

Each Assessment Objective is worth a **maximum of 24 marks**. Note: The Related Study is also worth 24 marks and is assessed separately.

- **A01 – Develop** ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.
- **A02 – Explore** and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.
- **A03 – Record** ideas, observations and insights relevant to intentions, reflecting critically on work and progress.
- **A04 – Present** a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

Half-Term	Description of activity	A01 DEVELOP	A02 EXPLORE	A03 RECORD	A04 PRESENT
Sep-Oct	Mannequin Observations <ul style="list-style-type: none"> • Observational drawings of mannequins x 4. Pencil, Biro, Fine liner and water, chalk pastel. • Research on Leonardo Da Vinci. Include: Stylistic title, contextual analysis, images of journal pages. • Observational drawings evidencing foreshortening on tea-stained background. • Title Page for Human Form project. 				
Nov-Dec	<ul style="list-style-type: none"> • Primary photographs of hands (Minimum 35). Digital edits adjusting: brightness, contrast, vibrancy and saturation. • Research on Lucian Freud. Include: Stylistic title, contextual analysis, images of artist's work. • Observational oil painting of hand and development photos. 				
Jan-Feb	Human Form <ul style="list-style-type: none"> • Mind map which includes: A good composition, stylistic title, drawings/paintings of relevant imagery, skilful application of the formal elements and annotations mind mapping the theme. • Visual collage using secondary images representing the theme. • Primary photographs (140+) of human form linked to theme. Experiment with: lighting, composition, filling the frame. <p>Series of observational drawings relating to chosen topic using different media and on different surfaces:</p> <ul style="list-style-type: none"> • 2 using chalk pastel on cardboard. • 2 using ink wash on paper. • 2 using pyrography on wood. 				
Mar-Apr	<ul style="list-style-type: none"> • 3 Artist studies (imitation or pastiche) developing different techniques & approaches, and using a range of appropriate media. • Present each study as a double page spread along with supporting research which includes: A stylistic title, contextual analysis and images of the artist's work. 				
May-October	<ul style="list-style-type: none"> • Venn diagram exploring connection between your chosen artists in terms of aesthetics, meaning and context. Explore formal, technical and content connections between your chosen artists within overlapping areas. What characterises each artist's work? What are the areas of commonality and difference? • Experimentation/Exploration & Refinement. Complete 10 – 15 drawings, paintings or sculptures that show a smooth transition from your original observational studies to images that are influenced by chosen artists. • The purpose of this exercise is to learn particular techniques or compositional strategies – not to copy their work in its entirety. The result should be a series of paintings, drawings, sculptures, maquettes which show gradual changes and exploration. The intention is that by the time you get to your final piece, your work is a combination of your own ideas and the influence of several artists. Your work should look original – a mixture gained from a multitude of sources. 				
Nov-Dec	<ul style="list-style-type: none"> • Final Piece(s) - Make a personal resolved piece as a conclusion to your journey, showing a link to your chosen Artist/Designer. 				

Related Study Structure:

- **Topic/Title/Question/Quote** – Formulated by your teacher and agreed with you. Will be linked to your coursework.
- **Introduction (200 words approx.)** - This is where you will outline the purpose or focus of your study. This may include the question/s you are going to answer; themes you are going to explore; issues you hope to address etc. It should set the scene for the project and may include reasons for selecting a topic and an indication of how / why the topic is of personal relevance or interest to you. It is important that the intentions of the project are clearly set out in this section, so that the remainder of the project can be structured accordingly.
- **Context (400 words approx.)** - This is an opportunity to place the chosen artists or designers within a broader historical context.
- **Body (2000 words approx.)** - This is the main part of the Related Study. It is usually organised into separate sections for each artist or designer investigated. Each section should be a written presentation of research and analysis. Evidence of research might be demonstrated, for example, through the use of carefully chosen quotes (to support or contrast the student's own ideas) or through the inclusion of correct terminology and background knowledge to communicate an in-depth understanding of relevant issues.
Legacy – In the Body section you may also be asked to explore the work of artists/designers who have been influenced by your chosen art movement.
- **Conclusion (200 words approx.)** - This is where students summarise key points from the project, arrive at final conclusions make considered personal judgements about what has been learnt.
- **Bibliography** - This includes all source material used.