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# AS AND A-LEVEL ART AND DESIGN

AS (7241, 7242, 7243, 7244,  
7245, 7246)

A-level (7201, 7202, 7203, 7204,  
7205, 7206)

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Teachers' guide

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Version: 1.6



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# Introduction

This Teachers' guide will assist your delivery of our AS and A-level Art and Design specifications. This guide is best read in conjunction with the specification and specimen assessment materials and these are available on our website <http://www.aqa.org.uk/subjects/art-and-design/as-and-a-level/art-and-design>

Key sections from the guide are also available separately online, further guidance will be available over time.

Your subject adviser will be able to answer any questions you have about the delivery of the course. Contact the art department if you do not know who your subject adviser is – [art@aqa.org.uk](mailto:art@aqa.org.uk).

AS and A-level courses based on this specification must ensure that students are given opportunities to develop the skills to:

- record experiences and observations in a variety of ways, using drawing or other appropriate visual forms; undertake research; and gather, select and organise visual and other appropriate information
- explore relevant resources; analyse, discuss and evaluate images, objects and artefacts to make and record independent judgements
- use knowledge and understanding of the work of others to develop and extend thinking and inform own work
- generate and explore potential lines of enquiry using appropriate media and techniques
- apply knowledge and understanding in making images and artefacts; review and modify work; and plan and develop ideas in the light of their own and others' evaluations
- organise, select and communicate ideas, solutions and responses, and present them in a range of visual, tactile and/or sensory forms.

## Decoupling of AS and A-level

AS and A-level are two separate stand alone qualifications. This means that AS results do not count towards A-level.

The guided learning hours are 180 for AS and 360 for A-level.

You can offer the AS in the first year of A-level (year 12) and then offer the A-level in year 13. Alternatively, you can create your own course for the first year of a two year A-level course.

# AS overview

Component 1: Portfolio	+	Component 2: Externally set assignment
<b>What's assessed</b> Portfolio of work – 7241/C, 7242/C, 7243/C, 7244/C, 7245/C, 7246/C		<b>What's assessed</b> Response to an externally set assignment – 7241/X, 7242/X, 7243/X, 7244/X, 7245/X, 7246/X
<b>Assessed</b> <ul style="list-style-type: none"> <li>• No time limit</li> <li>• 96 marks</li> <li>• 60% of AS</li> </ul>		<b>Assessed</b> <ul style="list-style-type: none"> <li>• Preparatory period + 10 hours supervised time</li> <li>• 96 marks</li> <li>• 40% of AS</li> </ul>
Non-exam assessment (NEA) set and marked by the centre and moderated by AQA during a visit to the centre. Visits will normally take place in June.		Non-exam assessment (NEA) set by AQA, marked by the centre and moderated by AQA during a visit to the centre. Visits will normally take place in June.

AS components 1 and 2 should lay down the foundations of effective practice at Post-16 level. Component 1 is likely to be based on taught elements of the course where students learn effective practices and procedures in their chosen area of study. Students following the Art, craft and design option are expected to show evidence of a broad course, including work in two or more areas of study in Component 1, and one or more areas of study in Component 2. These must be selected from Fine art, Graphic communication, Textile design, Three-dimensional design and Photography.

Where students choose to follow an endorsed title, they should show evidence of increasing depth of study in their chosen area. Evidence of a response to all four assessment objectives is expected in each component.

Students should be aware of the importance of sound research and investigation and be encouraged to explore methods for developing themes and ideas. They will need to appreciate the importance of context and develop the ability to make explicit the relationship between their own ideas and those of others. They will also need to develop historical and critical knowledge and understanding and analytical skills. They should be given opportunities to gain an understanding of visual language, its principles and codes and conventions.

As the course progresses, students should take increasing responsibility for their own learning. In Component 2, increasing confidence and independence should become evident in the work submitted for assessment. The Externally set assignment provides opportunities for students to work in depth, responding to one of a choice of broad starting points. They are expected to carry out research and investigations into their chosen theme, develop ideas and make connections with the work of others. Named artists, designers, craftspeople and/or photographers are included in each starting point but students are free to consider other appropriate sources.

## The assessment criteria

Each component will be assessed separately using the four assessment objectives.

The assessment objectives have equal weighting.

The specification also provides the assessment criteria grids which expand on the assessment objectives.

It is helpful to take an overview of the work, taking into account the range of evidence provided.

Evidence of intentions, as well as outcomes, should be looked for, alongside technical skills and the student's historical, critical and contextual understanding of their own and others' work.

Teachers should consider each assessment objective in turn and award a mark.

<http://filestore.aqa.org.uk/resources/art-and-design/specifications/AQA-ART-SP-2015-V1-0.PDF#page=27>

# A-level overview

Component 1: Personal investigation	+	Component 2: Externally set assignment
<p><b>What's assessed</b></p> <p>Personal investigation – 7201/C, 7202/C, 7203/C, 7204/C, 7205/C, 7206/C</p>		<p><b>What's assessed</b></p> <p>Response to an externally set assignment – 7201/X, 7202/X, 7203/X, 7204/X, 7205/X, 7206/X</p>
<p><b>Assessed</b></p> <ul style="list-style-type: none"> <li>• No time limit</li> <li>• 96 marks</li> <li>• 60% of A-level</li> </ul>		<p><b>Assessed</b></p> <ul style="list-style-type: none"> <li>• Preparatory period + 15 hours supervised time</li> <li>• 96 marks</li> <li>• 40% of A-level</li> </ul>
<p>Non-exam assessment (NEA) set and marked by the centre and moderated by AQA during a visit to the centre. Visits will normally take place in June.</p>		<p>Non-exam assessment (NEA) set by AQA, marked by the centre and moderated by AQA during a visit to the centre. Visits will normally take place in June.</p>

In Component 1 the emphasis should be on self-directed study based on a personal, issue, interest or theme. They will be expected to work independently, demonstrating increasing confidence in their ability to explore and handle ideas, issues or themes, materials, techniques and processes. The work they produce should take into account historical/ critical/contextual elements and evidence of how they have developed their ideas for a final outcome or a series of final outcomes.

In Component 2 students should demonstrate greater maturity and depth in skills, knowledge and understanding. The Externally set assignment provides opportunities for students to work in depth, responding to one of a choice of broad starting points. They are expected to carry out research and provide investigations into their chosen theme, develop ideas and make connections with the work of others. Named artists, designers, craftspeople and/or photographers are included in each starting point but students are free to consider other appropriate sources. In the 15 hours of supervised time, students produce a final outcome or series of final outcomes which must be identified as such.

## The assessment criteria

Each component will be assessed separately using the four assessment objectives. The assessment objectives have equal weighting.

The specification also provides assessment criteria grids to expand on the assessment objectives.

It is helpful to take an overview of the work, taking into account the range of evidence provided. Evidence of intentions, as well as outcomes, should be looked for, alongside technical skills and the student's historical, critical and contextual understanding of their own and others' work. Teachers should consider each assessment objective in turn and award a mark.

# AS Component 1 Portfolio

The Portfolio should provide opportunities for students to develop knowledge, skills and understanding which are appropriate to students' chosen area(s) of study.

This might be achieved in a variety of ways:

- students should have opportunities to explore the nature of materials, experiment with their use and learn appropriate and safe practices and procedures for handling them. This might involve producing work from exploring the distinctive characteristics of materials; or, the work might start with an idea and materials will become the vehicle for its effective realisation.
- students should have opportunities to discuss works of art, craft and design and to explore how ideas, feelings and meanings can be conveyed and interpreted in images and objects. This might be achieved through one to one discussions, small group discussions or whole group discussions. Students should also consider broader aspects, such as how images, objects and artefacts relate to the time and place in which they were made, for example, social, cultural, historical/critical/contextual and contemporary contexts and the development of different styles and traditions.
- students need to be aware of the importance of sound research and investigation and should be encouraged to explore methods of developing ideas. They need to appreciate the importance of context, developing the ability to make explicit their own ideas and those of others. They will need to develop historical and contextual knowledge and understanding. They should gain an understanding of visual language and its principles, codes and conventions.

As the course progresses, students should be encouraged to take increasing responsibility for their own learning, responding to ideas, issues or themes or initiating their own starting points.

Students should be given opportunities to develop a range of skills including the ability to:

- record experiences and observations, undertaking research, gathering and selecting visual and other information
- explore relevant resources, analysing, discussing and evaluating images, objects, artefacts, making and recording independent judgements
- generate and explore potential lines of enquiry using appropriate media, skills and techniques, selecting recording and organising visual and other sources of information in appropriate ways
- use their knowledge and understanding of the work of others to inform developments in their own work
- apply their knowledge and understanding in making images and artefacts, reviewing and modifying their work and planning and developing their ideas in the light of their own and others' evaluations
- organise, select and communicate ideas, solutions and responses and present these in a range of visual forms
- students should develop a working vocabulary and knowledge of specialist terminology. This will develop through discussion, personal research and as a result of teaching strategies in which students are encouraged to build an extensive vocabulary of key words and specialist terms

- students should have opportunities to engage with original works of art, craft and design through visits to galleries and museums where possible. Students should, if possible, have opportunities to engage with artists, designers, craftspeople and photographers through residencies and visits to places of work.

## The structure of courses

The structure of courses will depend on the approach favoured by different institutions and individual students, and the specific requirements outlined in the [Art and Design specification](#).



# A-level Component 1 Personal investigation

The Personal investigation should provide opportunities for students to develop knowledge, skills and understanding appropriate to their chosen area(s) of study. Students must demonstrate greater maturity and depth in skills, knowledge and understanding gained from year 12.

This might be achieved in a variety of ways:

- students should be given opportunities to explore the nature of materials, experiment with their use and learn appropriate and safe practices and procedures for handling them. This might involve producing work from exploring the distinctive characteristics of materials; in others, the work might start with an idea and materials will become the vehicle for its effective realisation.
- students should be given opportunities to discuss works of art, craft and design and to explore how ideas, feelings and meanings can be conveyed and interpreted in images and objects. This might be achieved through one to one discussions, small group discussions or whole group discussions. Students should consider broader aspects, such as how images, objects and artefacts relate to the time and place in which they were made. For example, social, cultural, historical/critical/contextual and contemporary contexts and the development of different styles and traditions.

Students should be given opportunities to further develop a range of skills including the ability to:

- record experiences and observations, undertaking research, gathering and selecting visual and other information
- explore relevant resources, analysing, discussing and evaluating images, objects, artefacts, making and recording independent judgements
- generate and explore potential lines of enquiry using appropriate media, skills and techniques, selecting recording and organising visual and other sources of information in appropriate ways
- use their knowledge and understanding of the work of others to inform developments in their own work
- apply their knowledge and understanding to making images and artefacts, reviewing and modifying their work and planning and developing their ideas in the light of their own and others' evaluations
- organise, select and communicate ideas, solutions and responses and present these in a range of visual forms
- develop and utilise a working vocabulary and knowledge of specialist terminology. This will develop through discussion, personal research and as a result of teaching strategies in which students are encouraged to build an extensive vocabulary of key words and specialist terms
- engage with original works of art, craft and design through visits to galleries and museums where possible. Students should, if possible, have opportunities to engage with artists, designers, craftspeople and photographers through residencies, workshops and visits to places of work.

## The structure of courses

The structure of courses will depend on the approach favoured by different institutions and individual students, and the specific requirements outlined in the Art and Design specification.

## Written material

The written material for this component must support the practical work in some way. A variety of formats can be used.

Where students include extended writing, their work will be assessed against one or more of the assessment objectives. 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.

## A written reflection of 1000 to 3000 words

Students may choose to produce written material as a report, journal or a series of statements included as part of a practical project. Their writing should provide insights into their intentions, the influences on their work and the reasons for making particular decisions. Reports on gallery visits or trips to studios and/or workshops of artists, designers, craftspeople or photographers may also form part of this work. Students may wish to include an evaluation of their practical work. The work should be carefully constructed, thoughtfully presented and place particular emphasis on critical skills and analysis. Evidence of understanding appropriate conventions, key words and terms should be provided.

## A personal study of 1000 to 3000 words

A second approach involves developing a practical project alongside a more formal personal study. The two elements should be thoughtfully linked so that work carried out in the personal study informs and supports work carried out in the practical project. The personal study should be 1000 to 3000 words. It should provide evidence of the student's ability to analyse and evaluate work by artists, designers, craftspeople and photographers.

As the study will be marked and moderated on visits, considerable flexibility will be possible in its construction and format. The work can be presented in book form, in any appropriate size, or in a more imaginative way.

When preparing a personal study, students should consider the following points:

- it must relate to the practical work
- avoid dealing with over ambitious and/or broad topics but should have a clear focus and reflect the students' personal interests and enthusiasms
- the accessibility of primary sources
- research should, whenever possible, include work seen in galleries, on field trips and on visits to the studios and/or workshops of artists, designers, craftspeople and photographers
- appropriate access to a comprehensive selection of good quality secondary sources including books, journals, papers, letters, films, as well as information from the internet
- care needs to be taken when including visual material that helps to develop ideas discussed in the text, such as photographs, drawings, colour studies, diagrams, plans and reproductions
- care needs to be taken over the selection of an appropriate and legible font, with careful consideration given to the relationship of text and images where relevant
- the study should be a well-organised account, with an introduction and a conclusion, a bibliography of sources and, where appropriate, a list of relevant visits.

Students should be encouraged to develop their own starting points but the following examples have been included to demonstrate how personal studies might be linked to personal projects. Posing a question can help to focus the personal study.

## Practical project

## Title of personal study

An art, craft and design student develops site specific work within the local natural environment.	What are the contrasting approaches to environmental work adopted by Richard Long and Andy Goldsworthy?
A fine art student produces work based on studies of a group of derelict, local buildings in which they make use of heavy impasto and texture.	How has the use of materials impacted on the paintings of Leon Kossoff and Frank Auerbach?
A three-dimensional design student designs and makes jewellery in which significant use is made of recycled materials.	Is the use of recycled materials a trend or is it here to stay?
A fine art student develops a series of portrait studies based on members of their family.	What are the contrasting qualities in the family portraits of David Hockney and Mary Cassatt?
A graphic communication student produces illustrations for a book on contemporary poetry.	A comparison of the illustrations of Arthur Rackham and Mervyn Peake.
A textile design student designs and makes a printed textile based on aspects of decorative architectural features.	What influence has the Bauhaus had on contemporary textile designers?
Following a visit to a local museum an art, craft and design student develops an installation based on aspects of African art and artefacts.	How is the work of Chris Ofili influenced by Africa?
A photography student produces a series of photographs and a short video based on the theme of <i>The Rush Hour</i> .	What attitudes to contemporary society are revealed in Robert Frank's <i>The Americans</i> ?
A photography student develops work from reconstructions of well-known paintings.	Reconstructing the past – Bill Viola or Tom Hunter?
A fine art student explores different approaches to still-life groups, creating a series of painted low relief panels.	Comparisons and contrasts in still-life groups by Juan Gris, Claus Oldenburg and Sam Taylor-Wood.
A textile design student develops a series of batik panels celebrating aspects of local history.	A study into contemporary Indonesian batik artists.

# Managing the externally set assignments

## The question papers

The question papers offer five broad starting points for each title.

They are designed to enable students, with a wide range of interests and skills, to make a personal, independent response. Each starting point is broad enough in scope to enable students of all abilities to respond in a personal way, informed by the work of appropriate artists, designers, photographers and/or craftspeople. [Examples can be seen in the Specimen Assessment Material published by AQA.](#)

## The nature of work

Successful work should provide evidence of an awareness of the importance of researching and developing ideas in depth. Students need to show they can handle their chosen medium or media and use appropriate techniques and processes effectively, to communicate their ideas. Critical/contextual work must be relevant and inform the student's own work. Successful submissions are likely to be coherent, revealing links between initial intentions and the final outcome or outcomes.

## Component 2 Externally set assignment

The Externally set assignment is aimed at assessing students' ability to work independently in response to a chosen starting point, carrying out investigations, developing ideas, realising intentions and making appropriate and relevant connections to critical/contextual material.

- Separate question papers will be produced for each title. These will offer a range of broad starting points. Students are required to select **one**.
- Each starting point includes a number of named individuals or groups of artists, designers, craftspeople or photographers aimed to be helpful to students. However, students are able to use others as long as they are appropriate to the starting point.
- Question papers will be made available to students on 1 February or as near as possible to that date and all work should be completed and marked by a date specified by AQA.
- Towards the end of the externally-set assignment students must undertake 10 hours of supervised time for AS, or 15 hours of supervised time for A-level, the first 3 hours of which must be consecutive. This time should be used to produce a final outcome or a series of related final outcomes informed by their preparatory work.
- Students must stop work on their preparatory work as soon as the first period of supervised time starts. Students may refer to their preparatory work in the supervised time, but it must not be added to or amended.
- Preparatory work and work produced during supervised time must be kept secure in between sessions of supervised time.

- The work produced in the supervised time must be identified as such.
- Sketchbooks, workbooks and/or journals may be included; alternatively, work may be presented on mounted sheets or study sheets.

When the supervised time is completed all work should be collected and kept under secure conditions.

## Presentation

Students should be made aware of the importance of organising and presenting their work in a coherent manner. The arrangement of images on mounted sheets and in sketchbooks should help to make connections with different aspects of the work clear. Placing contextual images, clearly labelled as such, next to specific examples of students' work can help to explain the impact this has had on their own work and their thinking and progress.

## Supervision

These instructions should be read in-conjunction with '[Instructions for conducting examinations](#)' issued by JCQ and any guidelines issued by awarding bodies.

## Question papers

Question papers will arrive in time to be given to students on 1 February or as soon as possible after that date. On arrival, question paper packets should be checked by the examination officer to ensure that they are for the correct title, level etc and must then be placed into the school's or college's secure storage.

## Timetabling

Question papers will be given to students on 1 February, or as soon as possible after that date. The first date when students are issued with the question papers is deemed as the start date for that paper in the school or college.

## Supervision of students

While students are expected to work independently, they should be encouraged to work in locations appropriate to their chosen area, a reasonable level of supervision of students must be made by the school or college.

Authentication of work carried out off site can normally be achieved through monitoring each student's plan of action by school/college staff. Monitoring of work should be done on a regular basis so that the work is seen at each developmental stage. Work of a much higher standard than normally achieved by the student should be checked to ascertain that it is the student's own work. Students may be asked to complete the same work again in school or college if you have doubts about the authenticity of work completed at home. Where there is doubt as to the authenticity of a student's work the awarding body's procedures should be followed.

The externally-set assignment will be assessed as a whole and there are no limitations regarding the type of work undertaken.

## Period of sustained focused work – 10/15 hours supervised time

The period of sustained focused work must be conducted under controlled conditions. For the purposes of art and design this is outlined below.

During controlled conditions students should: be supervised at all times and remain within the examination room, work quietly and not converse with other students. Discussions with invigilators or technicians must be kept to a minimum.

Students may leave their allocated spaces for purposes connected with their work, such as cleaning equipment and collecting additional materials, providing they remain supervised and within the accommodation provided for the controlled conditions.

Schools and colleges must establish a system of policing materials taken into controlled conditions to ensure that awarding body regulations are adhered to. All contextual material used for research including internet sites must be referenced according to awarding body guidelines.

JCQ regulations regarding mobile phones and internet access apply to all practical examinations and students may not use the internet or mobile phones during controlled conditions.

In most circumstances, photographs of work being completed under controlled conditions by phone or camera may not be made, as images could be relayed to third parties for advice. Where photographs of practical work completed in controlled conditions forms part of the controlled outcome photographs may be taken but this must be agreed in advance with the school/college staff and invigilators. Decisions on such areas will be made by those responsible for the examination.

## Accommodation for the supervised time

Accommodation for the supervised time must be appropriate and allow students the opportunities to complete work and realise their potential. This includes appropriate workspaces, washing facilities, lighting and ventilation.

All students must undertake the period of sustained focused work under controlled conditions at the school/college unless the school/college has written permission from the awarding body for a student or group of students to take the examination at another location. When such permission has been given, the school's or college's and awarding body's regulations regarding invigilation and technical support must be applied to the new location.

## Health and Safety

Risk assessments must be carried out to ensure the health and safety of students and invigilators has been catered for. Material deemed to be dangerous to the student, other students, school/college staff or visiting examiners/moderators may not be permitted. Stability of materials must be taken into account and perishable materials should not be used without consideration.

## Child Protection

Guidance should be given by school/college staff concerning appropriateness of students' plans. Students should not be allowed to endanger themselves or others in following out their investigations. If child protection issues are compromised, for example, as a result of research material collected by students, the school or college's child protection officer must be informed and appropriate action must be taken.

## Guidance to students

Prior to both externally set assignments it might be helpful to provide students with some general guidance about procedures. An example is provided below.

- Read the question paper carefully, including the front cover
- Read the section at the start of the second page as this outlines the assessment objectives that form the basis of assessment
- Select a starting point that will enable you to demonstrate your knowledge, skills and understanding
- Discuss your selection with your teacher/lecturer as they should be able to suggest appropriate resources
- Collect together information and resources related to your chosen starting point, including contextual material
- Make drawings, colour studies, photographs and/or video and when appropriate, written notes. Consider using different media and techniques. This work might be included on mounted sheets and/or in sketchbooks, workbooks and/or journals
- You might make studies of related contextual images and materials, when appropriate, making notes about your response to the work and indicating the effect it has had on your work
- Go through your work and consider different ways of developing ideas. You might consider selecting parts of images or making selective enlargements. You might group images together or overlay one image on another. You might try alternative colour combinations, explore the use of texture or develop abstract images or patterns. Computers, scanners and digital cameras might be used in the development of your work.
- Alternatively, if involved in three-dimensional work you might make maquettes or models
- You may need to gather additional information to develop ideas further.

Where appropriate, you can write about the development of your work, ideas, intentions and influences as your work progresses.

Finally you will need to select, organise and present your work, making clear how you explored and developed work from the selected starting point. You will need to make clear the connections you have made with the work of other artists, designers and craftspeople.



# Course delivery

## Critical/contextual work

The ability of the student to make connections between their own work and the work of others is an essential aspect of AS and A-Level Art and Design. This is based on an understanding that art practice is linked to past and contemporary practice and situations. It is also based on an awareness of the fact that students' understanding and the development of their work will be enhanced by an appreciation of context.

A second important aspect of this approach involves students responding critically to the work of others, forming opinions and preferences and the ability to analyse and reflect on the work of others.

Various approaches are commonly used, including:

- discussion and debate
- critical analysis
- studies of the work of others
- studies made in different media from the original
- written and visual analysis
- studies involving reinterpreting two-dimensional images as three-dimensional constructions
- detailed studies of parts of pictures
- visual studies with annotations
- reinterpretations of existing work
- evaluations of museum and gallery visits and visits to studios and workshops.

## Researching and developing ideas

Ability to research and develop ideas can be seen as essential skills when addressing the assessment objectives. Evidence can be provided in various ways, including:

- collecting, selecting, investigating and analysing information, images, objects and artefacts
- reviewing, modifying and refining work, showing alternative ideas and solutions
- exploring ideas
- exploring materials and processes
- sequential development leading to a final outcome or outcomes
- direct observations and analytical studies
- colour studies

- thumbnail sketches
- rough designs
- finished designs
- evidence of exploring ideas and media, through drawings and colour studies
- collections of photographs, contact prints, digital images, experiments with media, maquettes and models
- work developed as a result of, or in response to, the work of other artists, designers, craftspeople and photographers
- images by, and studies of, the work by artists, designers and craftspeople related to context
- notes about visits to galleries, museums, studios, sculpture trails and sites of architectural interest
- written reflections, annotations, observations and analysis
- selectively cropped or enlarged images
- computer manipulated images
- collaged images
- deconstructed images
- images using heightened colour or limiting colour to a monochrome, such as sepia.

## Sketchbooks, workbooks and journals

The use of sketchbooks, workbooks and journals can be seen as an important aspect of AS and A-level Art and Design work.

They enable students to build a personal engagement with the subject. They can be used in a variety of ways, including:

- recording what is seen, remembered or imagined
- acknowledging sources
- close observation and analysis
- exploring and resolving problems
- personal evaluations of students' work and the work of others
- recording events and situations
- two-dimensional representation of a three-dimensional form
- making proposals
- a visual and written diary

- jotting down ideas quickly
- a collection of images and experiences
- developing ideas and solutions to problems.

The contents of sketchbooks, workbooks and journals may include drawings in different media, collage, colour studies, designs, contact prints, experiments with media, contextual materials and references, written evaluations, reflections and annotations.

Successful sketchbooks, workbooks and journals demonstrate genuine engagement with the subject and the ability to explore a range of ideas and processes. They can shed light on a personal journey of discovery and provide genuine insights into students' intentions and the development and resolution of their ideas. They can also provide insights into how students' work has been informed by the work of others.

## Written material

In art and design it is important to appreciate the relationship between visual and written language. Written material might inform students' understanding of visual images and objects but it serves little purpose when it describes or labels what is obvious in the practical work.

Written work can take on a number of forms, such as:

- journals and diaries plotting the progression and development of work
- annotated drawings
- commentaries on the work of others
- critical accounts of particular work, or exhibitions
- insights into sources and the development of ideas
- evaluations of completed work
- reflections on students' work and the work of others
- insights into students' intentions
- reflections on moral, social, ethical, social and environmental aspects of the work.

When including written materials within components of work it is worth considering the following points:

- Does the writing add to our understanding of the work?
- Is it simply descriptive or is there evidence of analysis and discernment?
- Does it provide insight into students' intentions?
- Does it provide insights into developments within the work and the reasons for making various choices?
- Does it help to clarify the links with the work of others and various contexts?

For guidance on the Personal investigation please see page 13.

## Drawing

Drawing is an essential skill, central to successful art and design practice. It often represents the critical point when an idea becomes an image, when the imagined and transient become reality.

Drawing can be used in a variety of ways and for different purposes: for observation, analysis, planning, speculating, to develop ideas and to realise intentions. It can be used to explore line, tone, shape, form, colour, pattern, texture, spatial relationships and composition.

Drawings can be any size and can be made using a range of media including: chalk, pastel, pencil, paint, wax, inks, thread, wire and dyes. Drawing can be applied to a wide variety of surfaces, such as, paper, board, canvas and fabric. It can take the form of incised lines into lino, card, polystyrene or stone or marks made on the ground or on a beach. It can be a line of multi-coloured leaves, carefully laid across a pond, or a straight line formed by walking across a valley. It can be a line in space made from wire.

Drawing can be precise and detailed; large, gestural and expressive; hard-edged and sharp; soft and blurred. Drawing can be used to create illusions of light, form and shadow.

An important aspect of AS and A-Level Art and Design courses is to make students aware of the different purposes of drawing and to provide them with opportunities to explore a range of approaches. This should enable them to make genuine choices about ways of expressing themselves in an individual way.

## Presenting work

The effective presentation of work is an important aspect of art and design practice. It can provide valuable evidence of practical skills and aesthetic awareness.

It is an essential consideration for artists and designers and contributes to understanding the work in a number of ways, such as:

- describing a journey from conception to realisation
- grouping visual material and written text together can help explain aspects of the work
- providing evidence of reflective and critical skills
- explaining intentions
- providing insights into what has been rejected, selected and further developed
- helping to establish significant links between their work and that of other artists, designers, craftspeople or photographers
- where the work produced is entirely visual, the careful juxtaposition of images can help to make sense of the journey the student has undertaken.

# Schemes of work – AS and A-level

## Introduction

These schemes of work are neither prescriptive nor exhaustive. The structure and organisation of schemes of work should reflect the needs of students and the particular approaches favoured by different institutions. Although the duration of schemes of work have been indicated in weeks these are approximations and, work for the Portfolio may continue throughout the AS course. The examples listed below are included to assist you in planning your course. Although each one is written for a specific title it is possible to adapt them for different titles.

### Example 1: art, craft and design

This Scheme of work begins with an introductory course and encourages students to explore different media and techniques.

<b>6 weeks</b>	Sketchbooks are used by students to record aspects of their lives and surroundings. They are encouraged to record their experiences in different ways, using a variety of media.	<p>A taught course aimed at laying the foundations for future developments.</p> <p>Students are introduced to a number of different ways of working including:</p> <ul style="list-style-type: none"> <li>• the importance of sketchbooks for researching and developing ideas</li> <li>• the importance of drawing for different purposes, exploring a range of drawing media</li> <li>• how to use a range of materials and techniques effectively and safely</li> <li>• how to use digital techniques purposefully and effectively</li> <li>• how to reference sources appropriately</li> <li>• how to select and present work effectively.</li> </ul>
<b>11 weeks</b>	Students research and evaluate critical/contextual material related to their theme or starting point and use this to inform their own work. This may include visits to galleries and museums.	<p>Students are provided with a number of starting points. They select one <b>or</b> two themes from which they develop ideas and produce work using different media.</p> <p>Students choose to adopt one of two approaches, they either:</p> <ul style="list-style-type: none"> <li>• develop work for a single project exploring a variety of media and techniques</li> </ul> <p>or</p> <ul style="list-style-type: none"> <li>• develop more than one project using different media and techniques.</li> </ul>
<b>Portfolio contents</b>	Students include one or more projects demonstrating their use, knowledge and understanding of different media and techniques. They may also include additional work produced during the course.	

## Example 2: art, craft and design

In this Scheme of work, students are introduced to a range of media, techniques and approaches based around the theme of the environment.

<p><b>16-18 weeks</b></p>	<p><b>Media-based course</b></p> <p>Students are introduced to a number of different media and techniques based on the following areas of study:</p> <ul style="list-style-type: none"> <li>• drawing and painting</li> <li>• printmaking</li> <li>• three-dimensional media</li> <li>• photography and digital media</li> </ul> <p>Students are encouraged to keep a workbook or sketchbook which includes drawings, colour studies, digital images and research into, and evaluation of, the work of artists, designers, craftspeople and photographers.</p>	<p><b>A project on the environment</b></p> <p>Students are introduced to the project in a number of ways which may include:</p> <ul style="list-style-type: none"> <li>• meeting a local planner who explains how decisions are made about urban and rural developments and the influence of the general public on these decisions</li> <li>• being made aware of different architectural styles</li> <li>• being introduced to a number of relevant websites and to issues of sustainability and environmental responsibility</li> <li>• being introduced to different ways of recording aspects of the environment</li> <li>• taking them on location to study the local environment</li> <li>• making observational studies of their environment.</li> </ul> <p>The students choose from a number of themes related to the environment including:</p> <ul style="list-style-type: none"> <li>• contrasting shapes, forms and structures</li> <li>• regeneration</li> <li>• architecture from different periods.</li> </ul>
<p><b>Portfolio contents</b></p>	<p>Students produce a single project based on their chosen area of study which includes examples of the use of different media. They may also include additional work to exemplify breadth of study throughout.</p>	

## Example 3: art, craft and design

This Scheme of work provides opportunities for expressive and design-based work. Students can produce work for two projects or develop one project in greater depth.

<p><b>8- 9 weeks</b></p>	<p>Students keep sketchbooks to record observations and studies of work by artists and designers who have explored related themes.</p>	<p><b>Project 1</b></p> <p>Project based on observations of the contrasting qualities of natural and manufactured forms.</p> <p>Emphasis is placed on the importance of drawing as a means of recording information in a variety of ways, from making preliminary studies to finished working drawings.</p> <p>The work is placed in context by exploring how other artists from different periods have recorded natural and manufactured forms.</p> <p>Students then develop a number of ideas and finally produce a final outcome or outcomes in a medium or media of their choice.</p>
<p><b>8- 9 weeks</b></p>	<p>Students are encouraged to keep a workbook or sketchbook which includes drawings, colour studies, digital images and research into their chosen area of study.</p>	<p><b>Project 2</b></p> <p>This project requires students to work on a specific design brief. Students visit a local shopping mall. They make studies and take photographs of fast-food outlets.</p> <p>They explore a range of options for design work associated with a fast-food outlet. Part of their research involves investigating corporate images used by well-known companies.</p> <p>Students could explore examples of branding, packaging design, advertising, menus and/or façades of fast-food outlets.</p> <p>Students produce their own designs for the fast-food outlet of their choice.</p>
<p><b>Portfolio contents</b></p>	<p>This includes two distinct projects with related work in sketchbooks.</p>	

## Example 4: fine art

In this Scheme of work students are introduced to research skills and how to independently develop ideas to form the foundation of later work.

<p><b>14–18 weeks</b></p>	<p><b>Introductory course 6-8 weeks</b></p> <p>Students are introduced to aspects of the course including:</p> <ul style="list-style-type: none"> <li>• how to structure and organise sketchbooks</li> <li>• different ways of researching and investigating ideas through drawing, colour studies, photography and note taking</li> <li>• how to handle a range of two- and three-dimensional media for developing ideas</li> <li>• effective ways of exploring critical/ contextual materials</li> <li>• different ways of supporting work through the use of digital media</li> <li>• different ways of analysing and responding to the work of others</li> <li>• how to organise and present work effectively.</li> </ul>	<p><b>Individual project 8-10 weeks</b></p> <p>Students are given a number of options including:</p> <ul style="list-style-type: none"> <li>• developing work based on their response to a personal issue, interest or concern</li> <li>• developing ideas explored in their sketchbooks</li> <li>• developing work in response to a theme provided by teaching staff.</li> </ul>
<p><b>Portfolio contents</b></p>	<p>Students include 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.</p>	



## Example 5: fine art

In this Scheme of work students produce work for two projects and develop additional work from a life-drawing course. They can choose to produce work for one project in greater depth.

<p><b>8-9 weeks</b></p>	<p>Students prepare a workbook which includes examples of observational studies and exploration of critical/contextual material.</p>	<p><b>Project 1</b></p> <p>Students are asked to respond to the theme of 'close-ups'. They carry out research in school, at home and on location.</p> <p>They study how artists, photographers and filmmakers have used close-ups in their work.</p> <p>Students finally develop and produce work in a choice of media, including:</p> <ul style="list-style-type: none"> <li>• drawing, painting and mixed-media</li> <li>• moving image</li> <li>• three-dimensional constructions.</li> </ul>
<p><b>8-9 weeks</b></p>	<p>Students undertake a series of classes in various aspects of life drawing.</p>	<p><b>Project 2</b></p> <p>Students compile a collection of studies of people in their sketchbooks. They are asked to focus on specific themes including:</p> <ul style="list-style-type: none"> <li>• moving figures</li> <li>• figures in groups</li> <li>• figures relaxing.</li> </ul> <p>A range of approaches is encouraged from the representational to the abstract. Students are encouraged to research and evaluate related work by other artists in a gallery, in books and on the internet.</p>
<p><b>Portfolio contents</b></p>	<p>Students include project work based on <i>close-ups</i> and <i>the human figure</i>. They may also include examples of life drawing selected from the life-drawing course.</p>	

## Example 6: graphic communication

This represents one approach to graphic communication. Students have opportunities to produce two projects or develop one in greater depth.

<p><b>8-9 weeks</b></p>	<p><b>Introductory course</b></p> <p>Students are introduced to the main conventions used in graphic design, including layout, text and image.</p> <p>They are introduced to appropriate graphic software and learn about how to present their work effectively.</p>	<p><b>A project based on package design</b></p> <p>Students investigate examples of contemporary and historical package design, making drawings, colour studies and taking photographs. They consider the relationship between the package, the product it contains and the consumer.</p> <p>Students are provided with a list of products 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.</p> <p>They produce a final package design and an evaluation of its effectiveness in meeting the requirements set out in the original brief.</p>
<p><b>8-9 weeks</b></p>	<p>Students are introduced to the concept of branding.</p> <p>Students explore a range of cultural influences.</p> <p>They learn how to research and evaluate critical /contextual material.</p>	<p><b>A project based on branding for a restaurant offering, for example, Turkish food</b></p> <p>Students research local restaurants considering factors, such as typography, images, colours and textures. They make drawings and take photographs and/or video footage. They also investigate the foods and images related to aspects of Turkish culture.</p> <p>Students explore ideas for a logo design that will identify the restaurant.</p> <p>Students produce a final logo design and demonstrate its application which might include, façade, menu, webpage, livery etc.</p>
<p><b>Portfolio contents</b></p>	<p>The two projects, one based on <i>branding</i> and the other based on <i>package design</i> are included. Additional materials from the introductory course may also be included.</p>	

## Example 7: graphic communication

This Scheme of work begins with an introductory course where students are introduced to graphic techniques, including the use of digital media. Students develop work based on two widely used practical applications. Where applicable, gallery visits or talks, and visits to practitioners could be included to enrich and contextualise the students' understanding.

<p><b>6-8 weeks</b></p>	<p>Students are introduced to aspects of the course including:</p> <ul style="list-style-type: none"> <li>• drawing for different purposes using a variety of media</li> <li>• typography</li> <li>• composition and layout</li> <li>• colour theory and the effective use of colour</li> <li>• effective use of digital media skills</li> <li>• web design</li> <li>• current practitioners.</li> </ul> <p>Students are introduced to a range of applications of graphic communication, including packaging, point of sale, exhibition work, corporate identity, advertising and target audience.</p>	<p><b>A project based on branding</b></p> <p>Students investigate the theme of branding and collect, analyse and document suitable contextual examples. They also consider the impact of identity on the target audience.</p> <p>Using a range of techniques, students develop ideas for a chosen company, carefully considering various applications including business cards, letterheads, livery and advertising.</p>
<p><b>6-8 weeks</b></p>	<p>Students investigate examples of graphics produced for advertising campaigns and methods of constructing mock-ups for packaging designs.</p>	<p><b>A project based on ideas for advertising</b></p> <p>Students choose a product and develop promotional material for the company.</p> <p>They investigate appropriate examples and document their findings.</p> <p>Their work may include designs for packaging, leaflets and related web advertising.</p>
<p><b>Portfolio contents</b></p>	<p>Two distinct projects and supporting studies including experiments and reports on visits and exhibitions. In the first project, students should demonstrate their understanding of various aspects of graphic communication and the application of appropriate techniques. In the second, they should demonstrate further understanding of practical applications.</p>	

## Example 8: textile design

This represents **one** approach to textile design.

Students are introduced to different textile techniques. They attend a workshop with a textile designer, produce work based on observations of organic objects and explore a theme related to a particular culture. They have opportunities to produce two projects or develop one in greater depth.

<p><b>8-9 weeks</b></p>	<p>Students learn different techniques and how to develop sketchbooks. They also learn how to research and evaluate critical/contextual material.</p>	<p><b>Introductory project based on the exploration of colour and form</b></p> <p>Students explore the nature of organic objects through drawing and colour studies. They consider how other artists and designers have explored colour and form. They experiment with dyes and produce textile constructions based on their observations.</p>
<p><b>8-9 weeks</b></p>	<p>A one-day workshop with a textile artist, who makes objects using wrapped and tied materials, results in students exploring similar techniques. Students investigate the work of other artists, designers and craftspeople who have worked in similar ways.</p>	<p><b>Project based on the study of Islamic design</b></p> <p>Students research Islamic design during a visit to a local Mosque, in the school/college library and through the internet. Notes, drawings and colour studies are kept in a sketchbook.</p> <p>Students make use of digital media for developing a range of ideas and experimenting with different colour combinations.</p> <p>Final designs are developed and could include printed or dyed fabrics, wall hangings, domestic textiles, embroidered garments.</p>
<p><b>Portfolio contents</b></p>	<p>Students produce two projects based on the themes of <i>organic objects</i> and <i>Islamic design</i>. Additional materials produced during the workshop might also be included.</p>	

## Example 9: textile design

In this Scheme of work, students develop their ideas through introduction to a range of materials and techniques

<p><b>18 weeks</b></p>	<p><b>Introductory course</b></p> <p>Through demonstrations and visits to relevant exhibitions, students are introduced to a wide range of textile techniques which might include:</p> <ul style="list-style-type: none"> <li>• exploring stitching to enrich the surface through hand and machine embroidery</li> <li>• variety of print techniques</li> <li>• applied fabrics, appliqué</li> <li>• weaving</li> <li>• quilting</li> <li>• photo-reactive surfaces</li> <li>• devoré</li> <li>• batik, tie dye and space dyeing</li> <li>• laser cutting</li> <li>• felting</li> <li>• pleating.</li> </ul> <p>Students explore a range of materials such as:</p> <ul style="list-style-type: none"> <li>• fabrics</li> <li>• mixed media</li> <li>• recycled materials</li> <li>• plastics, papers</li> <li>• resistant materials.</li> </ul> <p>Students are introduced to research techniques and use critical and contextual analysis to support the development of ideas.</p> <p>Throughout the course students should learn how to</p> <ul style="list-style-type: none"> <li>• use a sketchbook effectively</li> <li>• select and present their work.</li> </ul>	<p><b>A project based on natural forms</b></p> <p>Through project work, using a variety of techniques and materials, students develop their own ideas based on natural forms.</p> <p>This may include:</p> <ul style="list-style-type: none"> <li>• leaves and trees</li> <li>• shapes in the landscape</li> <li>• strata</li> <li>• close-ups of plants and/or natural forms</li> <li>• shells and sea life</li> <li>• birds and insects</li> <li>• animals.</li> </ul> <p>Ideas are developed in sketchbooks and/or on developmental sheets.</p> <p>During visits to relevant exhibitions and/or museums, students document and analyse historical and contemporary examples.</p> <p>Students should be encouraged to look at the work of relevant artists, designers and craftspeople who have been inspired by natural forms.</p>
<p><b>Portfolio contents</b></p>	<p>Students select work based on natural forms including evidence of the development of ideas informed by relevant contextual material using a range of materials, techniques and processes.</p>	

## Example 10: three-dimensional design

This represents one approach to three-dimensional design. Students have opportunities to produce two projects or develop one in greater depth.

<p><b>8-9 weeks</b></p>	<p>Students are introduced to ways of producing an effective sketchbook.</p> <p>They learn about a range of materials, techniques and processes.</p> <p>They learn how to research and evaluate critical/contextual material.</p> <p>On a visit to a local museum, students document examples of Aztec design.</p>	<p><b>A project based on Aztec design</b></p> <p>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.</p> <p>Preparatory work is carried out in a sketchbook, which is used throughout the course for exploring media, techniques and processes, for developing ideas and for investigating critical/contextual material.</p>
<p><b>8-9 weeks</b></p>	<p>Students are introduced to the concept of public art.</p> <p>They may be introduced to the constraints of public art and the notion of sustainability.</p> <p>They need to consider the location and audience.</p>	<p><b>A project based on designing a sculpture to be located in a civic centre</b></p> <p>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.</p> <p>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.</p>
<p><b>Portfolio contents</b></p>	<p>Two- and three-dimensional work related to the two projects are included. Additional work from the introductory course might also be included.</p>	

## Example 11: three-dimensional design

This Scheme of work starts with an introductory course that provides students with opportunities to explore a variety of media. They develop work for an extended project which develops their creative, practical and technical understanding of a chosen area of study.

<p><b>6 weeks</b></p>	<p><b>Introductory project</b></p> <p>Students explore skills and techniques which underpin one or more areas of study.</p> <p>Students record their evidence in a variety of forms and at various key stages of development in a sketchbook.</p>	<p>Students engage in a number of workshop activities which provide them with opportunities to explore a range of materials, techniques and processes related to their chosen area of study.</p> <p>Students record the characteristics of different techniques, processes and properties of different materials through working drawings, models, maquettes, photographs and, where appropriate, annotation.</p>
<p><b>12 weeks</b></p>	<p><b>Extended project</b></p> <p>Students select one or more of their previous investigations and further develop their creative, practical and technical understanding.</p> <p>Students are given the opportunity to develop personal work informed by appropriate contextual references.</p>	<p>Students identify aspects of their work from the introductory project to explore into an outcome or outcomes relevant to their chosen area of study.</p> <p>They review the work of artists or designers to inform their own work eg they could visit a museum or gallery.</p> <p>Students develop their ideas based on a theme or brief and may consider audience, location or use.</p> <p>Further exploration of chosen media including reviewing and refining ideas is presented through drawings, models, maquettes, test pieces, photographs and final outcome/s.</p>
<p><b>Portfolio content</b></p>	<p>Two- and three-dimensional work related to the extended project are included. They may also include all or some of the work from the introductory project.</p>	

## Example 12: three-dimensional design

A Scheme of work which comprises one project based on 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.

<p><b>16 - 18 weeks</b></p>	<p>Students are introduced to different recording techniques which focus on line, structure, form, scale and perspective.</p> <p>They learn how to research and evaluate critical/contextual material at different stages throughout the project.</p> <p>The exploration of appropriate materials and techniques is documented.</p> <p>Students are encouraged to use sketchbooks effectively and they are encouraged to record observations in meaningful annotation.</p>	<p><b>Product design project</b></p> <p>Students research and evaluate existing hand-held objects or products and select one as the focus for their project.</p> <p>They consider how the object can be transported and protected by covers, cases or containers.</p> <p>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.</p> <p>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.</p> <p>Further investigations into contextual references inform the design of the case, cover or container.</p> <p>Students produce a number of working models or maquettes based on their investigations and produce a final outcome or outcomes.</p>
<p><b>Portfolio contents</b></p>	<p>Two- and three-dimensional work related to the project are included. This may include working drawings and designs ideas, maquettes, models, mock-ups, working drawings and a final outcome or outcomes.</p>	



## Example 13: photography

This Scheme of work includes exploration of techniques and processes, critical/contextual material and project work.

<p><b>18 weeks</b></p>	<p><b>Introductory course</b></p> <p>Students are introduced to the basics of photography including:</p> <ul style="list-style-type: none"> <li>• the use of cameras, film, lenses, filters and lighting</li> <li>• darkroom techniques, developing, printing, presentation, layout and mounting</li> <li>• safe working practices</li> <li>• aspects of digital media including appropriate use of the internet</li> <li>• researching and evaluating relevant critical/contextual material.</li> </ul> <p>Through a series of exercises and short tasks they learn about:</p> <ul style="list-style-type: none"> <li>• viewpoints, composition, depth of field, aperture, shutter speed and capturing movement</li> <li>• the importance of colour, tone, shape, texture, pattern and form.</li> </ul> <p>Students begin to compile a journal which includes technical and critical/contextual materials.</p>	<p><b>Documentary photography project</b></p> <p>Students undertake research into the relationship between people and different environments, considering the impact that particular situations, lighting and colour can have in creating atmosphere and mood. They develop their own ideas for work, based on their observations. Students choose to work from one of the themes listed below:</p> <ul style="list-style-type: none"> <li>• sport</li> <li>• families</li> <li>• people at work.</li> </ul> <p>They produce a photographic essay or film based on their observations.</p> <p>In their investigation students include research and evaluations of critical/contextual examples related to their chosen theme. They also include reports on visits to photographic exhibitions, museums and galleries.</p> <p><b>Thematic project</b></p> <p>Students respond to the theme of <i>Growth and Decay</i> from a personal perspective, developing work from various sources, such as still-life groups, rural and urban environments or contrasting images of new and old.</p>
<p><b>Portfolio contents</b></p>	<p>Two projects are included; a documentary photography project and a thematic project. Additional work from the introductory course may also be included.</p>	

## Example 14: photography

This Scheme of work begins with an introductory course in which students explore camera skills, image production and the selection of relevant contextual references. Projects may be approached digitally, traditionally or using a combination of both, depending on the resources available. It includes a second project, where the students are encouraged to respond personally to a brief. Gallery visits and talks from current practitioners and studies of their work may be used to enrich and contextualise the students' understanding.

<p><b>6-8 weeks</b></p>	<p>Students are introduced to aspects of the course including:</p> <ul style="list-style-type: none"> <li>• organising work to present their findings effectively</li> <li>• different research techniques and analysis of relevant contextual material</li> <li>• technical aspects of photography including camera controls and image production</li> <li>• safe working practices</li> <li>• aspects of digital media</li> <li>• appropriate use of the internet.</li> </ul> <p>Through a number of themed projects students learn about:</p> <ul style="list-style-type: none"> <li>• viewpoint and composition</li> <li>• shutter speed and aperture</li> <li>• the effects of varying light conditions on recording images</li> <li>• formal elements including colour, line tone, texture, pattern and form.</li> </ul> <p>Students begin to compile a journal which contains evidence of critical/contextual work.</p>	<p><b>Introductory project based on the theme of <i>patterns</i></b></p> <p>Students research appropriate contextual references. Students look for and record examples of patterns in the built environment and in nature.</p> <p>Students explore a range of skills which may include</p> <ul style="list-style-type: none"> <li>• production techniques</li> <li>• documenting and evaluating findings</li> <li>• camera controls</li> <li>• lighting</li> <li>• presentation.</li> </ul> <p>Students are encouraged to develop a personal response to the theme and explore the theme further, where appropriate.</p> <p>Workshops could be used to introduce the students to various aspects of photographic practice.</p>
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<p><b>6-8 weeks</b></p>	<p>Students are introduced to photographic techniques (traditional and/or digital).</p> <p>For example</p> <ul style="list-style-type: none"> <li>• camera skills</li> <li>• studio photography</li> <li>• image manipulation</li> <li>• genres.</li> </ul> <p>The history of photography and the work of photographers could be considered.</p> <p>For example</p> <ul style="list-style-type: none"> <li>• significant historical practitioners</li> <li>• current practitioners</li> <li>• genres</li> <li>• different uses of photography.</li> </ul> <p>Gallery visits may be included.</p> <p>Work and findings may be documented in a journal.</p>	<p><b>Project 2 on the theme of <i>identity</i>.</b></p> <p>After individual research, students begin an investigation into how identity can be represented photographically.</p> <p>Various themes could be considered including</p> <ul style="list-style-type: none"> <li>• self-identity</li> <li>• gender</li> <li>• family</li> <li>• personal issues</li> <li>• cultural identity.</li> </ul> <p>Students consider image quality in depth and further techniques are explored.</p> <p>Students explore their ideas in a personal way informed by the work of others.</p>
<p><b>Portfolio contents</b></p>	<p>Students produce a journal which includes technical notes, reports on gallery visits and meaningful comments on the work of other photographers. Two projects, the first demonstrating increasing understanding of skills, and the second demonstrating the ability to make a sustained investigation leading to a personal response.</p>	

# Support services and resources

Support service and resources to plan, teach and assess with confidence.

Find out more at:

[aqa.org.uk/art-resources](http://aqa.org.uk/art-resources)

## Support service

### Free face-to-face teacher standardisation

We host more than 40 free face-to-face standardisation meetings across the country. They always feature live exhibitions of students' work, not just PowerPoint slides, so teachers can appreciate scale, texture, subtlety of colour, line tone, form and media. These meetings also offer networking opportunities with colleagues from other schools and colleges.

### Benefits of AQA teacher standardisation

- Free of charge meetings with lunch provided.
- Over 40 meetings around the country so you don't have too far to travel.
- Available to every school or college (two delegates per school or college only).
- Live exhibitions of students' work covering all six titles and a range of marks at each level, showcasing different approaches from schools and colleges around the country.
- Opportunity to network with other teachers.
- Opportunity to talk to presenters on a one-to-one basis.
- Disk of reminder notes, including key dates and administration procedures, useful contacts and links to resources, given to each school or college attending.
- Delegate handbook full of useful guidance.
- Selected sets of work posted on e-AQA Secure key materials (SKM) alongside reminder notes and commentaries.

### Twilight sessions

Places at teacher standardisation meetings are limited to two delegates per school or college, but your school or college's entire Art and Design department can attend a twilight session to review examples of students' work and share ideas and tips on course delivery with other teachers.

Our twilight sessions are free of charge, two hour sessions after school and are offered in addition to teacher standardisation at selected locations.

(Please note: these meetings do not replace attendance at teacher standardisation and do not offer an opportunity to standardise your marking.)

## Art and Design advisory service

Every school or college is allocated a subject adviser. Subject advisers are knowledgeable and friendly senior moderators and experienced Art and Design teachers who provide tailored one-to-one advice via telephone or email about the specifications, including advice on the requirements of the specifications and teaching strategies.

If you are considering offering a new title and you need advice on what you need to get started, your subject adviser will ensure an expert gets in touch.

## Our Art and Design team

We have a knowledgeable, friendly team, ready to assist you on the phone or via [email](#). Our experienced team is always happy to hear from you.

## Art and Design subject community

Our online subject communities provide access to free resources and services offered by museums, galleries, universities and art colleges.

## Museums and galleries

<http://www.aqa.org.uk/subjects/art-and-design/art-and-design-community>

We have links with museums and galleries all around the country to give teachers and students easy access to the free resources and support on offer to them.

## Higher education

<http://www.aqa.org.uk/subjects/art-and-design/Art-and-Design-higher-education-community>

University and art college guides on a range of topics, specifically written for AQA Art and Design teachers and students on a range of topics, including:

- Building an Art and Design Portfolio
- Critical thinking and contexts
- Research practice in Fine art
- Research practice in Photography
- Photography portfolio for higher education admission.

Will also include:

- links to free support, outreach programmes, case studies and good practice exemplars and guides
- mentoring schemes run by undergraduates and postgraduates
- A-level portfolio reviews, open days, teacher taster days, workshops and degree shows.

## CPD training courses

Wherever you are in your career, there's always something new to learn. We offer development training at all levels, at all stages of your career. Our training is designed to help you have a positive impact on your students' learning, every day.

Our face-to-face courses and events are a great opportunity for you to see first-hand what's needed to teach the new specifications successfully:

- preparing to teach meetings (spring/summer 2015) – everything you need to know to get started with our new specifications, with workshops to inspire you and your students
- develop and deliver outstanding lessons and essential drawing skills.

## Analyse your students' results with Enhanced results analysis (ERA)

Find out how your results compare to previous years and spot year-on-year trends and measure achievement against other schools and colleges for a broader perspective. ERA, our free online results analysis tool, will help you see where to focus your teaching.

# Teaching resources

## Companion guide

A guide is our guide to our new specifications, outlining the content of the new specifications.

## Summary of changes

We have outlined the differences between our new and existing specifications, enabling you to see the key differences.

## Schemes of work

These are flexible and easy to use and will help you plan your course with confidence. They include a variety of ideas across all titles and in many cases are interchangeable.

## Guidance on co-teaching

Our AS and A-level are co-teachable so you'll be able to teach and inspire a mixed class of AS and year one A-level students if you choose to do so. This guidance will offer help on how to approach teaching both specifications.

## Good practice exemplars and guides

We also have examples of work showcasing particular skills and techniques with examiner commentaries and guidance. These will be available online for you to view.

## Examiners' reports

Each year we produce a report for each endorsed title at each level offering insights into good practice, what worked well and what did not, for you to use in your planning.

# Resources

## Introduction

It is recommended that students keep themselves informed through a selection of books, relevant newspaper articles, journals and other sources such as websites.

This resource, lists materials that teachers and/or students might find useful for supporting both practical and historical/critical/contextual aspects of the course. Some of the books listed may be out of print but will be available in libraries.

## Publications

### Drawing

Author	Title	Publisher
Barber, B (2013)	<i>The Fundamentals of Drawing</i>	Arcturus
Aristides, J (2011)	<i>Lessons in Classical Drawing</i>	Watson-Guption
Hobbs, J (2014)	<i>Sketch your World</i>	Apple Press
Marr, A (2013)	<i>A Short Book About Drawing</i>	Quadrille
Stanton, J (1989)	<i>The Art of Life Drawing</i>	Mitchell Beazley
Zell, M (2008)	<i>The Architectural Drawing Course</i>	Thames & Hudson
Valli, M & Ibara, A (2013)	<i>Walk the Line. The Art of Drawing</i>	Laurence King Publishing
Wright, C (2008)	<i>The Magic of Drawing</i>	Impact

### Sketchbooks, workbooks and journals

Author	Title	Publisher
Bleiweiss S (2012)	<i>The Sketchbook Challenge</i>	Potter Craft
Brereton, R (2012)	<i>Sketchbooks: the Hidden Art of Designers, Illustrators and Creatives</i>	Laurence King Publishing
DeVries Sokol, D (2008)	<i>1,000 Artist Journal</i>	Rockport

<b>Author</b>	<b>Title</b>	<b>Publisher</b>
	<i>Pages: Personal Pages + Inspiration</i>	
Gregory, D (2009)	<i>An Illustrated Life: Drawing Inspiration From Private Sketchbooks of Artists, Illustrators and Designers</i>	F + W
Perrella, L (2007)	<i>Artists' Journals + Sketchbooks: Exploring + Creating Personal Pages</i>	Rockport
Stobart, J (2011)	<i>Extraordinary Sketchbooks</i>	A + C Black

## General textbooks

<b>Author</b>	<b>Title</b>	<b>Publisher</b>
Baats, W (1999)	<i>Photography A Concise History</i>	Laurence King Publishing
Bayley, S (1985)	<i>The Conrad Directory of Design</i>	Conrad Octopus
Bishop, C (2005)	<i>Installation Art</i>	Tate Publishing
Bony, A (2005)	<i>Design</i>	Chambers Harrap
Canby, S R (2005)	<i>Islamic Art in Detail</i>	British Museum Press
Caruana, W (2012)	<i>Aboriginal Art – Third edition</i>	Thames & Hudson
Chadwick, W (1991)	<i>Women Artists and the Surrealist Movement</i>	Thames & Hudson
Chadwick, W (2012)	<i>Women, Art and Society</i>	Thames & Hudson
Chilvers, I and Osborn, H	<i>Oxford Directory of Art</i>	Oxford University Press
Clunas, C (1997)	<i>Art in China</i>	Oxford University Press
Collings, M (2000)	<i>This is Modern Art</i>	Weidenfield and Nicholson
Dempsey, A (2011)	<i>Destination Art</i>	Thames & Hudson
Dempsey, A (2002)	<i>Styles, Schools and Movements</i>	Thames & Hudson
Dimbleby, D (2005)	<i>A Picture of Britain</i>	Tate



<b>Author</b>	<b>Title</b>	<b>Publisher</b>
Donchev, A (2011) (Selected by)	<i>100 Artists' Manifestos : From The Futurists to the Stuckists</i>	Penquin Classics
Elger, D (1998)	<i>Expressionism</i>	Taschen
Fiell, C & Fiell, P (2003)	<i>Designing the 21<sup>st</sup> Century</i>	Taschen
Frayling, C (1999)	<i>50 years of Creativity</i>	Thames & Hudson
Garner, P (2003)	<i>Sixties Design</i>	Taschen
Gawne, E (2004) Snodin, M	<i>Exploring Architecture</i>	V & A Publication
Gombrich, E (1950)	<i>The Story of Art</i>	Phaidon
Gooding, M (2002)	<i>Song of the Earth</i>	Thames and Hudson
Hillier, B and Escritt, S (2003)	<i>Art Deco Style</i>	Phaidon
Honour, H and Fleming, J (2005)	<i>A World History of Art</i>	Laurence King Publishing
Hughes, R (1980)	<i>The Shock of the New</i>	British Broadcasting Corporation
Jana, R & Tribe, M (2009)	<i>New Media Art</i>	Taschen
Kaplan, W (1998)	<i>Encyclopaedia of Arts and Crafts</i>	Headline
Kastner, J (2005) Wallis, B	<i>Land and Environmental Art</i>	Phaidon
Lynton, N (1980)	<i>The Story of Modern Art</i>	Phaidon
Jackson, A (2003)	<i>V &amp; A Guide to Period Styles</i>	V & A Publications
Jhaveri, S (2013) Singh, D	<i>Western Artist and India: Creative Inspirations in Art and Design</i>	Thames and Hudson
Mack, J (1994)	<i>Masks</i>	British Museum Press
Marsh, J and Nunn, P (1998)	<i>Pre-Raphaelite Women Artists</i>	Thames & Hudson
Mèredieu, F (2005)	<i>Digital and Video Art</i>	Chambers Harrap

<b>Author</b>	<b>Title</b>	<b>Publisher</b>
Murrey, P and Murrey, L (1997 edition)	<i>Penguin Dictionary of Arts and Artists</i>	Penguin Books
Norwich, JJ (1980)	<i>Oxford Illustrated Encyclopaedia of the Arts</i>	Oxford University Press
Osborne, P (2011)	<i>Conceptual Art</i>	Phaidon
Perry, G (1999)	<i>Gender and Art</i>	Yale University Press
Phillips, T (1999)	<i>Africa The Art of a Continent</i>	Royal Academy of the Arts
Riley, N (2003)	<i>The Elements of Design</i>	Mitchell Beazley
Rowland, A (1990)	<i>Bauhaus Source Book</i>	Phaidon
Rush, M (1999)	<i>New Media in Late 20<sup>th</sup> Century Art</i>	New Media in Late 20 <sup>th</sup> Century Art
Smith, E L (1995)	<i>Art Today</i>	Phaidon, London
Spark, P (1987)	<i>Design in Context</i>	Quaro
Stone, Rebecca R (2012)	<i>Art of the Andes – Third edition</i>	Thames & Hudson
Tesch, J and Eckhard, H (1998)	<i>Icons of Art, The 20<sup>th</sup> Century</i>	Prestel, Munich and New York
Timmers, M (1998)	<i>Power of the Poster</i>	V & A Publications
Tintagli, P (1997)	<i>Women in Renaissance Art</i>	Manchester University Press
Warr, T and Jones, A (2000)	<i>The Artist's Body</i>	Phaidon
Wells, L (1997)	<i>Photography – A critical Introduction</i>	Routledge
Young, R (1999)	<i>Folk Art</i>	Mitchell Beazley

## Fine art

<b>Author</b>	<b>Title</b>	<b>Publisher</b>
Bell, J (2004)	<i>Five Hundred Self-Portraits</i>	Phaidon
Blistene, B (2001)	<i>A History of the 21<sup>st</sup> Century Art</i>	Flammarion Beaux Arts SA

<b>Author</b>	<b>Title</b>	<b>Publisher</b>
Blazwick, I and Wilson, S (editors) (2000)	<i>Tate Modern the Handbook</i>	Tate Publishing
Chadwick, W (1991)	<i>Women Artists and the Surrealist Movement</i>	Thames & Hudson
Chipp, H B (1992)	<i>Theories of Modern Art</i>	California Press
Collings, M (2000)	<i>This is Modern Art</i>	Weidenfield and Nicholson
Coppel, S & Kierkuc-Bielinski, J (2008)	<i>The American Scene: Prints from Hopper to Pollock</i>	British Museum Press
Elger, D (1998)	<i>Expressionism</i>	Taschen
Grosenick, U (2001)	<i>Women Artists in the 20<sup>th</sup> and 21<sup>st</sup> Century</i>	Taschen
Grosenick, U (2002) Riemschneider, B	<i>Art Now</i>	Taschen
Heller, N (2003)	<i>Women Artists</i>	Aberville Press
Hughes, R (1980)	<i>The Shock of the New</i>	British Broadcasting Corporation
Kerrigan, M	<i>Asian Art</i>	Flame Tree Publishing
Larbalesteir, S (1993)	<i>The Art and Craft of Montage</i>	Mitchell Beazley
Lynton, N (1980)	<i>The Story of Modern Art</i>	Phaidon
Marsh, J and Nunn, P (1998)	<i>Pre-Raphaelite Women Artists</i>	Thames & Hudson
Mayer, M (2010)	<i>Basquiat – compact edition</i>	Merrell
Ross, J, Romano, C & Ross, J (1991)	<i>The Complete Printmaker</i>	Collier Paperbacks
Rowling, N (2003)	<i>Art Source Book</i>	Quantum
Selby, A (2013)	<i>Animation</i>	Laurence King Publishing
Smith, E L (1995)	<i>Art Today</i>	Phaidon
Sydney, C (1986)	<i>Flower Painting</i>	Phaidon
Ternan, M (2013)	<i>Stop Motion Animation</i>	Apple

<b>Author</b>	<b>Title</b>	<b>Publisher</b>
Tintagli, P (1997)	<i>Women in Renaissance Art</i>	Manchester University Press
Wallis, B (2010)	<i>Land and Environmental Art</i>	Phaidon

## Graphic communication

<b>Author</b>	<b>Title</b>	<b>Publisher</b>
Aynsley, J (2001)	<i>A Century of Graphic Design</i>	Mitchell Beazley
Blanchard, T (2004)	<i>Fashions and Graphics</i>	Laurence King Publishing
Blanco, D (2009)	<i>Motion Graphics Now</i>	Links International
Calver, G (2003)	<i>What is Packaging Design?</i>	RotoVision
Clifford, J (2013)	<i>Graphic Icons: Visionaries Who Shaped Modern graphic Design</i>	Peachpit Press
Curran, S (2000)	<i>Motion Graphics: Graphic Design for Broadcast and Film</i>	Rockport
Davis, M (2012)	<i>Graphic Design in Context</i>	Thames & Hudson
Hollis, R (2002)	<i>A Concise History of Graphic Design</i>	Thames & Hudson
Hyland, A (2011)	<i>Symbol</i>	Laurence King Publishing
Hyland, A and Bell, R (2003)	<i>Hand to eye: Contemporary Illustration</i>	Laurence King Publishing
Jopling, P (1996)	<i>Graphic Design</i>	Manchester University Press
Julienn, A (2012)	<i>Digital Fronts. The Complete Guide to Creating, Marketing and Selling</i>	Thames & Hudson
Livingston, A (2012)	<i>Dictionary of Graphic Design and Designers - Third edition</i>	Thames & Hudson

<b>Author</b>	<b>Title</b>	<b>Publisher</b>
Lupton, E (2011)	<i>Graphic Design Thinking: Beyond Brainstorming</i>	Princeton Architectural Press
Meyer, C (2013) Meyer, T	<i>Creating Motion Graphics with After Effects: Essential and Advanced Techniques</i>	Focal Press
Myerson, J and Vickers, G (2002)	<i>Rewind Forty Years of Design and Advertising</i>	Phaidon
Pentawards (Ed)	<i>The Package Design Book 2 Pentawards</i>	Taschen
Samara, T (2012)	<i>Drawing for Graphic Design: Understanding Conceptual Principles and Practical Techniques to Create Unique, Effective Design Solutions</i>	Rockport
Tappenden, C et al (2002)	<i>Foundation Course Graphic Design</i>	Cassell Illustrated
Twemlow, A (2004)	<i>Why Not Associates? Book Number 2</i>	Thames & Hudson
Vit, A (2012)	<i>Graphic Design Referenced: A Visual Guide to the Language, Applications and History of Graphic Design</i>	Rockport
Wiedermann, J (2010)	<i>The Package Design Book</i>	Taschen
Wheeler, A (2009)	<i>Designing Brand Identity</i>	John Wiley & Sons

## Textile design

<b>Author</b>	<b>Title</b>	<b>Publisher</b>
Beaney, J (1998)	<i>The Art of the Needle</i>	Century
Bowles, M (2012) Isaac, C	<i>Digital Textile Design</i>	Laurence King Publishing
Braddock Clarke, S E (2012)	<i>Digital Visions for Fashion and Textiles</i>	Thames and Hudson
Colchester, C (2001)	<i>The New Textiles</i>	Thames & Hudson

<b>Author</b>	<b>Title</b>	<b>Publisher</b>
Cole, D (2003)	<i>1000 Patterns</i>	A & C Black
Donovan, B (2010)	<i>Advanced Fashion Drawing</i>	Laurence King Publishing
Fiennes, R (2006)	<i>Above the World</i>	Cassell Illustrated
Frankel, S (2001)	<i>Visionaries: Interviews with Fashion Designers</i>	V & A Publishers
Gillow, J (2009)	<i>African Textiles</i>	Thames and Hudson
Gillow, J & Barnard, N (2014)	<i>Indian Textiles</i>	Thames and Hudson
Gillow, J and Sentence, B (2004)	<i>World Textiles</i>	Thames & Hudson
Griffiths, H and Hone, M (1989)	<i>Introduction to Batik</i>	Search Press
Harris, J (1993)	<i>5000 Years of Textiles</i>	British Museum Press
Kirke, B (2012)	<i>Madeleine Vionnet</i>	Chronicle Book
Koda, H (2004)	<i>Extreme Beauty: The Body Transformed (The Metropolitan Museum Of Art)</i>	Yale University Press
Landis, D N (2005)	<i>50 Designers/50 Costumes: Concept to Character</i>	University of California Press
Malin, D (2004)	<i>Heaven and Earth: Unseen by then Naked Eye</i>	Phaidon Press
Mauries, P (1996)	<i>Christian Lacroix: The Diary of a Collection</i>	Simon and Schuster
McCarty, C and McQuaid, M (1999)	<i>Structure and Surface in Contemporary Japanese Textiles</i>	The Museum of Modern Art, New York
Midgelow-Marsden, A (2014)	<i>Stitch, Fibre, Metal + Mixed Media - The Textile Artist</i>	Search Press Ltd
O'Connor, N (1996)	<i>Wearable Art and Design for the Body</i>	Craig Potton Publishing
Prescott, J (2013)	<i>Fashion Textiles</i>	Vivays

<b>Author</b>	<b>Title</b>	<b>Publisher</b>
Sischy, I & Demarchelier, P (2011)	<i>Dior Couture</i>	Rizzori
Smith, C and Topham, S (2005)	<i>Extreme Fashion</i>	Prestel Publishing
Tellier-Loumagne, F (2005)	<i>The Art of Knitting Inspirational Stitches Textures and Surfaces</i>	Thames and Hudson
Wilcox, C and Mendes, V (2002)	<i>The Art and Craft of Gianni Versace</i>	V & A Museum
Wilcox, C (2005)	<i>Vivienne Westwood</i>	V & A Publishing

### Three-dimensional design

<b>Author</b>	<b>Title</b>	<b>Publisher</b>
Beyer, T & McDermott (2002)	<i>Classics of Design</i>	Brown Reference Group
Burdek, BE (2005)	<i>History and Practice of Product Design</i>	BirkHauser
Brohan, T & Berg, T (2001)	<i>Design Classics</i>	Taschen
Byers, M (2001)	<i>The Best Tables, Chairs, Lights</i>	Rotovision
Camusso, L and Bartone, S (1991)	<i>Ceramics of the World</i>	MacDonald Illustrated
Causey, A (1998)	<i>Sculpture since 1945</i>	Oxford University Press
Ceysson, B & Le Normand Romain, A (2006)	<i>Sculpture from the Renaissance to the Present Day</i>	Taschen
Danaher, S (2004)	<i>Complete Guide to Digital 3D Design</i>	Premier Press
Finn, D (1999)	<i>How to Look at Sculpture</i>	Sagebrush
Fuad-Luke, A (2004)	<i>The Eco-Design Handbook</i>	Thames & Hudson
Garner, P (2003)	<i>Sixties Design</i>	Taschen
Goldsworthy, A (2004)	<i>Passage</i>	Thames & Hudson

<b>Author</b>	<b>Title</b>	<b>Publisher</b>
Hahner, I, Kecskesi, M & Vajda, L (2007)	<i>African Masks</i>	Prestel
Kastner, J & Wallis, B (2011 reprint)	<i>Land and Environmental Art</i>	Phaidon
Linea Editorial (2004)	<i>Sport Design</i>	Te Neues Publishing Group
Mack, J (2002) (editor)	<i>Ethnic Jewellery</i>	British Museum Press
Mansfield, J (2005)	<i>Ceramics in the Environment</i>	A&C Black
Midgley, B (1982)	<i>The Complete Guide to Sculpture, Modelling and Ceramics Techniques and Materials</i>	Phaidon Press
Morris, R (2009)	<i>The A-Z of Modern Design</i>	ava Academia
Newman, H (1987)	<i>An Illustrated Dictionary of Jewellery</i>	Thames & Hudson
Ostermann, M (2002)	<i>The Ceramic Surface</i>	A&C Black
Pipes, A (2007)	<i>Drawing for Designers</i>	Laurence King Publishing
Sentence, B (2004)	<i>Ceramics</i>	Thames & Hudson
Watson, O (1993)	<i>Studio Pottery</i>	Phaidon

## Photography

<b>Author</b>	<b>Title</b>	<b>Publisher</b>
Berger, J (2013)	<i>Understanding a Photography</i>	Penguin
Blanks, T (2013) Sloman, P	<i>New Fashion Photography</i>	Prestel
Clarke, G (1997)	<i>The Photography: A Visual and Cultural History</i>	Oxford University Press
Farrell, I (2011)	<i>A Complete Guide to Digital Photography</i>	Quercus



<b>Author</b>	<b>Title</b>	<b>Publisher</b>
Golden, R (2001)	<i>20<sup>th</sup> Century Photography: A complete guide to the greatest artists of the photographic age</i>	Carlton Books Ltd
Jaeger, A - C	<i>Image Makers Image Takers</i>	Thames & Hudson
Jeffrey, I & Phaidon (2000)	<i>The Photography Book</i>	Phaidon
Koetzle, H M (2002)	<i>Photo 2 (Icons)</i>	Taschen
Langford, M (1998 edition)	<i>Story of Photography</i> <i>For technical skills see Michael Longford's series of books</i>	Focal Press
Lenman, R (editor) (2005)	<i>The Oxford Companion to Photography</i>	Oxford University Press
Modrak, Rebekah (2010)	<i>Reframing Photography: Theory and Practice</i>	Routledge
Mulligan, T and Wooters, D (2005)	<i>A History of Photography from: 1839 to present</i>	Taschen
Parr, M and Badger, G (2006)	<i>The Photo Book History V2</i>	Phaidon Press
Pénichon, S (2013)	<i>Twentieth Century Colour Photographs</i>	Thames & Hudson
Rush, M (2003)	<i>Video Art</i>	Thames & Hudson
Sontag, S (1979)	<i>On Photography</i>	Penguin

## Architecture/interior design

<b>Author</b>	<b>Title</b>	<b>Publisher</b>
Amidon, J (2001)	<i>Radical Landscapes Reinventing Outdoor Space</i>	Thames & Hudson
Coates, N (2004)	<i>Collidoscope - New Interior Design</i>	Laurence King Publishing

## Useful series

**Dorling Kindersley Eyewitness Guides** – include a number of titles which provide an introduction to the work of artists, movements and themes, and the history and art of different cultures.

**Oxford History of Art** – a series which includes a wide range of titles related to the history of art.

**Phaidon Colour Library** – contains 40-plus titles including artists' work from different cultures and movements.

**Phaidon** – produce reference books with comprehensive listings of contemporary and past artists and designers, with single examples of their work and supporting notes. Titles include: *The Art Book*, *The 20<sup>th</sup> Century Art Book*, *The American Art Book*, *The Photography Art Book* and *The Fashion Book*.

**Taschen** – produce a wide range of large format, inexpensive and well - illustrated publications covering movements, individual artists, architectural styles and identified periods in history.

**The World of Art** – a series published by Thames and Hudson includes an extensive collection of titles covering all aspects of art, craft and design.

## Useful links

The internet provides access to the work of artists, designers, craftspeople and photographers from the UK and other parts of the world. Work available on internet sites should be checked by teachers to ensure it is appropriate for students. Teachers/lecturers might also find the following websites useful in gaining access to relevant materials:

## Art community

### [Art Education UK](#)

Wide range of resources for teachers

### [Artcyclopedia](#)

An index of 6000 artists and related sites

### [Artlex Visual Arts Dictionary](#)

A comprehensive dictionary containing definitions of more than 3000 art terms, along with illustrations, pronunciation notes and quotations

### [The Art Works](#)

### [BBC – Your Paintings](#)

200, 000 paintings to view

### [Behance](#)

Graphics portfolios including branding, illustration, design for print, interactive graphics, photography

### [The Bridge](#)

Useful link to the work of contemporary artists

### [Comprehensive Guide to Museums, Galleries and Exhibitions in the UK](#)

### [Contextual References](#)

Many useful contextual references and links

### [Design Your Way](#)

34 motion graphics studios and their work

### [Dexigner](#)

Links to 189 graphic design portfolios

### [Directory of Illustration](#)

### [Folio Planet](#)

huge range of illustrators' portfolios in categories

### [MOCA: Museum of Computer Art](#)

Promoting computer art in its many forms, current exhibitions and archiving the work of leading artists in the field

### [National Grid for Learning](#)

### [National Society for Education in Art and Design](#)

Extensive library of resources for art teachers

## Art galleries and museums

### [AccessArt](#)

### [British Library](#)

### [British Museum](#)

### [British Museum \(Schools and teachers\)](#)

### [Design Museum](#)

### [Henry Moore Foundation \(Perry Green\)](#)

### [Henry Moore Institute \(Leeds\)](#)

### [Impressions Gallery](#)

### [Louvre](#)

### [The National Centre for Craft & Design](#)

### [National Gallery](#)

### [National Media Museum](#)

### [National Portrait Gallery](#)

### [New Art Centre](#)

### [Oxford Museums & Collections](#)

### [Royal Academy of Arts](#)

[Royal Pump Rooms](#)

[Saatchi Gallery](#)

[The Shipley Art Gallery](#)

[South Bank Centre](#)

[Tate](#)

[Victoria and Albert Museum](#)

[The World Museum Community](#)

## Art and architecture publishers

[Abbeville Press](#)

[Laurence King](#)

[Lund Humphries](#)

[Merrell](#)

[National Gallery](#)

[Oxford University Press](#)

[Phaidon](#)

[Prestel](#)

[Routledge](#)

[Taschen](#)

[Tate](#)

[Thames & Hudson](#)

[Yale University Press](#)

# Command words

## What are command words?

Command words are the words and phrases used in exams and other assessment tasks that tell students how they should respond.

The following command words are taken from Ofqual's official list of command words and their meanings relevant to this subject. We have included our own command words and their meanings to complement Ofqual's list.

## Consider

Review and respond to given information.

## Create

To make something new or to invent something.

## Develop

Take forward or build upon given information.

## Explore

Investigate without preconceptions about the outcome.

## Investigate

To examine carefully.

## Refer to

To look at, in order to find information and help.

## Research

A detailed study of a subject, to discover new information.

# Glossary of terms

Aims	A statement of the educational purposes of following a course
Assessment objective	One of a set of statements in a specification describing the focus of the assessment.
Assessment component	The smallest part of a qualification.
Assessment criteria	Statements which describe performances and place them in context with sufficient precision to allow valid and reliable assessment, used by teachers marking the work of their students.
Assessment evidence	Students' work on which assessment decisions are based.
Authentication	Confirmation that work has been produced solely by the student on whose behalf it is submitted.
Externally set assignment	An assignment set by the awarding body which includes a period for preparatory work and a timed test.
Non-exam assessment	Tasks set by the teacher and undertaken during the course which are integral to the course of study.
Critical/contextual work	Links made between the work and its context. The work involves the student in evaluating the work of other artists, designers, craftspeople and photographers.
Endorsed titles	The titles given to individual options such as, Fine art, Textile design, Photography etc.
Entry codes	The codes to be used when entering students for each component.
External assessment	A form of independent assessment in which an awarding body sets or defines assignments, tests or examinations, specifies the conditions under which they are to be taken (including details of supervision and duration) and assesses students' responses.
Grade descriptions	Grade descriptions give a general indication of the standard of achievement likely to have been shown by students awarded particular grades.
Internal assessment	A form of assessment that does not meet the definition of external assessment for a general qualification.
Internal standardisation	The requirement for schools and colleges to standardise assessment across different teachers and teaching groups to ensure that all students at each school or college have been judged against the same standards.
Moderation	The process through which internal assessment is monitored by an awarding body to ensure that internal assessment is valid, reliable, fair and consistent with required standards.









## Help and support

Visit our website for information, guidance, support and resources  
[aqa.org.uk/art-resources](http://aqa.org.uk/art-resources)

You can talk directly to our Art and Design team

Telephone: 01483 437 750

Email: [art@aqa.org.uk](mailto:art@aqa.org.uk)

[aqa.org.uk](http://aqa.org.uk)

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