# Scheme of work

Introduction

This scheme of work offers a route through the A-level Art and Design (7202) Three-dimensional (3D) design course.

Timings have been suggested but are approximate. The order is by no means prescriptive and there are many alternative ways in which the content could be organised.

We have highlighted opportunities to engage in practical skills building workshops, which may be relevant within the first year of study. These may not be relevant for submission as part of Component 1 but may be valuable learning experiences for students.

The scheme of work gives you an example of how to organise and deliver a two-year course in Three-dimensional design that exploits this specification's curriculum development opportunities. It is designed to help you plan your course so that it meets the requirements of the specification.

At A-level it is important that the student is central to the development of schemes of work within your own school. Much of the approach should be student centric and based upon the students own ideas and intentions. Therefore, it may be that one size does not fit all even within the same school and there are opportunities to tailor the structures below to the skill set and processes available to you within your personal setting.

The scheme of work includes suggestions for activities and project tasks that provide students with opportunities to develop 3D knowledge, understanding and skills.

Here are some tips and ideas to help you plan your course:

* We have used a week-by-week structure, you may choose a different approach.
* You are free to develop a course that meets the needs and preferred approach of your staff, school and students.
* The timings we suggest for activities and project tasks are approximate and may vary depending on the processes used and other factors such as internal exams.
* Students need to be aware of and understand the assessment objectives in order to evidence full coverage of the four assessment objectives.
* Students should explore ideas, processes and skills in-depth. There is a focus on depth rather than breadth of exploration at A-level.
* The Three-dimensional design title requires students to work in one or more area(s) of Three-dimensional design.
* Students must provide evidence of written material supporting the practical studies within Component 1. Please see page 10 of the specification for further information.

Assumed coverage

This scheme is relevant for a two-year A-level, with an assumed coverage of around four to five hours of lessons per week. A considerable amount of work would be need to be completed outside lessons, partly depending on lesson time available.

**General timings**

**Project one: Year 12**

6 to 8 weeks (approx.) are used for introducing basic skills, the formal elements and introducing the specification requirements including presentation of work and making connections with the work of others.

**Project two Year: 12**

14 to 16 weeks (approx.) are used to enable students to develop a personal project, which covers the requirements of Component 1 on a smaller scale. Full coverage of the assessment objectives and the conclusion with a resolved outcome, referencing the work of others is considered. Although ideas may springboard from this project or the weeks of mini skills building workshops; this work does not form part of Component 1.

**Project three: Year 12 and Year 13 Component 1**

16 to 24 weeks (approx.)

* Component 1 is a sustained and focused investigation in response to an issue, theme or idea identified and chosen by the student.
* It is a practical body of work, which is supported by written material of between 1000 and 3000 words. (Annotations and notes do not form part of the word count.)
* Work submitted for assessment must evidence coverage of all four assessment objectives, which are marked holistically.
* The personal investigation will be assessed as a whole. Evidence of meeting the requirements of all the assessment objectives must be evident in the written and practical work.
* There should be clear development of ideas and techniques based upon the students’ intentions.
* Component 1 is not a portfolio and should not contain additional material or projects that are not related to the students personal investigation.
* Presentation of work can be physical or digital sketchbooks, boards, models or a combination of all these approaches.

**Project four: Year 13 Component 2**

10 to12 weeks (approx.)

* Component 2, The externally set assignment (ESA) provides students with the opportunity to demonstrate their ability to develop and explore ideas relevant to an externally set starting point.
* Students are required to realise their intentions in an outcome or series of outcomes during the period of supervised time.
* Only work produced during the period of preparatory study and within the 15 hours of supervised time may be submitted for assessment.
* Work produced during the preparatory period and the 15 hours of supervised time, will be marked holistically.

**Content**

You can use the title links to jump directly to the different sections of this scheme of work (Use Ctrl and click to follow the link)

|  |  |
| --- | --- |
| Section | Page |
| [Project 1 Skills and concepts](#p1) | 4 |
| [Project 2 Development of skills and concepts](#p2) | 7 |
| [Project 3 Component 1](#p3) | 11 |
| [Externally set assignment](#ext) | 13 |

Version 2.0

September 2023

**Specification reference**

Project 1: Skills and Concepts

**Specification content**

In this scheme of work students are introduced to a range of practical and research skills designed to enable students to work independently and develop ideas to form the foundation of later work.

Focus

* Students explore skills and techniques which underpin one or more areas of three- dimensional study.
* Students record their evidence in a variety of forms and at various key stages of development in a sketchbook.
* Making connections with the work of others.

Learning outcomes

Students are introduced to aspects of the course including:

* how to structure and organise sketchbooks
* different ways of researching and investigating ideas through drawing, initial studies, photography and annotation
* how to handle a range of materials and processes suitable for developing ideas
* effective ways of exploring critical/ contextual materials
* different ways of supporting work through the use of digital media
* different ways of analysing and responding to the work of others.

Suggested timings

Up to 12 weeks

Possible teaching and learning activities

* Students have the opportunity to explore and investigate different ways of working in response to key aspects of the 3D title.
* Students are introduced to different recording techniques which focus on line, structure, form, scale and perspective.
* The exploration of appropriate materials and techniques is documented.
* Students can select and use a variety of traditional and/or experimental processes, such as:
* Ceramics
* Drawing in all its forms.
* Sculptural design with wire, casting, resin, latex etc
* Design for theatre, television or film
* Interior design ideas and realisation
* Product design ideas and realisation
* jewellery
* 3D digital design techniques
* digital recording and manipulation.

**Possible Themes**

**Aztec**

* Students are introduced to different aspects of three-dimensional design. Their brief is to create a container which has been influenced by Aztec design. They produce a series of alternative designs before constructing their work.
* Preparatory work is carried out in a sketchbook, which is used throughout the project for exploring media, techniques and processes, for developing ideas and for investigating critical/contextual material.
* On a visit to a local museum, students document examples of Aztec design.

**Public Art**

* Students are introduced to the concept of public art.
* They may be introduced to the constraints of public art and the notion of sustainability.
* They need to consider the location and audience.
* Students visit a local civic centre. They make drawings and take photographs of the area, at different times, observing the way that light changes in the chosen location.
* Students develop ideas for a sculpture designed to provide a focal point. They produce a scale model of their sculpture. They may use computer software to visualise how their sculpture would look in a specific location from different viewpoints.

**Structure**

**Weeks 1 and 2: Observational Development**

* Students investigate examples of contemporary and historical 3D design around the chosen topic, making drawings, and taking photographs possibly on a school trip or as homework They consider the relationship between the object/sculpture and the audience/consumer or setting.
* Students use a variety of drawing materials such as pencils, pens, charcoal, wax crayon, pen and ink, etc to draw from observation. Introduction to relevant digital software could also be integrated.
* Sketchbook focus: introduce the assessment objectives and refer to within teaching.

**Week 3: Mock-ups**

* Students are provided with a range of examples of different processes from which they select one. This forms the basis of their brief. They research appropriate examples and develop their own designs. This may involve using software to create images of three-dimensional forms and the construction of a number of mock-ups.
* Sketchbook focus: discuss how work of different formats could be presented.

**Week 4: Construction and safe working practice**

* Students focus on understanding working methods for a particular technique or process introduced by the teacher, such as model making, construction or assembling different structures. They consider the safe use of a variety of appropriate tools and equipment and create outcomes which are then recorded in suitable formats.
* Sketchbook focus: show exemplar sketchbooks from previous years or examples from the centre services section of the AQA website standardisation materials.

**Weeks 5 and 6: Exploration of purpose**

* Mini-workshops are utilised to allow exploration of a range of suitable techniques and processes relevant to the chosen theme. Students begin to develop an awareness of form, shape, texture, colour, decoration, scale, proportion and structure and how one material may respond to another.
* Sketchbook focus: think about how presentation of research, annotation or visual examples may be used to create a glossary of techniques to enable students to work more independently in future projects.

**Week 7: Analysing and responding to the work of others**

* Analyse a relevant artifact or sculpture etc in class. Provide lists of key words and phrases or question sheets to focus analysis. Students begin to build an awareness of the intended audience or purpose of their chosen design.
* Sketchbook focus: provide a variety of examples of ways to present artist research.

**Week 8: Exploration**

* Introduction of student choice. Students are encouraged to explore materials and processes best suited to their personal intentions to produce an outcome bringing together the most successful elements of their initial experimentations. This could be through revisiting a skill already tried or the introduction of a new process
* Potential mini workshop. Introduction of a new technique or process based on the skill set of teacher.

**Week 9: Development**

* Review and refinement. Through group and peer review students identify strengths within their practical work to take forward into an outcome.
* They may plan an outcome or evaluate previous work.

**Weeks 10 to 12: Final outcome**

* Students produce and present an outcome based on previous study, making links with the work of various designers and beginning to develop own visual language.
* They produce a final design and an outcome evaluating its effectiveness in meeting the requirements set out in the original brief.
* Students may also consider the relationship between the 3 dimensional object and its setting.

**Specification reference**

Project 2: Development of Skills and Concepts

**Specification content**

* In this scheme of work students produce work exploring the skills they covered within the initial project and developing personal ideas and interests that could be springboards for ideas to be used within Component 1.
* Students produce a single project which reflects a sustained and in-depth period of study. Examples of work selected from the introductory course are included which exemplify the development of particular skills.

**Focus**

Individual project

**Learning outcomes**

* Students are given a number of options including:
* developing work based on their response to a personal issue, interest or concern
* developing ideas explored in previous study
* developing work in response to a theme provided by teaching staff
* how to organise and present work effectively
* Students produce an initial project which reflects a sustained and in-depth period of study.

**Suggested timing**

12 to16 weeks

Possible teaching and learning activities

* Although the majority of skills workshops and processes are teacher led, students have the opportunity to fully engage with a theme chosen either by the teacher or in discussion with the teacher and make a personal response when developing, refining and recording ideas.
* Students need to understand how important it is that they address the four assessment objectives as they develop a project from a starting point through to a conclusion.
* Students may engage in workshops, gallery visits, practical skills building satellite projects and experiment with media, processes and conceptual ideas.
* Students use their observations, findings and analysis to develop and produce a personal response that builds upon the ideas or techniques experienced, linking their ideas to the work of other artists through thorough artist research and ideas building tasks.
* Use of peer, teacher and group assessment and critique to form the foundation of a culture of review and refinement to fully cover the assessment objectives.
* Students need to make clear and explicit connections between sources and their practical work, ensuring that they use appropriate design vocabulary, which can be written or visual.
* Students develop their ideas based on a theme or brief and may consider audience, location or use.
* Further exploration of chosen media including reviewing and refining ideas is presented through drawings, models, maquettes, test pieces, photographs and final outcome/s

**Possible Themes**

Product design

* Students work in different media as they develop an investigation into producing a cover, case or container for transporting an object that is hand held or easy to carry.
* This may include working drawings and designs ideas, maquettes, models, mock-ups, working drawings and a final outcome or outcomes.
* Students research and evaluate existing hand-held objects or products and select one as the focus for their project.
* They consider how the object can be transported and protected by covers, cases or containers.
* By exploring a range of drawing techniques students familiarise themselves with the technical specification of their object and its function before developing a variety of design ideas.
* Students review and refine their ideas by producing initial models, mock-ups, maquettes and/or working drawings before considering the characteristics of other suitable materials.
* Further investigations into contextual references inform the design of the case, cover or container.
* Students produce a number of working models or maquettes based on their investigations and produce a final outcome or outcomes.

Extending a technical process or concept

* Students select one or more of their previous investigations and further develop their creative, practical and technical understanding.
* Students identify aspects of their work from the introductory project to explore into an outcome or outcomes relevant to their chosen area of study.
* They review the work of artists or designers to inform their own work eg they could visit a museum or gallery.
* Students develop their ideas based on a theme or brief and may consider audience, location or use.
* Further exploration of chosen media including reviewing and refining ideas is presented through drawings, models, maquettes, test pieces, photographs and final outcome/s

**Structure**

**Weeks 1 and 2: Initial Ideas building**

* Students brainstorm ideas based on initial interests, this could include group critiques, peer review, reflecting on prior learning. Students could create a visual or written mind-map or collect relevant images and design references to begin to explore ideas.
* Presentation could be on boards, digital files or a sketchbook. Reference to the assessment objectives is important. Focus on reflection and previous work. Both the students’ own work and examples of past students or examples from the AQA website may be used.

**Weeks 3 and 4: Initial drawing**

* Drawing can take many forms and students may utilise photography, digital designs or traditional drawing techniques in either 2 or 3 dimensions when exploring their ideas and working from either primary or secondary images depending on the relevance to their personal intentions.
* Care should be taken when considering presentation of drawings and recording less traditional ways of working.

**Week 5: Contextual Research**

* Students begin to research and select designers or other influences on their practical outcomes, such as architecture, furniture design, jewelry, public art, ceramics, produce design, digital design and other influences may also be relevant to the students intentions. Students are not required to assimilate the style of another designer but to develop their own personal style which references the work of others.
* Students may wish to emulate different aspects of the work of others to explore a variety of ways of working. Connections with designers may be explored through written annotations or visual links.

**Weeks 6 to 8: Development of skills and techniques.**

* Students are encouraged to develop a particular skill or process in-depth and may begin to combine techniques and processes to fully explore their potential. Focus on review and reflection, link back to the assessment objectives and utilise peer review and group critique where appropriate.
* At this stage it may be relevant to introduce some skills based mini work shops to develop particular skills and processes.

**Week 9: Contextual Research**

* Students may wish to broaden the pool of contextual sources they are researching at this stage as their work develops. Combining elements of their previous research and adding new aspects to add richness to their explorations.
* Continued development of skills and processes ensuring that students are focused on their personal intentions and beginning to consider ways to resolve their ideas into a final outcome.

**Weeks 10 to 12: Development and reflection**

* Students will reflect on past work and identify areas of strength. Using these as a basis for further exploration and in-depth studies.
* These could include compositional drawings, models and maquettes, and colour experiments as students consider resolving their developmental studies.

**Weeks 13 to 16: Final outcome**

* Students reflect on the work already produced identifying areas of strength and creating a detailed plan for the development of a final outcome or series of outcomes. They should reflect on previous feedback and their own personal intentions. Students then create an outcome bringing together the most successful elements of their developmental work, ensuring clear contextual connections.
* Students need to ensure that however they have chosen to present their work makes senses with a clear start, middle and end. Presentation is important and reflects the creative nature of the specification.

**Specification reference**

Project 3: Component 1

**Focus**

Individual project

**Learning outcomes**

* Students are given a number of options including:
* developing work based on their response to a personal issue, interest or concern
* developing ideas explored in previous study
* Students work with increasing independence as they work on an extended project supported by written material.
* Although most students generate a theme independently some students may require some support to get started initially, starting points could be generated through discussions in groups or with the teacher, or could be drawn from previous externally set assignments. These can be found on the centre services section of the AQA website.
* Students independently research potential critical sources and are required to produce written material of between 1000 to 3000 words. The written material must support the practical studies.

**Suggested timing**

16 to 24 weeks (approx.)

**Possible teaching and learning activities**

All the teaching and learning activities discussed in the previous two projects are relevant to the delivery of Component 1. In addition:

* Component 1 is a project based on a theme chosen by the students themselves and students are encouraged to work with an increased level of independence and autonomy, taking control of their own learning journey and reviewing and refining with increased confidence as the project develops. The teacher supports, facilitates and guides. The objective is to build upon students, skills, experiences and achievements during the initial projects in year 12.
* Support could take the form of weekly one to one tutorials, group critiques and peer assessment. Teachers may use previous students’ work or examples from the AQA teacher standardization bank of exemplar materials to support this. Checklists, post-it notes and frequent reference to the assessment objectives may help students to stay on track.
* Gallery/museum visits and discussions around appropriate contextual sources may be useful alongside library inductions and designer workshops, design journals/magazines etc. Possible designer visits could inspire and add interest to the program of study.
* Students may utilise a number of three-dimensional techniques relevant to their intentions or they may choose to use a fewer number of processes and spend time delving deeply to unpick and develop a particular skill or process.
* Students should:
* Include relevant contextual sources that are clearly utilised and responded to within their practical work.
* Include annotation or visual evidence of review and refinement as the project progresses. This could include digital designs, models, colour studies, observational sketches etc.
* Include and respond to relevant primary/secondary sources or other stimuli such as poetry, music, architecture etc
* Explore ideas, concepts and processes to refine and develop their ideas. Activities could include working with different combinations of materials, experimenting with the application of techniques, exploring alternative scales or applying different surface textures.
* Ensure their work is well organised, clear and easy to follow.
* Include clear evidence of intentions to the final outcome which is informed by an aspect of contemporary or past practice.
* Students need to evidence their engagement with a purposeful and meaningful project and this needs to be reflected in how they select and present their work. This could be done in sketchbooks, boards, digitally or using a combination of approaches; whichever best suits their intentions.
* Presentation is important and many students find presenting work in a variety of formats provides more opportunities; for example producing work on a larger scale and then photographing elements if the structure was impermanent.
* At the end of Component 1 students must resolve their journey with the production of a final outcome or series of outcomes. They must also ensure that they have produced the supporting written element of 1000 to 3000 words and include a bibliography or list of sources used.

**Structure**

Students may find it helpful to follow a similar structure to the weeks set out for project 2. However, with Component 1 it is important to remember that the project is led by the students’ intentions. Therefore one size may not fit all. Depending on the needs, processes being used and concepts of the students, flexibility of approach is important. It may therefore be more helpful to build in regular periods or reflection and review into the weeks to ensure students are on task. Checklists that evidence coverage of the assessment objectives may also be useful.

**Specification reference**

Externally set assignment

**Learning outcomes**

* There is a separate externally set assignment paper for each title.
* Each paper includes eight different starting points and includes suggestions of possible contextual sources, which may be used by students to generate ideas.
* The externally set assignment paper must be given to students in their entirety and must not be edited, changed or abridged in any way.
* Students must select and respond to one starting point from their chosen title.Examples of starting points from previous years can be found for reference within the Centre Services section of the AQA website.

**Suggested timing**

* Year 13 February to May
* 10 to 12 weeks (approx.)

**Key information**

* Externally set assignment papers are available to students and teachers from 01 February. A preparatory period is followed by 15 hours of supervised study in which students are required to realise their intentions through the production of an outcome or series of outcomes.
* Once the first session of supervised time begins, students must not add to or amend their preparatory work.
* Preparatory work must be stored by the school under secure conditions, between sessions and after the completion of the supervised time.
* Preparatory work must be available for the students to refer to throughout the 15 hours of supervised time.
* All four assessment objectives must be evidenced within the component.
* All work completed during the 15 hours of supervised time must be identified.
* Schools may choose how to break down the 15 hours of supervised time as best suits their students and timetabling needs, however the first three hours must be consecutive.

**Possible teaching and learning activities**

* Make sure that students are aware of the following:
	+ The artists referred to within the questions are simply suggestions, students can use their own sources as well/instead of those suggested in their starting point
	+ students need to evidence their creative journey throughout their preparatory work, which should show the development, refinement and recording of ideas
	+ preparatory work can be presented in any suitable format
	+ there is no restriction on the scale of work, media or materials used.

**Structure**

Most teachers/students find using a week-by-week planner such as the examples shown above in the earlier schemes of work helpful to allow them to time their preparatory studies time effectively.