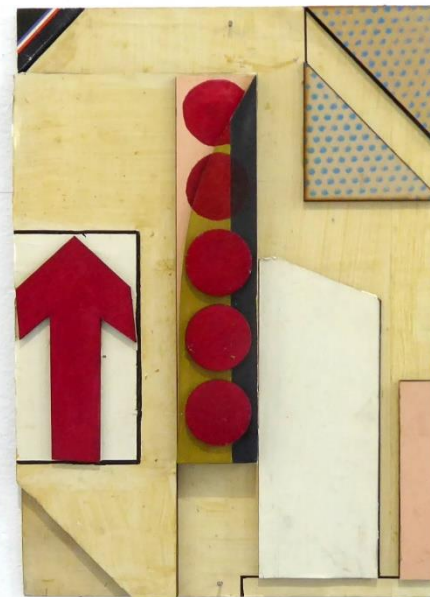
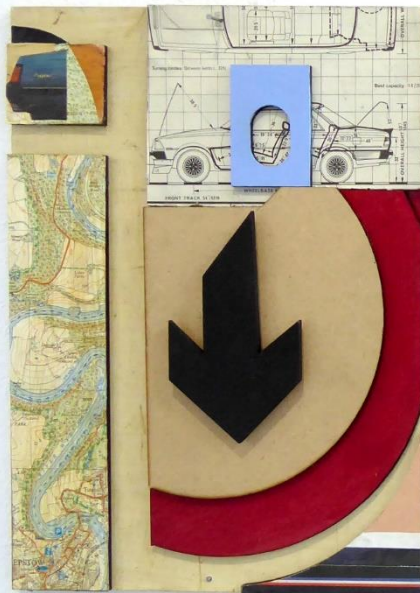
How to Evidence this in your work.

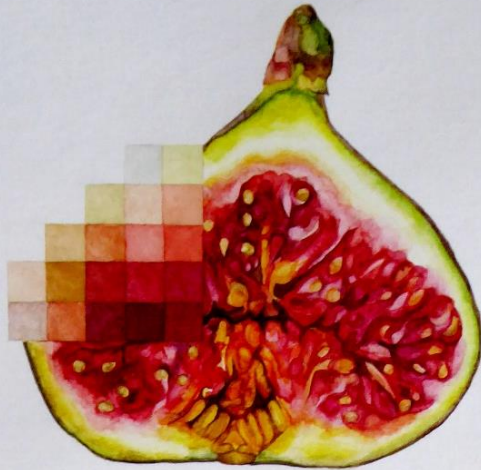
| AS/A2 2018-19 | AO | Assessment Objective | SUCCESS CRITERIA FOR EACH AO |
|---|--------------|--|--|
| <p style="font-size: 2em; font-weight: bold;">24</p> <p>Marks</p> | AO4/ PRESENT | <p>Present a personal, and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.</p> <p>THE FINAL PIECES, CONCLUSIONS TO THE INVESTIGATIONS IN AO1-3 AND EVALUATIONS THAT MAKE CONNECTIONS TO THE RELEVANT ARTISTS. (At A2 that may include the essay)</p> | <p>Brief Success criteria:</p> <ul style="list-style-type: none"> • Conclude and present work that has been born out of investigations into artists by showing their influence on your work. Their influence could be in the form of subject matter, materials/techniques, concepts, mood etc.... • Demonstrate your ability to carefully select and use appropriate materials and techniques with skill and fluency to present final piece(s) • Demonstrate your ability to take ownership of your work and work with confidence and independence to make a piece of art that is your own, not just an imitation of someone else's. • Well written evaluation revealing connections. |

Concluding final piece(s) and a well written evaluation forms the evidence for this AO. Be sure to create final pieces that are distinguishable from the preparatory work in terms of standard, quality and ambition. This final piece needs to be very well resolved and condense everything you have learnt in the project. This final piece should be the equivalent of 10- 15 hours of work as that is what AQA give you time wise to do an exam final piece. More than one final piece can be produced but ideally they should all interrelate and work as a group.



An example of teacher led workshop work evolving into a final piece created in the 10 hour PPE in January to conclude project.





AIM HIGH IN THE EXAM UNIT



THE EXAM UNIT = 40 % OF THE AS GRADE.

- IT IS A HIGHLY SIMILAR FORMAT TO THE GCSE EXAM PAPER WITH A CHOICE OF THEMATIC QUESTIONS TO CHOOSE FROM.
- THE EXAM STARTS ON THE 1ST FEBRUARY AND WILL CONCLUDE WITH A TEN HOUR EXAM ON THE 8TH-9TH MAY.
- A TRIP TO LONDON IS SCHEDULED FOR FRIDAY 1ST FEBRUARY .THIS TRIP WILL COST APPROXIMATELY £25. THE TRIP WILL ACT AS A VITAL CATALYST TO AO1:DEVELOP AND AO3: RECORD.
- STUDENTS SHOULD ADOPT A SIMILAR APPROACH MODELLED FOR THEM IN UNIT 1 AND WORK WITH GREATER INDEPENDENCE AND LEVELS OF OWNERSHIP.



The exam project usually acts as a springboard to the personal investigation which students do in Year 13 where they will initiate their own projects through a series of consultations with their teachers.

ARTIST

Think carefully about the sort of art/artists that you like. When choosing an artist to investigate be careful to ensure that your artist has been written about and has some contextual weight.

Play to your strengths, but it's good to stretch yourself as well.

THEME

Remember – the theme for your investigation needs to reflect your personal interests and must be able to sustain you for a good period of time.

Use the personal investigation booklet which provides a wealth of thematic suggestions, such as, the use of Text, gender politics, the Art of Travel etc

Your work work might be inspired by an **artist** whose work you have seen – think carefully back to any previous gallery visits you have been on. Think back to London in February and Barcelona in

TEACHER LED WORKSHOPS ON EMPIRE STRIKES BACK THEME EXPLORING CULTURAL ARTEFACTS AS A STARTING POINT TO WIDE RANGING TECHNICAL EXPERIENCES

How to Evidence this in your work.

This is the research, analysis of artworks which should underpin the project /theme. This is an area we tend to do well in but you must strive to **fully exploit the annotation template** to do this and always ensure what you annotate is relevant to everything you do after in your practical work. The trend against copying is reversed by AQA – **be willing to carry out practical copies** to demonstrate technical analysis. This will help you move to AO2.

PHASE 1: This may include practical investigations in the form of copies of sections of the artists' work if appropriate

#1 ANNOTATIONS

Gather together appropriate artist images and research in your sketchbook. Carefully annotate examples of their work to develop enough knowledge and understanding to write 1500-3000 word 'essay on the artist.

SEQUENCE

Remember to try to keep your work sequential and in order so that it makes sense

LITERACY

Remember to annotate your own work to make your intentions clear at ALL times.

PHASES 1-3 SHOULD BE THE FOCUS OF STUDENTS WORK UP UNTIL CHRISTMAS AND START OF JANUARY

The key thing is to explore ideas **physically through use of media and techniques**. It is vital you do enough to be able to develop technical fluency. This will mean that **you will be expected to review and refine the work**. It may mean that you adjust your palette or viewpoint or resources but as you do this it must be documented. **Brief written reflections on work become a vital element to this. The more insightful the better.**

PHASE 2

#2 RESOURCES

The understanding of the artists' work that your annotations give you should allow you to begin developing your own resources. These must be carefully considered and always appropriate to allow ideas to develop into responses and further media exploration.

Resources will probably be photographs that you will take (with my help), but they could be pre-made or found items....depending on the artists you look at.....

The recording of ideas and observations can exist in the form of gallery work but more specifically it is the recording of your own ideas and equipping yourself to realize them. AO3 builds on the exploration in AO2. It is expected that you begin to really focus on a specific idea and start to find ways to execute it having learned different techniques in AO2. Begin to really push those ideas ambitiously and reflect on the work in progress. Work in AO3 tends to see a shift towards mini final pieces to some degree.

#3 RESPONSES

Your understanding of how and why the artists' have made their work **and** your own resources will allow you to begin making your responses.

#3 DEVELOPMENT

Your responses should give you the confidence with materials, techniques, concepts and resources to begin developing your own ideas – taking the bits that you like from the artists and mixing them with your own thoughts.

PHASE 4 SHOULD BE THE FOCUS OF THE PPE AND BEYOND UNTIL JANUARY

Concluding final piece(s) and a well written evaluation forms the evidence for this AO. Be sure to create final pieces that are distinguishable from the preparatory work in terms of standard, quality and ambition. This final piece needs to be very well resolved and condense everything you have learnt in the project. This final piece should be the equivalent of 10- 15 hours of work as that is what AQA give you time wise to do an exam final piece. More than one final piece can be produced but ideally they should all interrelate and work as a group.

PHASE 3: This phase should be the one that dominates most of your time as you will be expected to evidence your creative investigation and most importantly the evidence of your review and refinement of ideas and techniques. This is vital for AO2 & 3

You should be constantly developing new resources as your work progresses.

The development of your work will allow you to select, practise and refine your use of materials.

The development of your work will see you investigating new ideas.

#4 FINAL PIECE(S)

This should be a logical conclusion to your investigation and should mark the end of your journey. This should be a substantial piece of work that really demonstrates a personal understanding of the investigation and should link to what was written in the 1500-3000 word 'essay'. We expect that supporting final pieces will emerge in the build up to the PPE in January with a mini final piece generated in the 5 hour PPE exam on 18th January for the Art students and 24th January for Photography students. **HOWEVER** it must be emphasised that this 5 hour PPE piece should not be the conclusion to the project. **Students are expected to spend approximately at least 15 hours on substantial pieces** if that the time provided by AQA in exam units.

EVALUATION

A good evaluation will explain the creative journey and clarify the links to the written aspects of the investigation and refer back to the initial statement of intent if possible.

SUGGESTED TOOLKIT FOR SKETCHBOOK WORK AT HOME:

A range of tape types ie masking tape, washi tape, scotch tape come in handy.

Pritstick/scissors/ cutting matt /craft knives etc

A colour printer would be hugely helpful **

A camera is hugely useful. A reasonable pocket camera will help recording and developing resources

A variety of different paper types, old/new help inject interest in book.

A range of pens/markers help inject immediacy and colour to books.

A range of drawing pencils and fineliners/pens.

Brushes and some watercolour or acrylic would also be useful

A range of crayons – there is an increasingly varied type available ie water soluble ones are worth a try.

If students ever need to borrow materials the just need to ask and we will see what we can do.



BARCELONA TRIP



ITINERARY INCLUDES:

La Pedrera, Parc Guell, Sagrada Família, Picasso Museum, Miro Foundation, Barcelona Pavilion, Tibidabo Amusement Park, CCCB and much more...

5 days/4 nights, flights, transfers, B&B in central Barcelona; Last trip that we ran cost £600 but this is likely to change post covid: