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# A-LEVEL ART AND DESIGN

7201, 7202, 7203, 7204,  
7205, 7206

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Teaching guide

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## Introduction

This teaching guide will assist your delivery of our A-level Art and Design specification. This guide is best read in conjunction with the specification and sample assessment materials and these are available on our website at [aqa.org.uk/7201](https://www.aqa.org.uk/7201).

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

Our curriculum team will be able to answer any questions you have about the delivery of the course. Please contact them via email [art@aqa.org.uk](mailto:art@aqa.org.uk).

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.

## Equality, Diversity and Inclusion

Throughout the A-level Art and Design course we actively encourage diversity in all its many shapes, forms and practice and our specification is designed to give students a voice to respond to ideas and creative expression in any way they find personal and appropriate.

The specification states it is designed to 'directly support progression to further and higher education in Art and Design and related subjects, as well as providing all students with a platform to inspire a lifelong interest in, and enjoyment of, Art and Design.' It provides students with the flexibility so they can focus on an area of personal interest and you can create courses which play to your school or college's strengths

This specification promotes and allows for knowledge and understanding through a variety of learning experiences and approaches and enables students to identify, select, develop, explore and communicate their own ideas in a personal way. There is no prescribed way to do this, we know that each school is different so we encourage and support teachers to develop creative and inspiring courses that

provide opportunity and respond to their particular cohort of students in the most appropriate and innovative way.

We recognise that every student is an individual. Every student can use any sources they personally engage with from any culture, social group, locality, belief or gender etc. Diversity is encouraged as is engagement with the contemporary. We do not prescribe set artists or periods of investigation but encourage teachers to be led by the assessment objectives and their own students environments and experiences when identifying, selecting and using ideas and sources. We do not prescribe expected outcomes but encourage students to undertake a creative, investigative journey that enables them to respond in a personal way/s and realise their own aims and intentions. This applies to students of all ability levels.

We aim to exemplify and encourage as many examples of different working practice and approaches as well as new, innovative and challenging responses through the work we present for teacher standardisation, training resources and support materials. Through our externally set assignment (ESA) we offer a paper for each title with seven different starting points and aim for each starting point to be suggestive.

There is no prescribed answer or way of working; there are endless ways to respond. References to contextual/named sources are not prescriptive; there is no expectation for students to use all, if any of the named sources in their investigation, there are many more sources students may discover or choose to use.

Students may work using any media, materials, techniques or processes they choose and there is no prescription on scale, size or method of presentation. Students and teachers are free to suggest alternatives within starting point themes. Individual response is the aim and the intention.

Teachers may, and often do use previous ESA papers to generate starting points for student personal investigation work in Component 1. This is acceptable and teachers and students are encouraged to develop and extend suggestions to reflect the diversity and needs of the cohort. Teachers may also set their own themes to provide opportunity and help students engage and respond in personal ways in component 1.

In both components assessment is made in relation to the evidence presented by each individual student in response to the assessment objectives. Each assessment objective is equally weighted and there is no preferred order of activity.

## A-level overview

<b>Component 1: Personal investigation</b>	+	<b>Component 2: Externally set assignment</b>
<b>What's assessed</b>		<b>What's assessed</b>
Personal investigation: 7201/C, 7202/C, 7203/C, 7204/C, 7205/C, 7206/C		Response to an externally set assignment: 7201/X, 7202/X, 7203/X, 7204/X, 7205/X, 726/X
<b>Assessed</b>		<b>Assessed</b>
No time limit 96 marks 60% of A-level		Preparatory period + 15 hours supervised time 96 marks 40% of A-level
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.

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.

## 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 the course

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 ideas and suggested title

- 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 The Rush Hour.
  - What attitudes to contemporary society are revealed in Robert Frank's The Americans?
- 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.

### 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 – 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 the A-Level Art and Design course. 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 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 6.

## 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 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.

## Support

### 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

We have links to museums and galleries on our [teaching resources page](#), to provide easy access to free resources and support.

### Reports on the exam

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. These are available on Centre Services.

### 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.

### Publications

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

The [resource list](#), 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.

#### [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.

## Teaching resources

The following resources are available on the planning and teaching tabs on our [art subject page](#):

### Schemes of work

This is flexible and easy to use and will help you plan your course with confidence. It includes a variety of ideas across all titles and in many cases are interchangeable.

### Command words

[Command words](#) are the words and phrases used in exams and other assessment tasks that tell students how they should answer the question.

The following resources are available on Centre Services:

### Answers and commentaries

Examples of work, showcasing particular skills and techniques with examiner commentaries and guidance.

## Training

### 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.

### 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, 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.

### Features of AQA teacher standardisation

- Free of charge meetings.
- 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.
- Delegate handbook full of useful guidance.
- All sets of work posted on Centre Services alongside reminder notes and commentaries.

For further support please visit Centre Services to download the Teacher Standardisation Delegate book.

### 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.)