

# **AQA Art and Design**

(Fine Art, Textiles,  
Graphic communication  
and Photography)

## **Component 1**

### **Personal Investigation**



# Component 1 – Personal investigation

Excerpt from AQA A Level Art and Design Specification, (including the following titles: • Fine art • Graphic communication • Textile design • Photography)

- **This is a practical investigation supported by written material.** Students are required to conduct a practical investigation, into an idea, issue, concept or theme, supported by written material.
- **The focus of the investigation must be identified independently by the student** and must lead to a finished outcome or a series of related finished outcomes.
- **The investigation should be a coherent, in-depth study** that demonstrates the student's ability to construct and develop a sustained line of reasoning from an initial starting point to a final realisation.
- **The investigation must show clear development** from initial intentions to the final outcome or outcomes.
- **It must include evidence of the student's ability to research** and develop ideas and relate their work in meaningful ways to relevant critical/contextual materials.
- **The investigation must be informed** by an aspect of contemporary or past practice of artists, photographers, designers or craftspeople.
- **The written material must confirm understanding** of creative decisions, providing evidence of all four assessment objectives by: • clarifying the focus of the investigation • demonstrating critical understanding of contextual and other sources • substantiating decisions leading to the development and refinement of ideas • recording ideas, observations and insights relevant to intentions by reflecting critically on practical work • making meaningful connections between, visual, written and other elements.
- **The written material must:** • be a coherent and logically structured extended response of **between 1000 and 3000 words of continuous prose**. • include specialist vocabulary appropriate to the subject matter • include a bibliography that, identifies contextual references from sources such as: books, journals, websites, through studies of others' work made during a residency, or on a site, museum or gallery visit • be legible with accurate use of spelling, punctuation and grammar so that meaning is clear.
- **Annotation must not be included** in the word count for the written material. Students can present the written material as a single passage of continuous prose or as a series of shorter discrete, but linked, passages of continuous prose incorporated within the practical work.
- **There is no restriction on the scale of practical work produced.**
- **Students should carefully select, organise and present** their work for their Personal investigation to ensure it is well structured and provides evidence that

# Developing your focus

## Step 1: Brainstorm Ideas

- **Write down all subjects, themes, places, things, activities or issues that are personally relevant and that matter to you** (even random, unexpected things, such as a the art room sink, or heirloom knives and forks in your kitchen drawer). The purpose of any artwork is to communicate a message: to comment or scream or sing about the world in which we find ourselves in. If there is no emotion behind the work, there is no driving force – nothing to direct and shape your decision making. Write down the things that you care about; that move you.

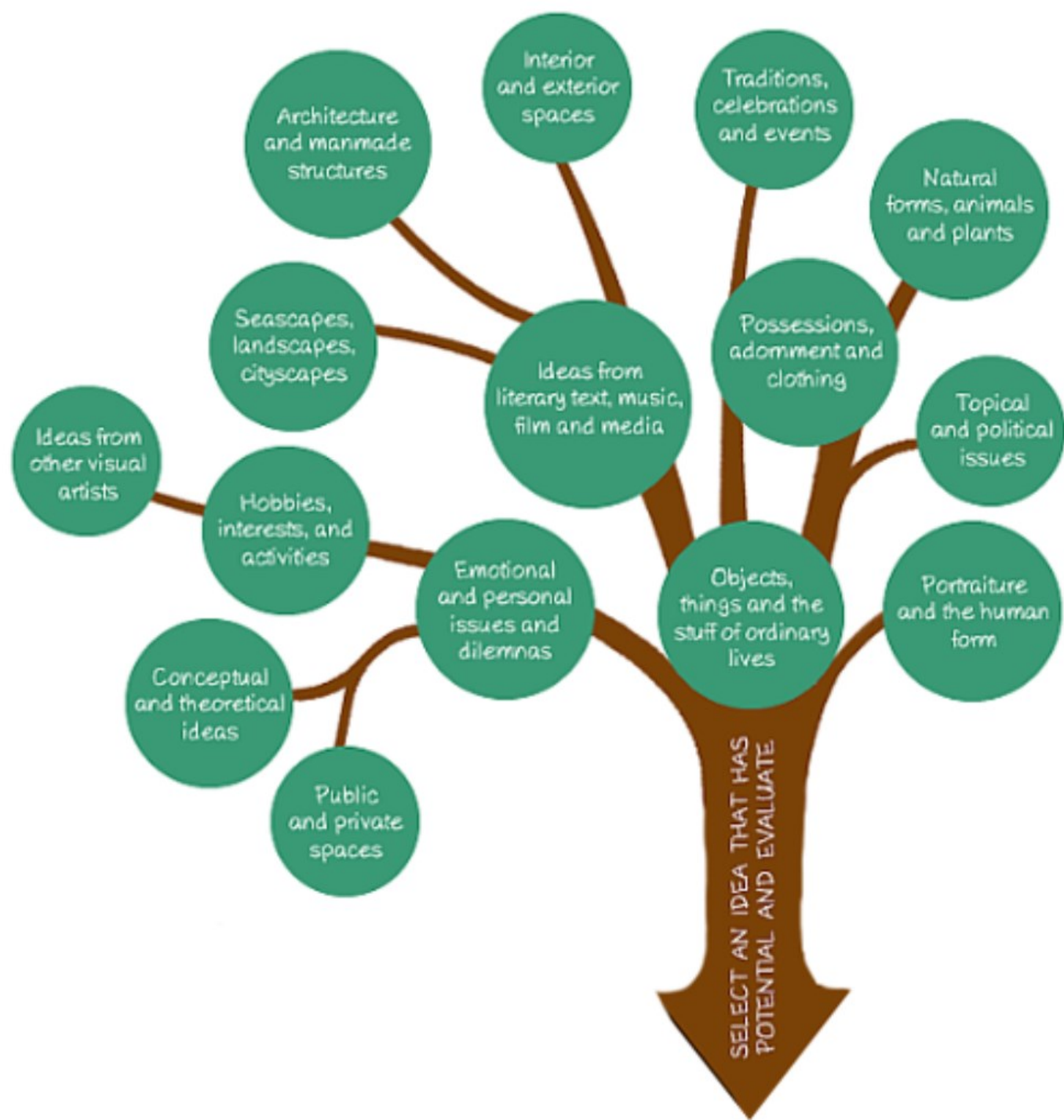
**Include topics that are unusual, challenging, controversial, gritty or inspiring: those that fill you with passion.** Students who select substantial, heartfelt issues that they really believe in are more likely to achieve great results than those who choose aesthetically pleasing but superficial subjects. A tried and true subject can still be approached in an individual and innovative way, but choosing a topic that is novel and fresh has certain advantages. Strong, contentious issues are those which the assessors themselves have a reaction to; they provoke an emotive response. Such topics make the markers and moderators sit up and take notice: it gives them ample opportunity to see the merit within your work.

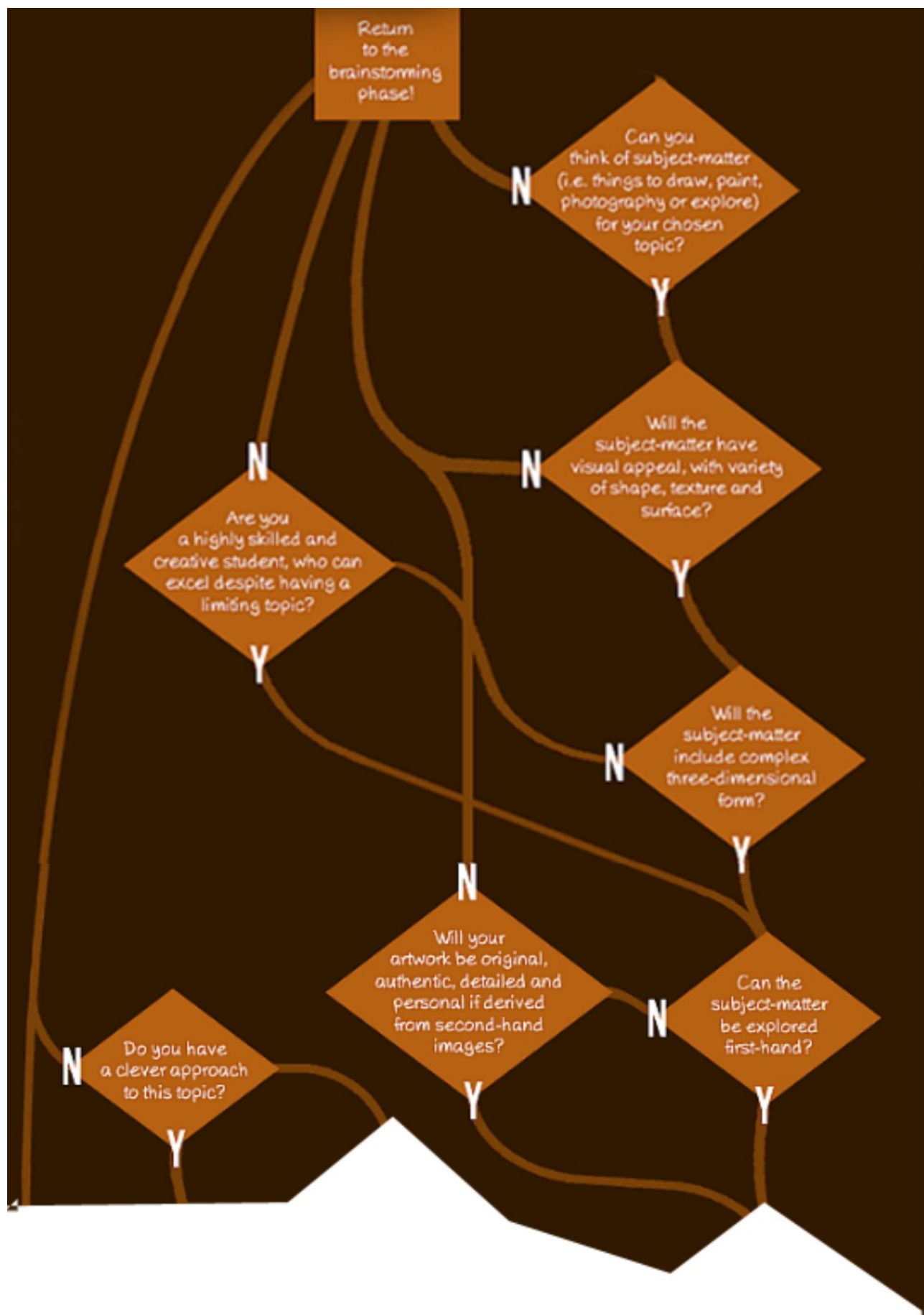
## Step 2: Evaluate your ideas

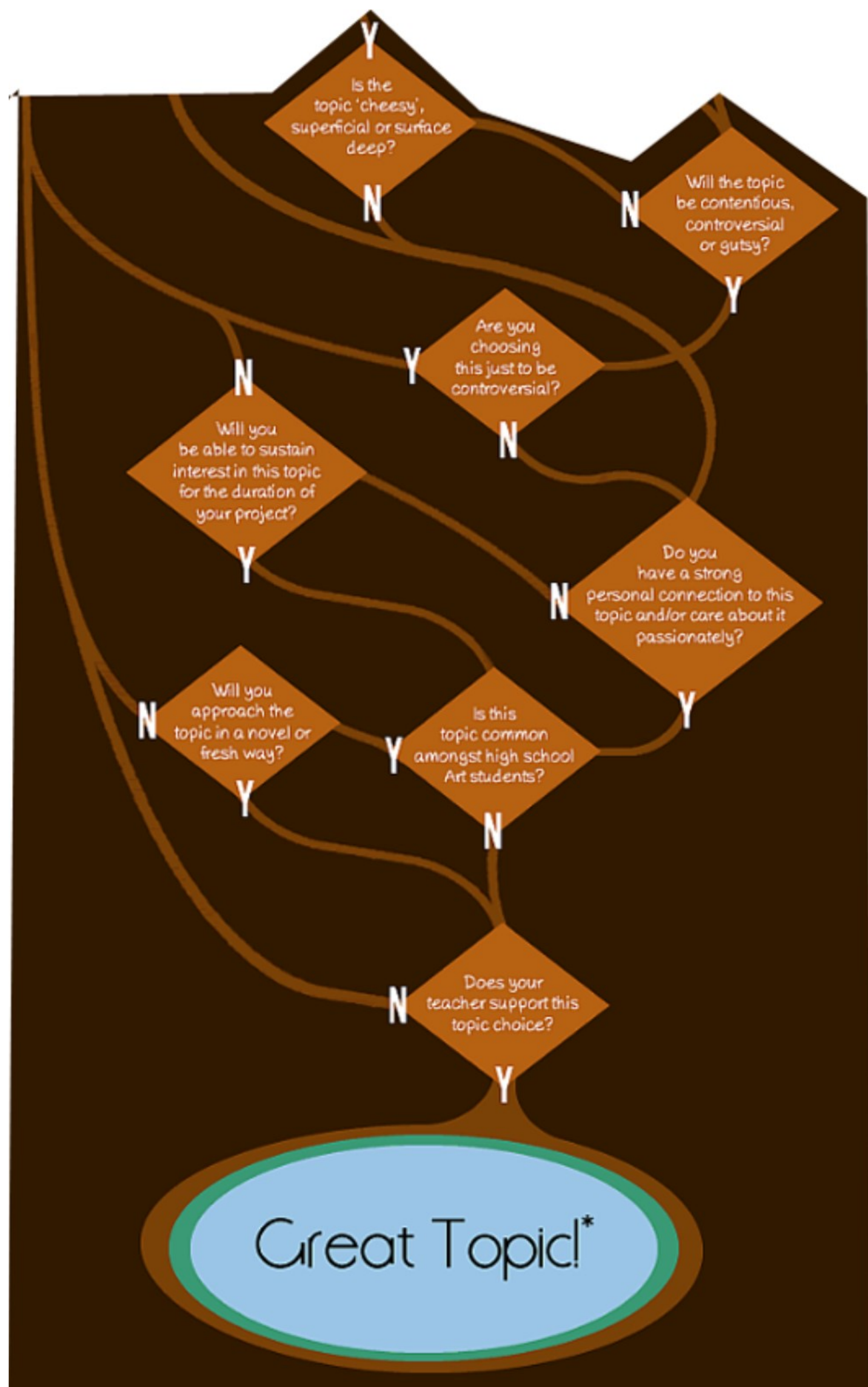
Think carefully about the topics that you have written down. Use the flowchart at the end of this section to evaluate your ideas.

- **Eliminate those which are 'cheesy'** (i.e involving pink hearts and Brad Pitt), **insincere** (i.e. a theme of 'World Peace', when really this is something you couldn't care less about) and **overly "pretty" or lacking in substance** (i.e. bunches of roses). This doesn't mean that a traditionally 'beautiful' subject cannot be successful, but think carefully before proceeding with such a topic.
- **Eliminate those subjects which you are unable to explore first-hand.** In order to create artworks, you will need access to high quality imagery. For example, if you are exploring the way in which humans kill animals in order to consume their meat, access to the inside of a butchery or abattoir/freezing works is likely to be essential. Reliance on photographs taken by others is rarely a good idea. No matter how awesome a theme appears, if you are unable to explore any aspect of it first-hand, it is very unlikely that you will be able to do the topic justice. Remember that you will likely need to return to your source imagery several times during your high school course, so a submission based upon a particular plant that only blooms for a couple of weeks out of the year or a view of your village during a rare winter snow storm is very risky. The ideal Art A-Level subject is one that you can physically return to, whenever you need – to draw, photograph or experience first-hand.
- **Remove the topics for which the source material is excessively simple,** i.e. containing only a few forms, textures and patterns. A small pile of cardboard boxes, for example, might inspire a great drawing, but if this is the starting point for an entire year's A2 work, the straight lines, rectangular forms and flat box surfaces are unlikely to provide enough visual variety to explore for months on end. Overly busy source material, on the other hand, is not an issue – it is much easier to simplify form and detail than it is to add back in.
- **Eliminate those topics for which the source material lacks aesthetic appeal.** Do not mistake 'aesthetic appeal' for pretty. In fact, some of the 'ugliest' things can be stunningly rendered in an artwork or design. Art teachers (and artists in general) often speak of finding the beauty in the ordinary or mundane: seeing the magic in that which others have discarded or forgotten. This does not mean, however, that anything is suitable for your A Level topic. Some scenes are genuinely unattractive and unsuitable visually. Certain object combinations (due to their particular shapes, colours or textures) are extremely difficult to compose in a pleasing way. Similarly, some items – particularly disproportionate drawings or designs by

- **Eliminate topics which are common or over-done (unless you have an original way of approaching this topic).** It doesn't matter if *some* others have explored the same topic as you... With the millions of people in the world, it is highly unlikely that you will be the only one to explore a particular theme (in fact, this is beneficial, as you can learn from others...and no one will make art exactly like you), but, if EVERYONE is doing it – if it is a topic that the examiners have seen a hundred times before, you should think carefully about whether you have something sufficiently new and original to say about it.
- **Ensure that the topic you choose is something that you really care about and which can sustain your interest for a prolonged period..** If you have more than one topic left on your list, pick the thing that you care about the most.







## • **Step 3 – Create your draft proposal**

- After you have identified the focus for your developing practical work in steps 1 and 2 above, list the main themes that you want to explore. State which artists, craftspeople or designers you will look at. Identify the materials you are going to use. You can use your brainstorm to help you. Create a **question or statement** which you will investigate and will become the title of your essay and the focus of your developing practical work. This should be written as a piece of continuous prose which is no less than 300 words long. This will form the basis for your final proposal and your introduction to your written work.

**Deadline: July 10th 2019**

## **Step 4 – Create your illustrated proposal**

- **Visit a Gallery, exhibition, or take part in a workshop.** This needs to have some relevance to your developing practical work.
- **Collect images, take initial photographs, make sketches and write down ideas** which you might like to explore based on the work you have seen.
- **Use your draft proposal to help you** develop your initial ideas into a formalised and illustrated proposal.

**Art:** In an A3 sketchbook present an illustrated proposal – this can include, sketches, photographs and collected materials, artist links and other ideas and inspirations. In effect it will be a formal presentation of your brainstorm, draft proposal and a mood board combined. This should be at least a double page in an A3 sketchbook. It can contain artist/contextual investigations as well as some of your own images and initial ideas.

**Photography:** On your Weebly website, create a Web page. You should entitle the new



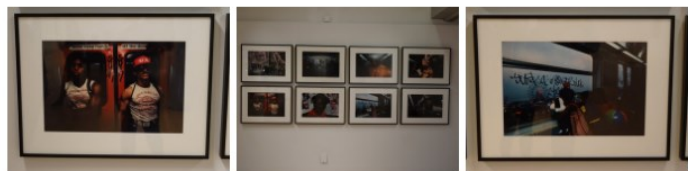
E.g. Fine Art Illustrated proposal  
Lucy Ithell 2018/9



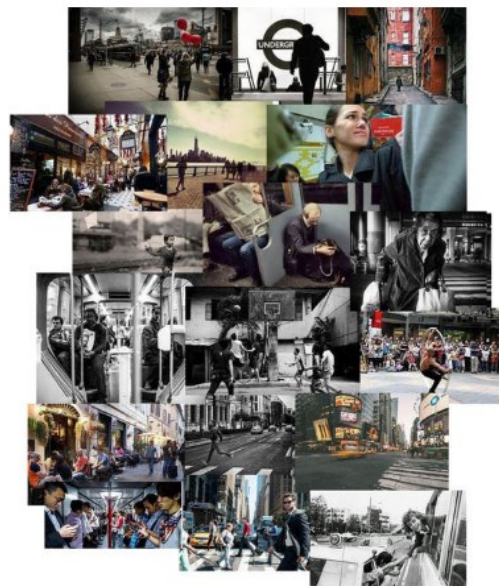
How can the cultural identity of a place be captured in photography in relation to time?

On a recent trip to the Tate gallery in Liverpool the work of Bruce Davison caught my eye; I really like how his images give an insight into the people's character and lives. Also, I really like how his work contains images that focus on both the landscape and others focusing entirely on individuals, an idea I would really like to use myself. From this I decided that I really wanted to explore how images can reflect the common man's 'everyday' and how this changes depending on the location and the culture the place adopts. From this initial idea I intended to explore how photography can reflect the identity of the location in relation to time. To do this I aim to do photo shoots in several different cities around Europe focusing on both the people found within the area in addition to significant landmarks and attractions as well as capturing individuals from the location.

E.g. Photography Illustrated proposal.  
Becky Shepherd 2018/9



From these photographers I have done further research into possible subject matters creating this mood board showing some of the work which has inspired me.



# Step 5 – Record from observation

## Fine Art

***First-hand*** observation is best but can be supported by own photographs and/or observations of secondary sources or written ideas and notes. ***You should record from observation and present these in your sketchbook or webpage.***

### Record from observation;

- Using information from your proposal, choose objects, people, textures, places to record from observation. **(AO3)**

***Drawing from a primary source*** means producing drawings by observing real objects or from drawing on location. You could also take photographs of primary sources and then draw and develop from your own photographs where possible.

***Drawing from secondary sources*** means drawing from found images or photographs. These may be from books, the internet etc.. Using secondary sources is ok sometimes as long as you mainly work from primary sources where possible.

**Quantity; You need at least 6 pages of observations. At least 4+ of these should be first hand observational drawings and can be supported by 2+ pages of own photographs of a good quality, (vary your media and style.)**

**Deadline September 4th 2019**



E.g. Observational drawings  
Lucy Ithell 2018/9



E.g. Observational drawings and supporting  
photographs Sophie Mortimer 2018/9

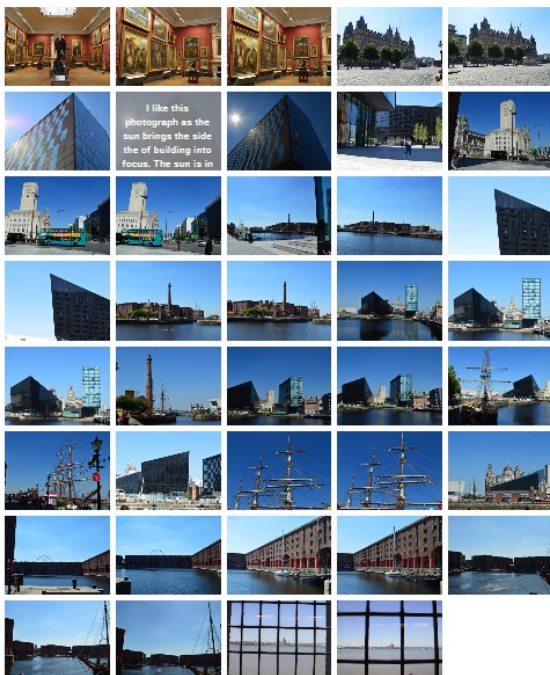
# Photography

**Carefully plan your photo shoots.** Take photographs of objects, places, people and things that you have linked to your proposal and will inspire you to develop your ideas. You could try using your camera on burst mode to record subtle alterations in movement or time. Experiment with different manual functions, explore different DOF settings, lighting, use a tripod, etc. Refer to the Photzy Action Cards which can be found in the Photography folder in the student shared area for ideas. **Make sure that the shoots are relevant to your proposal.**

**Quantity; You need at least 2+ relevant, well-planned and well-choreographed Photo shoots, (minimum 50 photos in each shoot) these should be loaded on to your website with basic annotations on at least 40%. The best 6 – 8 images from each shoot should be presented in mini galleries and fully annotated using photography specific terminology. (A03)**

**Deadline September 4th 2019**

## PHOTO SHOOT ONE

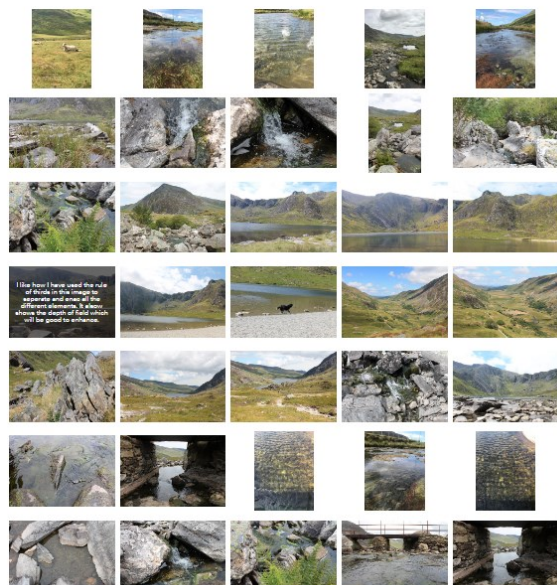


This photo shoot is from our expedition day where I went to Liverpool to look at artwork in galleries like the Tate and the Walker. We went to these galleries to get inspiration for our unit 1 work, however, I found the architecture more interesting. The seascapes and architecture photographs I took that day inspired me to focus my unit 1 work on architecture, seascapes and landscapes.

E.g. Contact gallery with added captions

Rebecca Clarke 2018/9

## First photo shoot overview



This is a good introductory photo shoot as it gives me a lot of different elements to use through the introductory phase of my independent unit. I like how in this natural landscape there are so many different colours and textures that all create a different feel and perspective on the area. I used techniques such as leading lines and the rule of thirds to add structure and professionalism to this shoot.

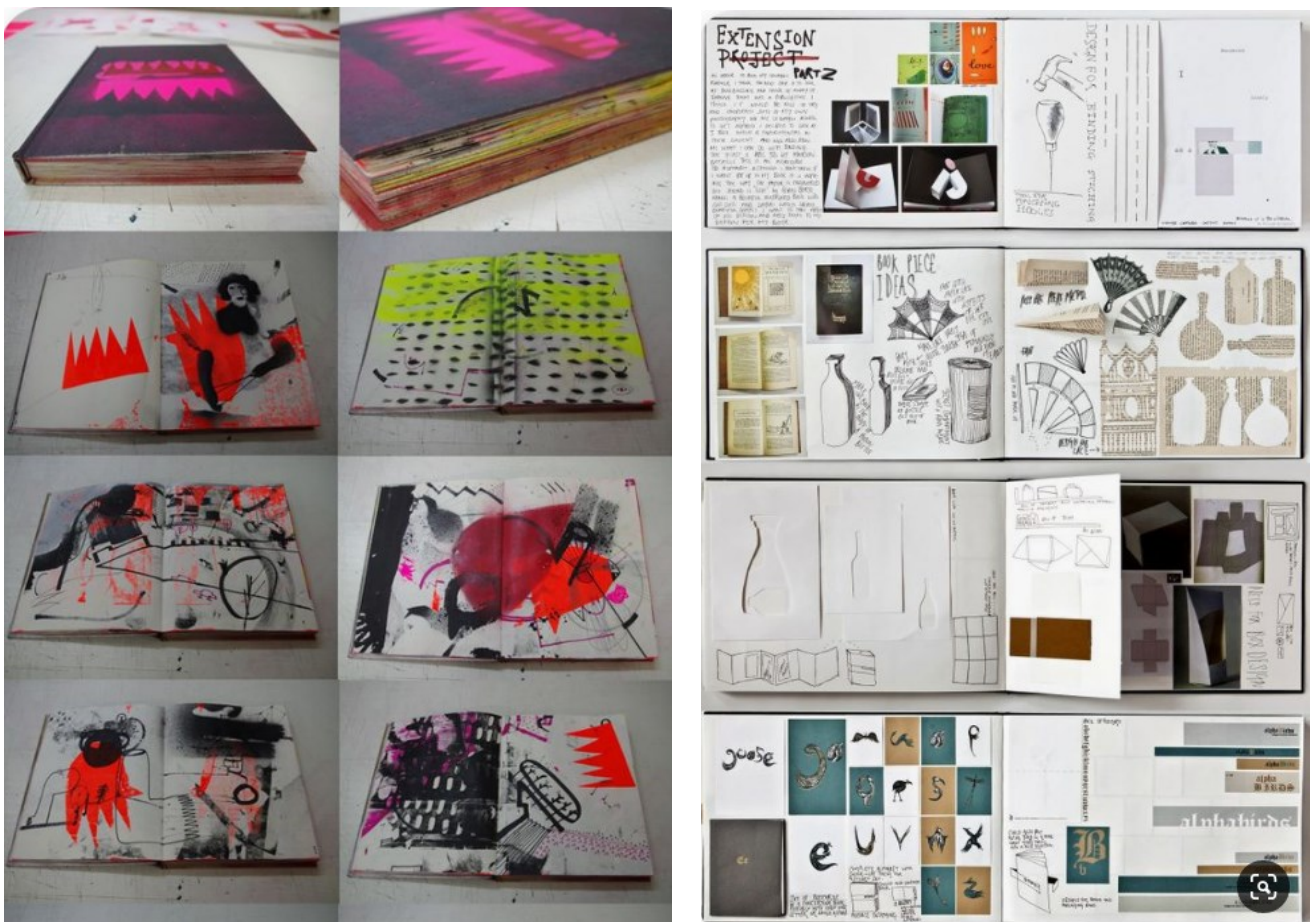
E.g. Contact gallery with annotated captions on hover.

Libby Butler 2018/9

# Graphic Communication

Quantity; Choose either

- ◇ You need at least 6 pages of observations. At least 4+ of these should be first hand observational drawings and can be supported by 2+ pages of own photographs of a good quality, (vary your media and style.) (AO3)
- ◇ You need at least 2+ relevant, well-planned and well-choreographed Photo shoots, (minimum 50 photos in each shoot) these should be loaded on to your website with basic annotations on at least 40%. The best 6 – 8 images from each shoot should be presented in mini galleries and fully annotated using photography specific terminology. (AO3)
- ◇ A combination of photographs and observational drawings may be more appropriate to your skills. This could be 3 pages of observations and 1 relevant and well planned photo shoot. If presenting on Weebly—scan in and present at least 6-9 observational drawings along with 1 contact gallery, annotations and mini gallery showing your best 6-8 images. All



Examples found on Pinterest. Follow <https://www.pinterest.co.uk/frenchie7699/>

## Step 6 - Write the first paragraph of your essay

**State your interest, identify your artist links and state your intentions. You should pose the question or statement within the first paragraph. This should be approximately 250 – 350 words.** Using the piece of writing you used to create your draft proposal, and using formal language and subject specific terminology, create an introductory paragraph to your essay.

- *Clearly explain where your interest for this unit has come from.*
- *What you are going to explore.*
- *Identify at least 2 of the artists that you are going to look at.*
- *Explain your starting statement or question to formally identify the focus of your investigation.*
- *It is **essential** that your **spelling, grammar and punctuation is correct.***
- *Use **subject specific terminology** where appropriate.*
- *Make sure that all **artist's names are correct.***

**(AO1, AO3)**

**Email your first paragraph to your mentor;**

[frencht@uptonhigh.co.uk](mailto:frencht@uptonhigh.co.uk)

[wynnh@uptonhigh.co.uk](mailto:wynnh@uptonhigh.co.uk)

[petersons@uptonhigh.co.uk](mailto:petersons@uptonhigh.co.uk)

[presta@uptonhigh.co.uk](mailto:presta@uptonhigh.co.uk)

**Subsequent paragraphs should be emailed fortnightly.**

**Deadline September 13th 2019**

## **Example Fine Art, Jack Piercy 2017/8;**

### **An Exploration into the comparison between historical and modern styles of architecture**

Throughout the ages, architecture has always been at the forefront of art, being depicted in a variety of different ways over time. But also as time has passed, many styles of architecture have also emerged – altering with changing art styles. Main examples of these sorts of reformations have been the Renaissance and the Bauhaus, both reforming art and architecture simultaneously. Also art is not the only factor which influences architecture and its styles, buildings are often built for political and economic reasons, which determines their size and style. You can often find classical and modern architecture in the same location due to surrounding areas being updated, while certain buildings and areas being left for historical value as well as for economic reasons. This leads to some very interesting juxtaposition which surrounds us in the modern world. You can witness these scenes in local areas, such as Chester and more prominently in Liverpool. Architecture can often be identified easily as to what era it belonged to from purely by just looking at the features of the building, this will often show the type of art style at the time, indicating what period it may be, whether it be Gothic, Neoclassical or Modern. Artists which have used architecture in their works include Sarah Morris, Max Ernst and Mandy Payne (who is not well known but was featured in the recent John Moores Painting prize 2016). These artists have all produced works which I intend to refer to in this study.

## **Example Photography, Libby Butler 2018/9;**

### **Surrealism through the manipulation and interpretation of the natural living environment**

This unit, "Surrealism through the manipulation and interpretation of the natural living environment" focuses on predominantly green spaces. The term "surrealism" is defined as the creative potential of the unconscious mind, allowing experimentation and wandering creative ideas to come into visual form. I will experiment by reworking the natural environment via various photo-shopping and physical manipulation techniques. Seeing the living world from different angles can be interpreted in whole new ways through the creative use of the camera and post process editing. Contemporary photographers have inspired me, such as Julien Tabet and Marc Adamus, with their use of digital manipulation and camera techniques and the merging of two separate images to create surreal pieces of art. It was; however, artist René Magritte who introduced me to surrealism and unusual juxtaposition of different images.

## Step 7 —Development of your ideas through;

- Contextual Links
- Experimentation and development

### Art:

**Research at least 2+ artists**, designers, craftspeople or cultures which are linked to your proposal AND your initial observational drawings and recordings. **(AO1)**

When creating an artist link you can include this alongside your developing work.

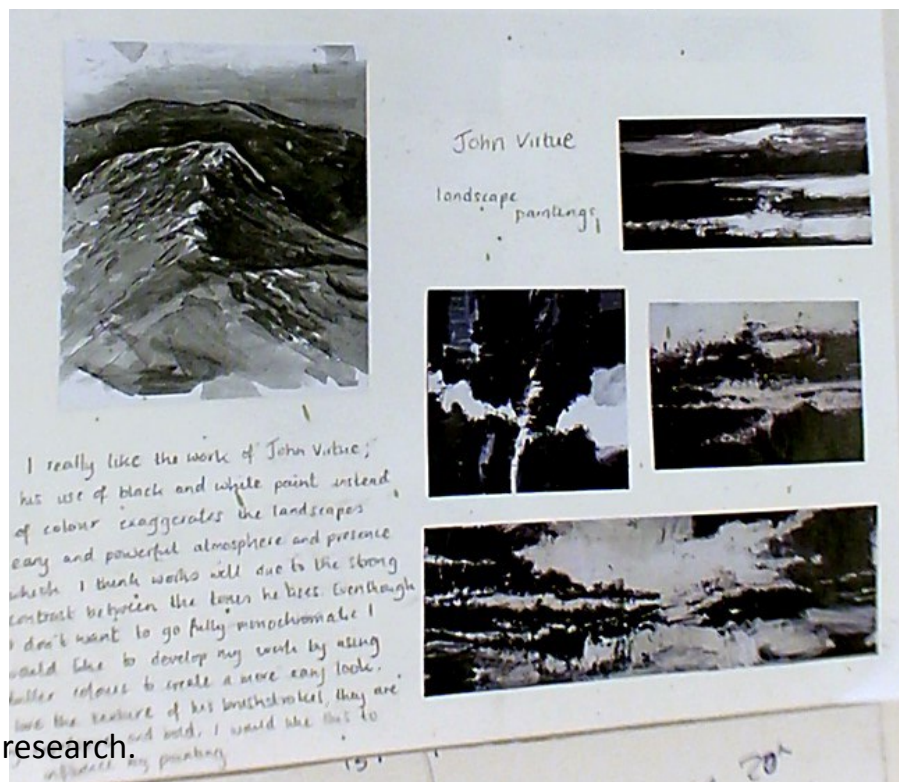
**Include**; at least 2/3 relevant images, the artists name, date of the work, title if known. Describe the images in detail using Art specific words, give your opinion on the work. How has this work or how will this artist influence your own work? **(AO1)**

**Produce at least** 6 hours worth of experimentation or equivalent 3D studies. Use a variety of media and techniques. Try using some techniques you are familiar with to start with and then be brave – try something new. **(AO2)** (you should have at least 6 pages of development so try to balance your time on this—don't spend 6 hours on 1 or 2 experiments.)

**Research** a further artist, designer, craftsperson or culture which is linked to your experimentation. **(AO1)**

**Annotate your project up to date.**

**Deadline: September 27th 2019**



E.g. Fine Art research.

Sophie Mortimer 2018/9

# Photography:

**Research at least 2+ artists**, designers, craftspeople or cultures which are linked to your proposal AND your initial photo shoots. **(AO1)**

## Experiment and develop

Spend at least 6 hours developing and experimenting with your original images. **(AO2)**

*You should experiment with your ideas, exploring materials, techniques and Photoshop, Serif, Gimp and online tools such as Photo P, reviewing your work and evaluating your outcomes. You should try out different ways of responding to your focus and continue to make links with artists/cultures in your annotations and in your experimentation. (you should have at least 8 images of development so try to balance your time on this—don't spend 6 hours on 1 or 2 experiments.)*

**Upload to Weebly remembering to include print screens/snips of new techniques.**

**Research** a further artist, designer, craftsman or culture which is linked to your experimentation. **(AO1)**

**Annotate your project up to date.**

**Deadline: September 27th 2019**

[Artist link - Theresa Elvin](#)



Theresa Elvin is a Doncaster based photographer who mainly specialises in portrait photography however has experimented in other things such as selective colour where she used a variety of objects such as fruit, sheds and postbox's. The reason that i have chosen to link my work to Theresa Elvin is due to the fact that she uses red as a theme continuously throughout her selective colour edits, this allows her to take a very boring/lifeless image and inject elements of energy/excitement into the image by adding bright colours onto a black and white background, in my opinion this links to my work accordingly as i have also used red throughout this section of my work to create a similar effect as seen in Theresa Elvins work.

E.g. Photography Example Toby Edwards 2018/9

# Graphics:

**Research at least 2+ Designers**, artists, craftspeople or cultures which are linked to your proposal AND your initial observational drawings, photographs and recordings. **(AO1)**

When creating an artist link you can include this alongside your developing work.

**Include**; at least 2/3 relevant images, the artists name, date of the work, title if known. Describe the images in detail using Art specific words, give your opinion on the work. How has this work or how will this artist influence your own work? **(AO1)**

**Produce at least** You should experiment with your ideas, exploring a variety of practical materials and techniques and/or digital software such as Photoshop, Serif, Gimp and online tools such as Photo P, reviewing your work and evaluating your outcomes. You should try out different ways of responding to your focus and continue to make links with artists/cultures in your annotations and in your experimentation. Try using some techniques you are familiar with to start with and then be brave – try something new. **(AO2)** (you should have at least 8 images of development so try to balance your time on this—don't spend 6 hours on 1 or 2 experiments.)

**Research** a further Designer, artist, craftsperson or culture which is linked to your experimentation. **(AO1)**

**Annotate your project up to date.**

**Deadline: September 27th 2019**



E.g. Example Graphics.

Pinterest.

## Step 8—The main body of your essay...

**You are expected to make at least one paragraph of approximately 250 words progress per fortnight.**

- The essay must be **illustrated** with actual examples and photographs of your development work as well as relevant artist, designer and craft worker's work.
- The essay will include references to your own work, your own judgements and opinions; use art specific words.
- When referencing the work of others put it into your own words-**Do NOT Plagiarise what others have written!**
- When writing about a piece of work the **title must be in inverted commas.**
- **When the work is first mentioned you must write next to it; (see fig1).**The number refers to the order of illustrations in the whole essay, so the first illustration is 1. For example; In the 'Title' (see fig1) the form is portrayed in a powerful manner using strong colours.
- Next to an illustration write the **Fig number, title, date when it was made and the materials used.** For example 'Still Life' Fig 1, 1971, oil on canvas and Artist name.

**(AO1, AO3)**

## Use the following guide to help you write.

- Describe how you started to develop your ideas?
- Discuss artistic content of own work and that of artist/designer's work using formal elements.
- Make comparisons between your work and work of other artists' and also between work of different artists.
- Make comparisons between subject matter.
- Say how has the work of others inspired your work?
- Make sure you include examples of their work and illustrations of your own work which is relevant.
- When analysing techniques and processes do not give a step by step guide to what techniques were used, assume the reader knows the techniques, name them and discuss their relevance to your work.
- How you have resolved problems and so improved your work?
- Show/explain how you have developed your ideas & why you have made choices.
- Discuss developments in your own work & relate these to your experiments, the artists you have looked at & any other observations that may have influenced you?
- What is the subject matter of the work?
- Take care not to use the following phrases too much; I, me, then I, and then, next I.....
- No text speak or abbreviations. For instance; didn't, shouldn't, wouldn't etc. Use correct English.
- Paragraphing – Start a new paragraph for a new subject matter, media or artist reflection.
- Use the same tenses all the way through the essay. Remember you are writing about your work once you have developed it so you should use past tense when discussing what you have done and present tense when discussing your opinions. E.g. I created a series of drawings by using continuous line. I feel that these drawings are successful because ..... I was inspired to look at the work of ..... who uses continuous line to describe contour lines within their drawings.

Email the next paragraph of your essay to your mentor.

[frencht@uptonhigh.co.uk](mailto:frencht@uptonhigh.co.uk)  
[wynnh@uptonhigh.co.uk](mailto:wynnh@uptonhigh.co.uk)

### **E.g. Excerpt from Fine Art Essay. Ellie Rhodes 2017/8.**

For my work I moved on and started making my own paper print and making my own fabric. I started by using the materials of ink and bleach. I picked these materials as I have always been fond of using ink and bleach with my drawings as it creates something different. To create my paper print I used a potato and cut my shape to make a printed. I experimented with all different colours of inks, bleaches and spray paints. I made several types of papers using gold's, blues and pinks to create something different within my work I am looking forward to sewing on top and making more texture to the paper. With this work I found I was experimenting more and enjoying the process of my work. During this work I am still trying to keep the quality of my sewing shape to be visible.

### **E.g. Excerpt from Photography Essay, Jodi Whitehouse 2017/8**

Subsequently, I decided to further develop my experimentation with black and white photographs. So I began to layer both complementary and juxtaposing images with each other and adjusting the layers' opacity, which resulted in the images becoming abstract and more focused on the textures available in the image rather than the actual subject matter. I discovered that black and white layering worked best on my photographs regarding the manmade world because the absence of colour highlighted the sharp structures in the image.

In addition, I liked how layering images created a more intense contrast as there was not just a contrast in colour but in texture and structure, as well. After layering in monochrome I chose to experiment using colour, I thought that my images of the natural world would work best in colour because of how vibrant the flowers in the photographs were, therefore digital manipulation would simply just enhance that. The work of the photographer Jasper James (Reference Figure Four) also works with layering and his work creates a distinction between both people and their environment which creates an interesting comparison between the two photograph layers.

## Step 9—Continued development of ideas;

**Choose one or more of the areas of continued development below. You should be spending at least 8 hours on this.**

### **Fine Art**

#### ◇ **Re-inform your work with further observations.**

This could be an evaluative paragraph reflecting on your development of your ideas so far and the direction of your investigation or further drawings, photographs, collections of images, items etc. **(AO3)**

#### ◇ **Continue with further experimentation;** the work you have done so far may have given you ideas about exploration of further techniques , skills and materials.

You could repeat some of the successful processes you have already explored with different imagery, you may have discovered a technique accidentally as part of another experiment that you would like to develop. One or more of your experiments may have led to looking at the work of an artist/craftsperson or designer which may have suggested further experiments. You may have chosen a technique to practice which has not yet yielded the results you want and you might want to practice this until you perfect it. **(AO2)**

#### ◇ **Investigate the work of artists/craftspeople or designers.**

It may be relevant to look at the work of others at this point. This could be to link to your prior experiments or observations or in order to refresh your ideas and help you develop a new focus.

When creating an artist link you can include this alongside your developing work.

**Include;** at least 2/3 relevant images, the artists name, date of the work, title if known. Describe the images in detail using Art specific words, give your opinion on the work. How has this work or how will this artist influence your own work? **(AO1)**

## Photography

### ◇ **Re-inform your work with further observations.**

This could be an evaluative paragraph reflecting on your development of your ideas so far and the direction of your investigation

or

further well planned and well choreographed photo shoots. Remember, you need a good quantity of photographs to choose from so aim to take about 50 or more shots per shoot of which you should select about 35 to load up in your contact gallery.

Make sure that your shoot shows development in terms of subject matter, composition and/or camera technique. **(AO3)**

### ◇ **Continue with further experimentation;** the work you have done so far may have given you ideas about exploration of further techniques , skills and materials.

You could repeat some of the successful digital or physical processes you have already explored with different photographs, you may have discovered a technique accidentally as part of another experiment that you would like to develop. One or more of your experiments may have led to looking at the work of an artist/photographer which may have suggested further experiments. You may have chosen a technique to practice which has not yet yielded the results you want and you might want to practice this until you perfect it. Make sure that you print screen all your experiments at least the first time to show your workflow and understanding. (try to balance your time on this—don't spend 6 hours on 1 or 2 experiments.) **(AO2)**

**Upload to Weebly remembering to include print screens/snips of new techniques.**

### ◇ **Investigate the work of artists/photographers.**

It may be relevant to look at the work of others at this point. This could be to link to your prior experiments or observations or in order to refresh your ideas and help you develop a new focus.

When creating an artist link you can include this alongside your developing work.

**Include;** at least 2/3 relevant images, the artists name, date of the work, title if known. Describe the images in detail using Art specific words, give your opinion on the work. How has this work or how will this artist influence your own work? **(AO1)**

## Graphic Communication

### ◇ **Re-inform your work with further observations.**

This could be an evaluative paragraph reflecting on your development of your ideas so far and the direction of your investigation or further drawings, photoshoots collections of images, items etc. **(AO3)**

### ◇ **Continue with further experimentation;** the work you have done so far may have given you ideas about exploration of further techniques , skills and materials.

You could repeat some of the successful processes, digital or practical, you have already explored with different imagery, you may have discovered a new technique accidentally as part of another experiment that you would like to develop. You may like to experiment with an idea in both digital and traditional practical ways to compare the techniques. One or more of your experiments may have led to looking at the work of an artist/designer which may have suggested further experiments. You may have chosen a technique to practice which has not yet yielded the results you want and you might want to practice this until you perfect it. **(AO2)**

### ◇ **Investigate the work of artists/designers.**

It may be relevant to look at the work of others at this point. This could be to link to your prior experiments or observations or in order to refresh your ideas and help you develop a new focus.

When creating an artist link you can include this alongside your developing work.

**Include;** at least 2/3 relevant images, the artists name, date of the work, title if known. Describe the images in detail using Art specific words, give your opinion on the work. How has this work or how will this artist influence your own work? **(AO1)**

**Annotate your project up to date. (AO3)**

**Deadline October 4th 2019**

## Step 10—make good progress weekly

You now need to ensure that you make good progress on your unit every week, (at least 8 hours of progress weekly as well as making progress on your essay.) In terms of development, you will all be at different stages in your investigation and you will need to constantly reflect and evaluate where you are and what you need to do next.

**Use the following guide to help you to work out what you need to do next;**

### **1. Is there more that I can do to develop this thread of development? (AO2)**

Yes—Continue to experiment with similar materials and techniques. You should be making progress in terms of mastery of skill and development of your ideas.

No—Either do;

- Further observations based on the artists/photographers/designers that I have looked at. (go to 2)
- Create further links to artists/photographers/designers. (go to 3)
- Annotate my work thoroughly. (go to 4)

### **2. Do I need to re-inform my work with new first hand observations/photo shoots? (AO3)**

Yes—Create new drawings or take new photoshoots from first hand observation. Make sure that you show a developing ability to record from first hand observation. Drawings should show that you are becoming more accomplished in your techniques. You should show that you are able to react to your developing work by choosing relevant styles, exploring new and relevant techniques and responding to the work of others. Your developing skills in taking photo shoots should show that you are able to increasingly plan your shoots, choreographing and directing your subject matter, using your camera in an increasingly proficient ways and developing your ideas by making links to your own development and the work of others.

No—Either do;

- Experiment with new techniques and materials based on the work I have seen. (go to 1)
- Create further links to artists/photographers/designers. (go to 3)
- Annotate my work thoroughly. (go to 4)

### **3. Have I included relevant artist/photographer/designer links and annotated them to show my opinion of the work and made clear links with my own development? (AO1)**

Yes—Either do;

- Further observations based on the artists/photographers/designers that I have looked. (go to 2)

#### **4. Have I reflected on my work and annotated my ideas and experiments thoroughly? (AO3)**

Yes—Either do;

- Further observations based on the artists/photographers/designers that I have looked at. (go to 2)
- Experiment with new techniques and materials based on the work I have seen. (go to 1)
- Create further links to artists/photographers/designers. (go to 3)

#### **5. Have I acted upon all the advice given to me by my teachers?**

Yes—Go to 6.

No—Complete all compulsory actions suggested by Art staff and consider carefully all suggestions by investigating these thoroughly.

#### **6 Have I made satisfactory progress on my essay. Have I acted on the advice given to me by my mentor and made at least 250 words of progress this fortnight? (AO1/3)**

Yes—Email my new draft to my mentor.

No—Bring my essay up to date by writing at least 250 words on my developing practical investigation. I must ensure that I illustrate my essay with my own work and the work of others. It should be continuous prose and have relevant labels and a bibliography. Email my new draft to my mentor.

[frencht@uptonhigh.co.uk](mailto:frencht@uptonhigh.co.uk)  
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[petersons@uptonhigh.co.uk](mailto:petersons@uptonhigh.co.uk)  
[presta@uptonhigh.co.uk](mailto:presta@uptonhigh.co.uk)

### **Checkpoints:**

Weekly checks by your teachers will be carried out as well as formal checkpoints where your work will be more formally assessed and learning conversations

## Step 11—create a personal, meaningful final piece or pieces. (AO4)

It is now time to start thinking about your final piece(s). Your developing practical work should inform this and will hopefully lead you to an idea of what you want your final piece to be. **Whatever it is; however, it needs to answer your initial question or be a relevant conclusion to your investigation.**

- ◇ Firstly you should ensure that you have reflected carefully upon all of your work so far. This reflection should be recorded as annotations and perhaps some quick sketches at this point may help you to develop your final piece ideas.
- ◇ You may want to write an evaluative paragraph or a mind map exploring the ideas you are considering as developing as your final piece(s).
- ◇ Your essay must be up to date as far as your practical work. This is important because your essay is a formal transcript of your reflections of your practical journey. In writing this, it will help you develop your ideas.
- ◇ You may want to consider a mood board of similar pieces created by different artists.
- ◇ Consider scale. What size do you want it to be and have you practiced working at this scale?
- ◇ What do you want it to be? A painting? Series of drawings? Set of photographs? Large sculpture? Set of small models? A print? An installation? Whatever you choose it must reflect on the work you have done in your investigation. There is no point in deciding to present a painting if you have not done any painting in your investigations. Look at the work on display—this may give you ideas of what has been done before.
- ◇ Consider the materials that are available to you. If the department does not have them, are you able to provide them for yourself? Discuss this with your teacher or the technician. Make sure you leave enough time as things may need to be ordered.
- ◇ Think carefully about the space that your work will be displayed in. Again discuss this with the Art staff.
- ◇ Create an annotated mock-up, sketch, working drawing of your final piece ideas.



E.G. Sophie Mortimer

Fine Art

Graphic Design Outcome

E.g. Internet



E.G. Georgia Musgrave

Fine Art Installation 2018/9



E.g. Libby Butler

Photography Set 2018/9

## Step 12—Conclude your essay. (AO1/3)

Summing up your findings or opinions and answering the question or reflecting on the statement made in the introduction

- It is now time to conclude your essay.
- You need to address the main focus that you identified in the introductory paragraph.

You should begin your conclusion by re-stating the focus of your written reflection, identify discoveries that you have made during your journey and end with a concluding statement about how your final piece/s address the focal point of your investigation for unit 1.

### Example 1

To conclude the project, I think my final piece was very successful due to its dramatic impact and the beauty of the flowers. I have tried to use unusual mediums and techniques to create a sculptural yet natural feel to the finished item. The 3-Dimensional effect of each individual flower, the different textures created and the overall composition have created whimsical head and neck wear that would be suitable for, or adaptable as a costume, sculptural installation, fashion headwear or couture millinery. (Allanah Pearson-Harris 2014)

### Example 2

To conclude the unit a final piece was produced (fig. 34) which includes three portraits of the same sitter expressing different emotions to convey them self in the painting. Further inspiration from this composition was taken from Christian Hook through the execution of the paint exploiting movement. This brings life to both the portraits and the background creating dimensions in the piece. The decision was made to compose this as a final piece to make portraiture more contemporary. After producing two formal styles of portraiture, the past experimentation of facial expressions was now needed to be produced in paint. Whilst using the media of a bamboo stick and ink in the portrayal of facial expressions, in past experimentations, movement needed to be exploited through the media of paint, consequently bringing life to the piece. (Jess Forber 2014)

**Email your final copy, including illustrations and Bibliography to your mentor.**

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# A Level Assessment Objectives

Marks	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objective 4
	<b>Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding</b>	<b>Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops</b>	<b>Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.</b>	<b>Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.</b>
24 Convincingly 23 Clearly 22 Adequately 21 Just	An exceptional ability to develop ideas through sustains investigations informed by contextual and other sources. Demonstrates exceptional analytical and critical understanding.	An exceptional ability to explore and select appropriate resources, media, material, techniques and processes. Reviews and refines ideas in a confident and purposeful manner as work develops.	An exceptional ability to record ideas, observations and insights relevant to intentions. Demonstrates an exceptional ability to reflect critically on work and progress.	An exceptional ability to present a personal and meaningful response. Demonstrates an exceptional ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements.
20 Convincingly 19 Clearly 18 Adequately 17 Just	A confident and highly developed ability to develop ideas through sustained investigations, informed by contextual and other sources. Demonstrates confident and highly developed analytical and critical understanding.	A confident and highly developed ability to explore and select appropriate resources, media, materials, techniques and processes. Reviews and refines ideas in a confident manner as work develops.	A confident and highly developed ability to record ideas, observations and insights relevant to intentions. Demonstrates a confident and highly developed ability to reflect critically on work and progress.	A confident and highly developed ability to present a personal and meaningful response. Demonstrates a highly developed ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements.
16 Convincingly 15 Clearly 14 Adequately 13 Just	A consistent ability to develop ideas through sustained investigations, informed by contextual and other sources. Demonstrates consistent analytical and critical understanding.	A consistent ability to explore and select appropriate resources, media, materials, techniques and processes. Reviews and refines ideas with increasing confidence as work develops.	A consistent ability to record ideas, observations and insights relevant to intentions. Demonstrates a consistent ability to reflect critically on work and progress.	A consistent ability to present a personal and meaningful response. Demonstrates a consistent ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements.
12 Convincingly 11 Clearly 10 Adequately 9 Just	A reasonably consistent ability to develop ideas through sustained investigations, informed by contextual and other sources. Demonstrates reasonably consistent analytical and critical understanding.	A reasonably consistent ability to explore and select appropriate resources, media, materials, techniques and process. Reviews and refines ideas with a degree of success as work develops.	A reasonably consistent ability to record ideas, observations and insights relevant to intentions. Demonstrates a reasonably consistent ability to reflect critically on work and progress.	A reasonably consistent ability to present a personal and meaningful response. Demonstrates a reasonably consistent ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements.
8 Convincingly 7 Clearly 6 Adequately 5 Just	Some ability to develop ideas and sustain investigations, informed by contextual and other sources. Demonstrates some analytical and critical understanding.	Some ability to explore and select appropriate resources, media, materials, techniques and process. Reviews and refines ideas with limited success as work develops.	Some ability to record ideas, observations and insights relevant to intentions. Demonstrates some ability to reflect critically on work and progress.	Some ability to present a personal and meaningful response which is uneven. Demonstrates some ability to successfully realise intentions and, where appropriate, makes connections between visual and other elements.
4 Convincingly 3 Clearly 2 Adequately 1 Just	Minimal ability to develop ideas and sustain investigations, informed by contextual and other sources. Demonstrates minimal analytical and critical understanding.	Minimal ability to explore and select appropriate resources, media, materials, techniques and process. Minimal evidence of reviewing and refining ideas as work develops.	Minimal ability to record ideas, observations and insights relevant to intentions. Demonstrates minimal ability to reflect critically on work and progress.	Minimal ability to present a personal and meaningful response, limited by a lack of skill and understanding. Demonstrates minimal ability to realise intentions and, where appropriate, make connections between visual and other elements.
Comment				
Overall Comment				

## Useful links:

<https://www.pinterest.co.uk/frenchie7699/>

<https://www.studentartguide.com/articles/art-sketchbook-ideas>

<https://www.aqa.org.uk/subjects/art-and-design/as-and-a-level/art-and-design>

<https://wordart.com/>

<https://worditout.com/>

[www.photographymad.com](http://www.photographymad.com)

[www.ruleofthirdsphotography.com](http://www.ruleofthirdsphotography.com)

[www.digital-photography-school.com](http://www.digital-photography-school.com)

[www.colorpilot.com](http://www.colorpilot.com)

[www.nonphotography.com](http://www.nonphotography.com)

[www.fodors.com](http://www.fodors.com)

[www.steves-digicams.com](http://www.steves-digicams.com)

[www.google.co.uk/images](http://www.google.co.uk/images)

[www.cube.org.uk](http://www.cube.org.uk)

[www.tate.org.uk](http://www.tate.org.uk)

[www.saatchi-gallery.co.uk](http://www.saatchi-gallery.co.uk)

[www.nationalgallery.co.uk](http://www.nationalgallery.co.uk)

[www.liverpoolmuseums.org.uk](http://www.liverpoolmuseums.org.uk)

Notes:

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