

Scheme of Work

Cambridge International AS & A Level Art & Design 9479

For examination from 2019



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Introduction

This scheme of work has been designed to support you in your teaching and lesson planning. Making full use of this scheme of work will help you to improve both your teaching and your learners' potential. It is important to have a scheme of work in place in order for you to guarantee that the syllabus is covered fully. You can choose what approach to take and you know the nature of your institution and the levels of ability of your learners. What follows is just one possible approach you could take and you should always check the syllabus for the content of your course.

Suggestions for independent study (**I**) and formative assessment (**F**) are also included. Opportunities for differentiation are indicated as **Extension activities**; there is the potential for differentiation by resource, grouping, expected level of outcome, and degree of support by teacher, throughout the scheme of work. Timings for activities and feedback are left to the judgment of the teacher, according to the level of the learners and size of the class. Length of time allocated to a task is another possible area for differentiation.

Key concepts

This scheme of work is underpinned by the assumption that Art & Design is a practical discipline and, as such, is conducted using various art and design approaches, materials and processes. Key concepts are essential ideas that help students develop a deep understanding of their subject and make links between different aspects. Key concepts may open up new ways of thinking about, understanding or interpreting the important things to be learned. The key concepts identified below, carefully introduced and developed, will help to underpin the course you will teach. You may identify additional key concepts which will also enrich teaching and learning. Reference to the Key concepts is made throughout the scheme of work using the key shown below:

Key Concept 1 (KC1) – Communication

Key Concept 2 (KC2) – Creativity

Key Concept 3 (KC3) – Intention

Key Concept 4 (KC4) – Materials and processes

Key Concept 5 (KC5) – Critical reflection

Key Concept 6 (KC6) – Research and context

Guided learning hours

Guided learning hours give an indication of the amount of contact time teachers need to have with learners to deliver a particular course. Our syllabuses are designed around 180 hours for Cambridge International AS Level, and 360 hours for Cambridge International A Level. The number of hours may vary depending on local practice and your learners' previous experience of the subject. The table below give some guidance about how many hours are recommended for each topic.

Topic	Suggested teaching time (hours / % of the course)	Suggested teaching order
Component 1: Coursework	It is recommended that this component should take about 90 hours/ 50% of the course.	
Component 2: Externally Set Assignment	It is recommended that this unit should take about 90 hours/ 50% of the course.	
Component 3: Personal Investigation	It is recommended that this unit should take about 180 hours/ 50% of the course.	

Resources

The up-to-date resource list for this syllabus, including textbooks endorsed by Cambridge International, is listed at www.cambridgeinternational.org. Endorsed textbooks have been written to be closely aligned to the syllabus they support, and have been through a detailed quality assurance process. As such, all textbooks endorsed by Cambridge International for this syllabus are the ideal resource to be used alongside this scheme of work as they cover each learning objective.

School Support Hub

The School Support Hub www.cambridgeinternational.org/support is a secure online resource bank and community forum for Cambridge teachers, where you can download specimen and past question papers, mark schemes and other resources. We also offer online and face-to-face training; details of forthcoming training opportunities are posted online. This scheme of work is available as PDF and an editable version in Microsoft Word format; both are available on the School Support Hub at www.cambridgeinternational.org/support. If you are unable to use Microsoft Word you can download Open Office free of charge from www.openoffice.org.

Websites

This scheme of work includes website links providing direct access to internet resources. Cambridge Assessment International Education is not responsible for the accuracy or content of information contained in these sites. The inclusion of a link to an external website should not be understood to be an endorsement of that website or the site's owners (or their products/services).

The website pages referenced in this scheme of work were selected when the scheme of work was produced. Other aspects of the sites were not checked and only the particular resources are recommended.

How to get the most out of this scheme of work – integrating syllabus content, skills and teaching strategies

We have written this scheme of work for the Cambridge Art and Design 9479 syllabus and it provides some ideas and suggestions of how to cover the content of the syllabus. We have designed the following features to help guide you through your course.

Learning objectives help your learners by making it clear the knowledge they are trying to build. Pass these on to your learners by expressing them as 'We are learning to / about...'

Suggested teaching activities give you lots of ideas about how you can present learners with new information without teacher talk or videos. Try more active methods which get your learners motivated and practising new skills.

Syllabus ref.	Learning objectives	Suggested teaching activities
	AO1 - Gather images relating to 'Self' Explore a topic using	<ul style="list-style-type: none"> Continue to build on these initial ideas by taking photographs related to and exploring the topic. These might directly link to the work previously seen on the PowerPoint or might be an expansion and development of them. This could include photographs of special interests, friends, inside of handbag/ruck-sack, your home, parents, grandparents, brother/sisters, face, hands, gestures, meals, places of special significance such as bedroom, tree house, sofa, my bathroom cabinet, my shoe collection, my foot on the bike pedal, my reflection in the reversing mirror (I)
Past and specimen papers		
At the moment there are no past papers for this syllabus		Mark scheme and assessment objective criteria

Extension activities provide your abler learners with further challenge beyond the basic content of the course. Innovation and independent learning are the basis of these activities.

Extension activity: Learners research a photographer or artist that links to some of the photographs they have chosen to take.

Independent study (I) gives your learners the opportunity to develop their own ideas and understanding with direct input from you.

Past papers, specimen papers and **mark schemes** are available for you to download at:
www.cambridgeinternational.org/support

Using these resources with your learners allows you to check their progress and give them confidence and understanding.

Formative assessment (F) is on-going assessment which informs you about the progress of your learners. Don't forget to leave time to review what your learners have learnt, you could try question and answer, tests, quizzes, 'mind maps', or 'concept maps'. These kinds of activities can be found in the scheme of work.

Component 1: Coursework

Assessment Objectives														
AO1 Record		Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress												
AO2 Explore		Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops												
AO3 Develop		Develop ideas through investigations informed by contextual and other sources, demonstrating analytical and critical understanding												
AO4 Present		Present a personal and coherent response that realises intentions and, where appropriate, makes connections between visual and other elements												
Syllabus ref. and Key Concepts	Learning Objectives	Suggested teaching activities												
Week 1 Course outline Understanding the Assessment Objectives and the different components KC1	Understanding the demands and requirements of the course.	<p>Provide an outline of the 1 or 2 year course. This will depend on your learners, your school calendar, how many lessons a week your learners have for Art and Design and how much time is expected on independent study. Here are three example timelines (these examples use a start month of September and the June examination series but can be adapted to suit the November or March examination series). Remember the question paper for Component 2: ESA is available from the 1 January for the June series and 1 July for the November series.</p> <p>Example 1</p> <p>AS level only - candidates take Component 1: Coursework and Component 2: ESA at the end of year 1.</p> <table border="1" style="margin-left: auto; margin-right: auto;"> <thead> <tr> <th colspan="6">Component 1: Coursework</th> </tr> </thead> <tbody> <tr> <td>Sept</td> <td>Oct</td> <td>Nov</td> <td>Dec</td> <td>Jan</td> <td>Feb</td> </tr> </tbody> </table>	Component 1: Coursework						Sept	Oct	Nov	Dec	Jan	Feb
Component 1: Coursework														
Sept	Oct	Nov	Dec	Jan	Feb									

Component 2: ESA			
Jan	Feb	March	April

Example 2

A level staged over two years, candidates take Component 1: Coursework and Component 2: ESA at the end of the first year and Component 3: Personal Investigation at the end of the second year

Component 1: Coursework						Component 2: ESA				Component 3: Personal Investigation	
Sept	Oct	Nov	Dec	Jan	Feb	Jan	Feb	March	April	May	June
Component 3: Personal Investigation											
Sept	Oct	Nov	Dec	Jan	Feb	March	April				

Example 3

The A level taken over two years, components 1, 2 and 3 taken in the same examination series, at the end of the second year.

Component 1: Coursework								Component 3: Personal Investigation	
Sept	Oct	Nov	Dec	Jan	Feb	March	April	May	June
Component 3: Personal Investigation				Component 2: ESA					
Sept	Oct	Nov	Dec	Jan	Feb	March	April		

		<p>Activity Discussion of the course in small groups, learners discuss their prior experience of Art and Design, whole class Questions and Answers. Explain the requirements of each of the components. Refer to the syllabus for more information.</p>																		
Component 1: Coursework																				
Introduction to Component 1: Coursework (total 24 weeks)		<p>Go through the requirements of Component 1 and explain that it is made up of 2 parts, the portfolio and the final outcome. Refer to the syllabus for more information.</p> <p>Explain that the first year will inform Component 1: Coursework. One approach could be to divide the work in this first year into two projects, the first project could be set by the teacher and would introduce learners to the content, structure and expectations of the course by taking them through the process of recording, exploring, developing and presenting. Learners would select their own topic for the second project (with the guidance of the teacher), building on the strengths, interests and ideas they developed in the first project. Alternatively learners could attempt more than two projects which they have selected themselves with advice from the teacher.</p> <table border="1" style="margin: 10px auto; border-collapse: collapse; text-align: center;"> <thead> <tr style="background-color: #cccccc;"> <th colspan="6">Component 1: Coursework</th> </tr> <tr> <th style="width: 15%;">Sept</th> <th style="width: 15%;">Oct</th> <th style="width: 15%;">Nov</th> <th style="width: 15%;">Dec</th> <th style="width: 15%;">Jan</th> <th style="width: 15%;">Feb</th> </tr> </thead> <tbody> <tr> <td colspan="3">Project 1 Teacher led 10 weeks</td> <td colspan="3">Project 2 Student led 14 weeks</td> </tr> </tbody> </table>	Component 1: Coursework						Sept	Oct	Nov	Dec	Jan	Feb	Project 1 Teacher led 10 weeks			Project 2 Student led 14 weeks		
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Project 1 Teacher led 10 weeks			Project 2 Student led 14 weeks																	
Introduction to Project 1 (total 10 weeks) Suggested theme: 'Self' KC5 KC6	AO1 Record ideas, observations and insights AO3 Developing knowledge of artists	<p>Start project 1 by introducing a theme. Keep it broad and one that allows opportunities to work from observation and expansion into other topics. For example 'Self' Create a PowerPoint showing a collection of artists whose work links to the theme of 'Self' for example;</p> <p>Frida Kahlo Colin McCahon Rita Angus Cindy Sherman Amrita Shergil Robert Rauschenbough Chris Ofili Francis Bacon Ai Weiwei</p>																		


		<p>Jenny Saville Nam June Paik Tracey Emin Damien Hirst Naum Gabo</p> <p>Encourage a class discussion gathering ideas generated by these images and collect them by writing them on a board. The class could combine ideas in small groups and feedback to the whole class.</p> <p>Some informative web sites that may be useful as inspiration throughout the course both for learners and for teachers as support in gathering teaching resources are;</p> <p>www.npg.org.uk www.moma.org www.portraitgallery.org www.thephotographersgallery.org.uk www.vam.ac.uk www.aucklandmuseum.com www.tate.org.uk www.googleartproject.com/en-gb/education http://indiaart.com www.louvre.fr/en www.textileartist.org www.worldofwearableart.com www.studentartguide.com www.slideshare.net</p>
<p>Week 2 Gathering images related to theme KC3 KC6</p>	<p>AO1 Gather images relating to 'Self' Explore a topic using photography</p>	<ul style="list-style-type: none"> • Continue to build on these initial ideas by taking photographs related to and exploring the theme. • These might directly link to the work previously seen on the PowerPoint or might be an expansion and development of them. • This could include photographs of special interests, friends, inside of handbag/ruck-sack, home, parents, grandparents, brother/sisters, face, hands, gestures, meals, places of special significance such as bedroom, library, school, sofa, my bathroom cabinet, shoe collection, foot on the bike pedal, reflection in the reversing mirror (I) <p>Extension activity: Learners research a photographer or artist that links to some of the photographs they have chosen to take.</p>
<p>Week 3-5 Investigatio</p>	<p>AO1 Expand on gathering and</p>	<p>Introduce the candidates to the visual elements; Line - Texture - Colour - Shape - Size - Pattern - Form - Movement – Composition</p>

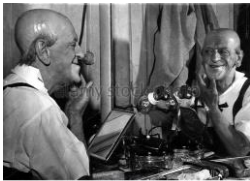
<p>n and recording KC2 KC4</p>	<p>recording using observational drawings AO2 Use a range of media</p>	<p>Activity - Group work – hand out a series of artworks from your initial PowerPoint and ask candidates to identify these elements.</p> <p>Over the following three weeks explain that you will demonstrate a new medium or technique focusing on each of the visual elements in turn</p> <p>Explore the theme through gathering, recording and investigating using drawings and paintings.</p> <ul style="list-style-type: none"> • Focus on observation from objects relating to the theme ‘Self’ that learners have brought in to class or you provide. (I) • Ideas for these will have been generated from their investigations with photography and the initial class discussion. The teacher may also bring in a collection of interesting objects and items such as clothing, musical instruments and sport equipment. • Each lesson the teacher should demonstrate a new medium or technique. • Supply a variety of coloured paper and materials for the learners to choose from to draw on and with. • Complete between two and three outcomes each week. Vary the scale and focus in each study. <p>Demonstrate how to annotate outcomes.</p> <p>Demonstrate how learners should annotate their work, use past examples to explain how to outline the media used, technique, characteristics of the process and the effect they give.</p> <p>Suggestions for media use include pen, paint, wire, pastel, pencil, thread in order to explore line, colour, shape, pattern, form, texture, composition Some examples of activities are listed below.</p>
		<p>Line</p> <ul style="list-style-type: none"> • Pen and ink, pencil, drawing with card or other objects (feather) • Vary the weight of the line to explore the effects • Explore different mark making techniques to convey tone, cross hatching /stippling • Draw with wire • Draw onto fabric using a sewing machine and thread <p>Colour</p> <ul style="list-style-type: none"> • Use paint, pastel, coloured pencils, inks • Examine the different colours in depth, mixing colours tones/tints/shades • Explore harmonious colours/complementary colours - use this opportunity to demonstrate understanding of the colour wheel • Use colours to express mood and atmosphere • Layer transparent coloured paper

		<p>Shape</p> <ul style="list-style-type: none"> • Block colours, collage, line drawings • Negative space • Alter the shape of the object, distort it and photograph it. • Outline objects with a variety of media such as string or wire. • Repeat shapes using printing techniques
		<p>Pattern</p> <ul style="list-style-type: none"> • Arrange objects in an interesting repetitive way. • Use reflective surfaces to create reflections and repetitive shapes • Use light and shadow • Look for surface pattern on objects. • Carve pattern into surfaces and take a print from it
		<p>Form</p> <ul style="list-style-type: none"> • Use a variety of viewpoints to explore the three-dimensional qualities of the objects. • Use light and/ or shadows to accentuate the form. • Take casts of objects using clay or plaster <p>Texture</p> <ul style="list-style-type: none"> • Look for similarities of texture to use as a background. • Use textural contrast as a background to highlight the qualities of the object. • Use mixed media, work on paper that has a texture such as corrugated card or torn layers of paper built up to create a textured ground to draw on. • Using media that has opposing qualities such as oil pastel and watercolour together can help emphasis texture. <p>Composition</p> <ul style="list-style-type: none"> • Consider the background and the placing of the object in the space • Use photograms to explore composition and placement in 2D • Think of scale and viewpoint. • Use foreground mid ground and background • Experiment with different formats of the ground you are working on, for example round, square, portrait and landscape. Vary the dimensions to extremes. • Consider negative space • Use Photography to quickly capture a variety of arrangements • Use lines in your composition- horizon/vertical/diagonal <p>Learners should select at least three of these processes when gathering visual imagery, it will encourage them to</p>

		look closely at their subject matter and examine it fully. This in itself can lead to other ideas and objects they may want to explore. (I)
<p>Week 6 Complete an artist study and use this to develop a range of composition options. KC2 KC5</p>	<p>AO3 Develop ideas through investigations informed by contextual and other sources, demonstrating analytical and critical understanding</p>	<p>Artist copy</p> <ul style="list-style-type: none"> • Learners select an artwork from one of the initial artists used in the PowerPoint. (I) • Learners complete an artist study of the artwork, by taking a section that is of interest and making a careful and accurate copy in appropriate media. • Learners analyse the artwork- focus on describing how the artist has used the visual elements in their work, for example composition, subject matter, colour, line. <p>Extension activity: research an additional artwork to compare and contrast</p>
<p>Week 7 Reflect on work to develop ideas KC3 KC5</p>	<p>AO3 Develop ideas through investigations informed by contextual and other sources, demonstrating analytical and critical understanding</p> <p>AO2 Reviewing and refining ideas as work develops</p>	<p>Developing ideas linked to the theme</p> <ul style="list-style-type: none"> • The more learners are able to gather in-depth and detailed images exploring the theme, the more options they will have for developing them into a final outcome. • Learners use this artist research as inspiration for developing a composition for their final outcome. This could be in terms of subject matter, context, media use, and colour use. • Complete three thumbnail pencil sketches outlining different composition options. <p>Using peer / self-assessment to reflect on work completed so far</p> <ul style="list-style-type: none"> • Teacher creates a checklist of tasks set so far which learners use to review their work, completing any outstanding tasks. • Peer assessment – learners refer to the mark scheme to assess each other’s work done so far. • Learners review their own work and identify strengths in terms of media and process. • Learners reflect on their work to identify the most successful option from the three thumbnail sketches in order to select the one they would like to pursue further to develop their final outcome. <p>Annotate ideas and reflections making links to artists’ research where necessary. Extension activity – extend a study that they had found most interesting by developing it using a different media.</p>

<p>Week 8-10 Complete a final outcome</p>	<p>AO2 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops</p> <p>AO4 Present a personal and coherent response that realises intentions and, where appropriate, makes connections between visual and other elements</p>	<p>Develop a final composition having identified areas of interest and areas of strength in media use</p> <ul style="list-style-type: none"> Learners carry out experiments with technique and processes in their chosen media, focusing on the formal elements, line, form, colour and composition. Identify any new visual imagery that may need to be sourced for the final outcome and complete necessary studies. This may be from direct observation or it may be from second source material. Learners present a personal and coherent response that realises intentions and, where appropriate, makes connections between visual and other elements Learners reflect on their investigation into their theme and complete a final outcome using ideas, media and processes, and the final composition sketch, to inform their work. They may adapt and change the work as it progresses and they should be encouraged to annotate and reflect on any changes during this process.
<p>Week 11 Introduction to Project 2 (total 12 weeks) Learner led KC1 KC6</p>	<p>AO1 Reflecting critically on work and progress</p>	<p>Learners to select their own theme for this second project based on strengths and interests identified in Project 1</p> <p>Independent evaluation – learners review their first Project. (I) Suggested questions;</p> <ul style="list-style-type: none"> Identify strengths and interests from Project 1 and give reasons for these decisions. Identify two examples from Project 1 that could be used as a starting point for development in this second project. <p>Peer evaluation- learners answer the above questions regarding their peer’s work and share their observations.</p> <p>Learners may want to continue with the theme introduced in Project 1, they may wish to select a theme that builds on aspects of their studies from Project 1, for example local architecture relevant to them in some way (school, home, spiritual, leisure) or their local landscape, or they may have been inspired to investigate a new theme completely from artists work they have seen.</p>
<p>Week 12 Artist research KC6 KC5</p>	<p>AO3 Develop ideas through investigations informed by contextual and other</p>	<ul style="list-style-type: none"> Gallery, artist, museum or site visits <p>Learners continue to explore options for their theme for this project. Gallery, museum and site visits can inspire and generate interest and create a sense of investigation and curiosity. It is important that learners get the opportunity to view the work of other artists first hand. This includes local architecture or crafts people at work.</p>

	sources, demonstrating analytical and critical understanding	<p>Learners to complete the following tasks;</p> <ul style="list-style-type: none"> • Select one piece from the exhibition, museum or location site (I) • Discuss and analyse their choice. • Document the work by drawing, photographing or painting it and write a description of it. Imagine they are describing it to someone over the phone and they have to visualise it. • Present this work to the class <p>From this study learners identify aspects of the work e.g.; media use, colour, content, composition, mood that are of interest to them. (I)</p>
<p>Week 13-15 Investigate theme by recording and gathering relevant images KC1 KC2 KC3</p>	<p>AO1 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress</p>	<ul style="list-style-type: none"> • Learners complete at least eight observational studies investigating their chosen theme <p>Learners refer back to weeks 3-6 of Project 1 and select a combination of three media to use to record and gather images related to their chosen theme. The emphasis is recording from direct observation as in Project 1. You may want to introduce new techniques to them, for example print making or clay.</p> <p>Introduce learners to different approaches to gathering images. The more able learners may be confident and able to select objects for this investigation (I); others may need more guidance at this stage. Here are a couple of examples of different approaches. As their teacher you may point them in the direction of appropriate artists or designers to inspire them. Similarly you could introduce them to poems, newspaper articles, ballet or music as sources for inspiration.</p> <p>1. Use artists' work to inspire ways of gathering images</p> <p>Vanitas - Audrey Flack</p>  <div data-bbox="1189 1007 2040 1134" style="border: 1px solid black; padding: 5px;"> <p>Key word Vanitas – A type of Dutch still life painting common in the 16th and 17th centuries.</p> </div> <p>[World war II (vanitas) 1976- 77 – Audrey Flack Bridgeman Images, CH1770544]</p>

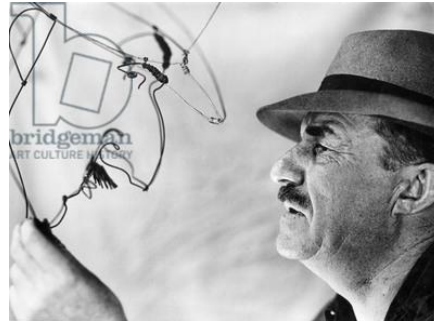
		<p>Concentrate on the symbolism of the object choice. Discuss vanitas and memorabilia. The learner should gather several objects that are personal to them. Using three different media from the above list they make careful detailed studies of the objects.</p> <p>Next combine the objects in a variety of arrangements. Consider a number of light sources and viewpoints such as seen from overhead, from below, through glass surface, reflected in a mirror. Learners should experiment with the different ways to view the objects and how they are arranged.</p> <p>2. Use a documentary approach</p>  <p><i>[Grock. Swiss clown, composer, portrait, in his dressing room before a show, alamy, CPG4GT]</i></p> <p>Learners select a span of time over which they can record the changes experienced. For example, for the theme 'Self' they could document a short span of time, such as the journey to college or the two hours after returning home, by describing objects or scenes they see, drawing quick sketches or by taking photographs. This could include photographs of special interests, places of special significance, objects they use, people they pass, observations on the street, train or bus as they travel.</p> <p>Extension activity: using their own artist research as inspiration, produce an alternative approach to recording from direct observation.</p>
<p>Week 16-18 Media experiments KC2 KC4</p>	<p>AO2 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops AO3 Develop ideas through investigations informed by contextual and other</p>	<ul style="list-style-type: none"> • Learners develop ideas using media experiments <p>At this point in the course learners will be following a variety of interests, processes and using a range of media. Try and direct learners to appropriate media choice that suit their interest. Continually referring back to artists for inspiration is useful.</p> <p><i>Learners should select an artist that relates to their choice of media and complete an artist study. This includes making a copy of a section of the work and analysing it as in Project 1 week 6.</i></p> <p>Learners should annotate their work to outline the media used, technique, characteristics of the process and the effect they give.</p>

sources

Some examples of the way artist's work can influence inspire and inform media experimentation:

Line

- Draw with wire (bend the wire to follow the outline of an object)
- Pen and ink, drawing with cut card, feathers
- Vary the weight of the line
- Draw onto fabric using a sewing machine and thread



[b/w photo of Fernand Leger, 1934, Limot, Walter. Bridgeman Images LIM992145]

Colour

- Use paint, pastel, coloured pencils, inks
- Examine the different colours in depth, mixing colours tones/tints/shades
- Explore harmonious colours/complementary colours - use this opportunity to demonstrate understanding of the colour wheel
- Use colours to express mood and atmosphere
- Layer transparent coloured paper



[untitled, 1965, Rauschenbough, Robert. Bridgeman Images CH1771205]

Shape


- Block colours, collage, line drawings
- Negative space
- Alter the shape of the object, distort it and photograph it.
- Outline objects with a variety of media such as string or wire.
- Repeat shapes using printing techniques



[Untitled (kissing couple), 2003, (gold leaf, gouache, charcoal on paper). Ofili, Chris. Bridgeman Images CH1199415]

Pattern

- Arrange objects in an interesting repetitive way.
- Use reflective surfaces to create reflections and repetitive shapes

		<ul style="list-style-type: none"> • Look for surface pattern on objects. • Carve pattern into surfaces and take a print from it  <p><i>[Koruru, gable mask, New Zealand 1800's wood. Bridgeman Images, TEP445701]</i></p>
<p>Week 19 Reflect on work KC3 KC5</p>	<p>AO2 Reviewing and refining ideas as work develops</p>	<ul style="list-style-type: none"> • Using peer / self-assessment to reflect on work completed so far and complete three thumbnail sketches of possible final outcome compositions (F) <ol style="list-style-type: none"> 1. Learners review their own work and identify strengths in terms of media and process and consider ideas for a final outcome. Share these with a peer explaining their concerns and problems they foresee. 2. Peer assessment – learner's review each other's work to identify areas that they think have worked well and that could be developed further. 3. Annotate ideas and reflections making links to artists' research where necessary. <p>Learners reflect on this review of their work and complete three thumbnail sketches of possible final outcomes.</p>
<p>Week 20-22 Create a final outcome KC2 KC3</p>	<p>AO4 Present a personal and coherent response that realises intentions and, where appropriate, makes connections between visual and other elements</p>	<p>Learners select the most successful composition option from the 3 thumbnail sketches and develop this into a final outcome using ideas, media and process from the previous weeks to inform their work. They may adapt and change the work as it progresses and they should be encouraged to annotate and reflect on any changes during this process.</p>

<p>Week 23-24 Select and present work for submission of Component 1 to Cambridge KC1 KC3 KC5</p>	<p>AO4 Present a personal and coherent response that realises intentions and, where appropriate, makes connections between visual and other elements</p>	<ul style="list-style-type: none"> • Select work from Project 1 and Project 2 for submission of Component 1: Coursework, to include a final outcome and a portfolio <p>From the work completed in Project 1 and Project 2 learners select their best outcome; this could be a single response or a series of outcomes (if related). Learners select work from Project 1 and Project 2 that best demonstrates a personal and coherent process leading to the production of the final outcome. Make sure there is evidence of work to cover all of the assessment objectives and select work to be presented on up to a maximum of five sheets of A2 paper or card (learners may use both sides if required) The portfolio should demonstrate that the learner has:</p> <ul style="list-style-type: none"> • Recorded ideas and observations from first-hand studies, such as drawings and photography, and secondary imagery and sources • Explored and experimented with different media, techniques and processes • Carried out in-depth research into artists, designers and cultural influences to inform the development of ideas • Selected, reviewed and refined their work throughout the whole process to plan and produce a personal and coherent outcome. <p>Use peer and self-assessment to review the selection. (F)</p> <ul style="list-style-type: none"> • Get learners to present their work to a peer and explain why they selected the pieces they did. • In turn their partner can point out any areas they feel are not covered or communicated well. • Learners should consider how the work has been placed on the A2 sheets and make sure links are made between pieces either visually and /or written. • Get the learners to complete a mark sheet that you create based on the mark scheme in the syllabus to see if there are areas that need more communication or evidence. • Time allowed for reflection and refining the selection.
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Component 2: Externally set assignment

Component 2		
<p>Week 25 Introduction to component 2 - the externally set assignment (total 8 weeks)</p>		<p>Introduce the externally set assignment</p> <ul style="list-style-type: none"> • Start Component 2: Externally Set Assignment, by explaining the process. • Supporting studies - 7 weeks • 15hr supervised test – 1 week • Read through the question paper with the learners. Remind them that the question is to act as a starting point. • Make sure they understand that the supporting studies must be completed before the supervised test and must be taken into the supervised test with them. They will use these to inform their final outcome. Supporting studies must be mounted on up to a maximum of 3 sheets of A2 paper or card (learners may use both sides if required). Refer to the syllabus and the Cambridge Handbook for more information on presenting and submitting work to Cambridge. • You will already have had access to the question paper and will have had time to create a PowerPoint showing a collection of artists whose work relates in some way to the questions. • Encourage a class discussion gathering ideas for each question generated by these images and collect them by writing them on a board. The class could combine ideas in small groups and feedback to the whole class. • Learners select a question and use photography and second source images to gather initial images that explore the question. (I)
<p>Week 26-27 Investigation and recording KC2 KC6</p>	<p>AO1 Record ideas, observations and insights relevant to intentions AO2 use a range of media</p>	<p>Explore the question through gathering, recording and investigating using drawings and paintings.</p> <ul style="list-style-type: none"> • Focus on observation from objects relating to the starting point that learners have brought in to class. (I) • Ideas for these will have been generated from their investigations with photography and the initial class discussion. The teacher may also bring in a collection of interesting objects and items that could relate to the questions. • Supply a variety of coloured paper and materials for the learners to choose from to draw on and with. • Learners complete between two and three observational studies each week. Vary the scale and focus in each study. Use a range of media, refer back to Project 1 for ideas. • Learners may work from second source images and own photographs as well as first hand sources.

<p>Week 28 Complete an artist study KC5 KC6</p>	<p>AO3 Develop ideas through investigations informed by contextual and other sources, demonstrating analytical and critical understanding</p>	<p>Artist copy</p> <ul style="list-style-type: none"> • Learners select an artwork from an artist that relates in some way to their question, for example because of subject matter, media choice or process. • Learners complete an artist study of the artwork, by taking a section that is of interest and making a careful and accurate copy in appropriate media. • Learners analyse the artwork- focus on describing how the artist has used the visual elements in their work, for example composition, subject matter, colour, line. <p>Extension activity - learners may visit exhibitions or galleries to view art work first hand.</p>
<p>Week 29 Reflect on work to develop ideas KC3 KC5</p>	<p>AO3 Develop ideas through investigations informed by contextual and other sources, demonstrating analytical and critical understanding</p> <p>AO2 Reviewing and refining ideas as work develops</p>	<p>Developing ideas linked to the question</p> <ul style="list-style-type: none"> • Learners use their artist research as inspiration for developing a composition for their final outcome. This could be in terms of subject matter, context, media use and colour use. • Complete three thumbnail pencil sketches outlining different composition options. <p>Using peer / self-assessment to reflect on work completed so far and to inform development of final idea (F)</p> <ul style="list-style-type: none"> • Peer assessment – learners’ review each other’s work to identify areas that they think have worked well and that could be developed further. • Learners review their own work and identify strengths in terms of media and process and consider ideas for a final outcome. Learners share these with a peer explaining their concerns and any problems they foresee. • Learners reflect on their work to identify the most successful option from the 3 thumbnail sketches in order to select the one they would like to pursue further to develop their final outcome in the examination. • Annotate ideas and reflections making links to artists’ research where necessary.
<p>Week 30-31 Media experiments KC2 KC4</p>	<p>AO2 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops</p>	<p>Learners develop ideas using media experiments</p> <ul style="list-style-type: none"> • Explore and refine media use, processes and technical skills to develop the outline composition sketch they have selected. • Learners should annotate their work to outline the media used, technique, characteristics of the process and the effect they give. • Learners should refer to their chosen artists work to influence, inspire and inform media experimentation. • Adapt and refine final composition, sketch and gather new images through drawings and photography if necessary.

		<ul style="list-style-type: none"> Learners present to you a plan for the exam. This should include a composition sketch/design outline, media choice and a proposed plan for the 15 hour supervised test.
<p>Week 32 Create a final outcome KC1 KC3</p>	<p>AO4 Present a personal and coherent response that realises intentions and, where appropriate, makes connections between visual and other elements</p>	<p>15 hour supervised test</p> <ul style="list-style-type: none"> Learners take all of their supporting work that they have completed over the previous 7-8 weeks into the supervised test. They complete a final outcome over the 15 hours in exam conditions. This is submitted along with the supporting studies to Cambridge International. Refer to the Cambridge Handbook for the year of examination to find examination guidelines.

Component 3: Personal investigation

Component 3		
<p>Week 1 Introducing component 3 KC1</p>		<p>Explain the requirements of Component 3: Personal Investigation. Learners investigate a theme, idea, concept or process that is personal to them. It is marked by Cambridge International and is made up of two integrated elements;</p> <ul style="list-style-type: none"> • Practical work • Written analysis of between 1000 and 1500 words <p>Refer to the syllabus for further guidance. Learners will need to select work from this year's course that best demonstrates their ability to carry out independent research from a starting point of their choice through to a fully realised and coherent conclusion. Make sure there is evidence of work to cover all of the assessment objectives</p> <p>Learners can work on a larger scale or in three-dimensions throughout the course but they must submit photographs of work that is larger, fragile or three-dimensional on sheets of A2.</p> <p>Explain that the whole of this year will form Component 3: Personal Investigation, which is the A level component. The year may be divided into three units/projects;</p> <ul style="list-style-type: none"> • Unit/Project 1 – Teacher led and will involve artists' research, visits to local galleries and museums exploring a range of artists, designers and crafts people. The focus will be on developing techniques and ways of looking, analysing and discussing artists work. • Unit/Project 2 - Learners will select their own theme informed by an aspect of art and design, photography or craft for the investigation and set themselves a specific brief which clarifies the content, direction and research material to be explored. This will be with the guidance of the teacher. Learners will gather their written research and analysis. • Unit/Project 3 will focus on the learners' practical work in response to their investigation. <p><i>Units/Projects 2 and 3 will overlap each other and run alongside each other, as each will inform the other.</i></p>
<p>Week 1 Reviewing and evaluating work from component 1 and component 2 KC1 KC5</p>		<p>Reviewing and evaluation AS work</p> <p><u>Independent evaluation (I)</u> Learners reflect on their previous years' work by considering the following questions;</p> <ul style="list-style-type: none"> • What are your strengths and interests in your work from Component 1: Coursework? Why do you think this is? • What are your areas for development from Component 1: Coursework? Why do you think this is?

		<ul style="list-style-type: none"> • Identify a particular area of study for consideration for Component 3: Personal Investigation. • Identify an artist, art movement or aspect of art and design, photography or craft of interest, for consideration for the theme for Component 3: Personal Investigation. <p><u>Peer evaluation</u> In pairs, learners take it in turns to share their responses to these questions and explain their reasons, adding and adapting ideas.</p> <p>At this point learners will still be considering their theme for their personal investigation. They should keep this in mind as they work through Project 1 and be open to adapting or changing their idea. Explain that they will be expected to present their final theme by the end of week 6.</p>
<p>Week 2-5 Project 1 Teacher led Gallery visits How to analyse artists work</p>	<p>AO3 Develop ideas through investigations informed by contextual and critical understanding</p> <p>Intro to Artists Gallery visits Analysing artist work Ways of looking at artist work Group work - Select two aspects of art and design to compare and analyse</p>	<p>Visits to galleries, museums, artist studios, crafts people, local areas of interest, local architecture.</p> <p>This will depend greatly on where you are based and what facilities are available. The important thing is that your learners see art, craft, design, and architecture of some kind first hand and you are able to lead them through various strategies on how to analyse this work. You may want to arrange more than one visit at this point if you have access to galleries and museums or it could be a visit to a local crafts person or building of significance in your local area (for example a place of worship or historical interest). It is important that learners base their personal investigation on an aspect of art and design that they have some access to first hand, but it may be that some of the research is from good quality books and reproduction images. You could do these tasks with a collection of images in the classroom if you have no access to museums or galleries and think it would be more relevant to the learners than to arrange a local visit somewhere. You may want to use virtual tours of well-known galleries such as the national gallery https://www.nationalgallery.org.uk/visiting-tour#/central-hall/ Comparing and contrasting with locally available resources such as buildings, artists and crafts that can be accessed at first-hand with those cannot is a useful way of approaching this component.</p> <p>Specialist vocabulary</p> <p>Learners will be expected to use specialist vocabulary in their written analysis. As a group activity, select several images for learners to look at and come up with as many art specialist words as they can in their group. Share these back to the whole group and compile a glossary of art specialist vocabulary and their meanings. You can add to this, make sure each learner has a copy and that they refer to it throughout their Component 3: Personal Investigation.</p>

The visit

Before the planned visit provide learners with back ground information.

Put the work into context and create a worksheet on how to look at artwork, which you should go through with them before the visit.

Arrange learners into small groups. Try to arrange them so they are in groups who share similar interests in their possible choice of theme for their personal investigation. (Remember this initial project does not have to relate exactly to their theme as you are simply demonstrating to them how to analyse artwork and show best practise for gathering research. Learners are still considering their theme for their Component 3: Personal Investigation).

Tasks during the visit

1. In small groups learners will be expected to identify and select two aspects of art and design for research, these should have a link to each other of some sort, for example content, colour, age, scale, as the learners will be making a comparative study of them.
2. They should make sketches of the work
3. They should write detailed notes using a worksheet of possible questions to guide them.
4. Make sure they are aware of specialist vocabulary for analysing the work.

Possible questions include;

- Initial reactions to the work, how does it make you feel, does it question your attitudes or beliefs in any way?
- Does it have any connections to memories or past experiences you might have?
- Write a description of the work/object. Include the visual elements you see (line, form, tone, colour, texture), what it is made of, the scale and position of it.
- What is the work about, does the title make you think differently about it or add anything new to your understanding of it? Are there any symbols that you recognise? Does it relate to traditional genres of such as still life, figure, landscapes, what is its theme?
- Context – where and when was it made? Are there connections to historical events that you are aware of? (This may require more back ground research back in the classroom) If it was made a while ago, what do you think people thought of it when it was first made?
- Does it relate to other cultures or times or to other subjects such as theatre, music, science, geography, and maths?

Research work and preparation for presentation

- In groups learners discuss their initial research gathered during the visit. They should build on this research and use books, magazines, radio and video pod casts, the Internet, to fill in gaps in their knowledge and to build around the initial questions.

		<ul style="list-style-type: none"> • Identify an area of focus for the comparative study. It may be necessary to select another artwork from research on the Internet or books to act as a comparison, depending on the type of visit you were able to arrange. • Individual learners work into their initial sketches to illustrate the complete artwork using line only. (I) • Annotate this with relevant information such as; measurements to indicate scale, written notes referring to areas of interest, colours used, composition to describe their observations in more detail. • Use specialist vocabulary. • Collaborate as a group to gather and generate ideas on how the selected pieces relate, compare and contrast to each other. • Identify an aspect of the work of interest and make a detailed colour copy of it. For example if it is a painting that contains interesting brush marks, focus on an area that demonstrates this and aim to reproduce the colours and mark making. It may be that each member of the group selects a different part of the work for this task. • Select the best work and nominate a spokesperson to present to the rest of the group.
<p>Week 6 Presentations KC1 KC6</p>	<p>AO3 Develop ideas through investigations informed by contextual and critical understanding Presenting comparative study to class</p>	<p>Presentation of the comparative study to the class</p> <p>In their groups learners present their research to the class Learners should feed back to the group after their presentation and tell them what they found interesting and informative about their presentation and what they would have liked to know more about. (F)</p>
<p>Week 7 Decide on a specific brief for the Personal Investigation and complete the Outline Proposal Form to submit to Cambridge KC1 KC3</p>	<p>Learners decide on a specific brief for their Personal Investigation in consultation with the teacher</p>	<p>Learners create a specific brief for Component 3: Personal Investigation.</p> <p>Learners reflect on the review of their work from week 2, as well as their experience of presenting a mini research project, and select an appropriate and achievable theme for their Personal Investigation.</p> <p>This could be carried out in their small groups, in pairs or individually. It is important that learners create a brief that identifies aspects of art and design they will research, where they will get first-hand experience of this, and what direction their research will take.</p> <p>You may want to give some examples of briefs. However, it is important that learners work to their individual interests and strengths, which may be linked directly to some aspect of their work from Component 1 and/or Component 2, or they may want to work in a new direction.</p>

		<p>Some ideas could be;</p> <p>A study into the use of light in still life paintings from the 17th century.</p> <p>How have artists represented the advance of digital technology</p> <p>The use of architecture design to create a space of worship</p> <p>An analysis of sculpture informed by the local landscape/cityscape</p> <p>A comparison of the use of colour in portraits by Henri Matisse and Pablo Picasso (or two local artists)</p> <p>Learners should present to you a plan that outlines the area of study, title and where appropriate, list of source material to be consulted. Learners complete the Outline Proposal Form and submit this to Cambridge for approval. Information on these forms can be found at www.cambridgeinternational.org/samples</p>
<p>Week 8-10 Artist research KC1 KC5 KC6</p>	<p>AO1 Record ideas observations and insights relevant to intentions, reflecting critically on work and progress</p> <p>AO3 Develop ideas through investigations informed by contextual and other sources, demonstrating critical understanding</p> <p>Artist research learner led</p> <p>Written work 1500 words</p>	<p>Gather research</p> <p>Learners spend the following three weeks gathering research into their chosen theme. This will depend on the theme of their Personal Investigation and will include research from primary sources such as visits to local galleries, studios or buildings or contact with local artist's designers or crafts people. (I)</p> <p>Learners should explore art specific language and technical vocabulary relevant to their theme, for example if they are researching elements of Photography they should be aware of terms and vocabulary such as aperture, exposure and depth of field as well as art specialist language describing the formal elements such as complementary, contrasting, harmonious or primary secondary tertiary when describing colour. Remind learners to use the glossary of art words produced in the first project and get learners to build on this, relevant to their chosen theme.</p> <p>1. Identify key works for research from primary source</p> <p>During the initial research learners should select at least two pieces of work to analyse and research. When viewing work first hand they should focus on recording and documenting what they observe.</p> <ul style="list-style-type: none"> • Sketches and photographs of the work analysing composition, structure, layout or any of the formal elements. Make studies showing use of colour, techniques and materials, or samples of processes such as weaving, printing, or construction depending on the area of study • Make written notes describing what they see • Make written notes recording initial observations and reactions to the work. <p>2. Building on initial research</p>

		<p><u>Visual analysis</u></p> <ul style="list-style-type: none"> • Learners take a small section of each of the works and reproduce it using the same media, materials and techniques. • Annotate the studies, outline the technique, the characteristics of the process and the effect they give <p>Extension activity: Make at least two carefully observed studies from each of the works.</p> <p><u>Written analysis</u></p> <p>Technical analysis – learners analyse the technical qualities of the work. How has it been created; the media, materials, processes and techniques used. They should include personal observations and reactions. Make sure learners qualify comments such as ‘I like’ by explaining why.</p> <p>Aesthetic qualities – learners analyse the aesthetic qualities of the work by describing how it has used the formal elements. Provide learners with some examples of descriptive words they may want to use for describing the visual elements in the work. Also refer to the specialist vocabulary glossary they already have. (I)</p> <p>Line – straight, wavy, controlled, short, thick, thin, continuous, broken, dashed solid, heavy, meandering Shape - 3D, flat, overlapping, distinct, indistinct, balanced, asymmetrical, distorted, exaggerated, hard edged, soft edged. Form- depth, height, width, light, heavy, imposing, organic, realistic, abstract, and natural. Texture – flat, raised, smooth, rough, coarse, shiny, glossy, reflective, scratched, matt, satin, frosted, visible, smooth, blended, impasto, washes, glazes, stippled, splattered, bold, timid, lively, layered. Colour – warm, cool, flat, vibrant, luminous, saturated, transparent, translucent, opaque, mixed, muddy, pure, blended, natural, earthy, subtle, complementary, harmonious, contrasting, monochromatic, polychromatic, primary, secondary, tertiary Tone – dark, light or mid, graduated, contrasting, flat, uniform, smooth, varied, constant, changing, shade, tint</p> <p><u>Context</u></p> <p>Using resources such as books, magazines, videos, pod casts and the internet, learners gather background research into the artist/ designer as well as into the time, place and context that the work was created. Make sure all sources are documented so that learners can list them in a bibliography.</p> <p>Prompt questions such as;</p> <ul style="list-style-type: none"> • Where and when was the work made? By who? • How might this have influenced the work? • What was the work made for? • Are there social and political histories that may have influenced the creation of the work? • How is it viewed today?
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		<p style="text-align: center;">3. Compare and contrast</p> <p>Learners should compare and contrast the two pieces of work that they have researched.</p> <ul style="list-style-type: none"> • Ask learners to organise their observations in terms of aesthetic, technical and contextual similarities and differences. • Learners share these with a peer and justify their opinions.
<p>Week 11 Peer and self-assessment KC1 KC3 KC5</p>	<p>AO1 Reflecting critically on work and progress Review refine Peer and self-assessment</p>	<p style="text-align: center;">Using peer / self-assessment to reflect on work completed so far and to inform development (F)</p> <ul style="list-style-type: none"> • Peer assessment – learners’ review each other’s work to identify areas that they think have worked well and that could be developed further. • Learners review their own work, identify areas of interest and consider ideas for practical work. Learners share these with a peer explaining their concerns and any problems they foresee.
<p>Week 12 – 15 Develop practical work in response to artist study KC2 KC4</p>	<p>AO1 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress AO2 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work progresses AO4 Present a personal and coherent response that realises intentions and where appropriate makes connections between visual and other elements</p>	<p style="text-align: center;">Produce two final outcomes in response to the research completed so far</p> <p style="text-align: center;">1. Explore the medium, technique and process identified in the research.</p> <ul style="list-style-type: none"> • Learners gather their own images relevant to the personal investigation using photography and drawings • Learners develop these images into a series of studies that experiment with the medium, technique and processes that they have been analysing. • Annotate the studies; outline the technique, the characteristics of the process and the effect they give. <p>For example, if they are investigating the portraits of Matisse and the use of bold colours to create emotion, they could gather a range of portraits through their own photography or sketches and then develop these into colour paintings using the same medium and technique they have identified in Matisse’s work.</p> <p>They should keep in mind the brief that they set out in week 7</p> <p style="text-align: center;">2. Experiment more extensively with this style on their own images (I)</p> <ul style="list-style-type: none"> • From these experiments and studies learners should select one composition to develop into a final outcome. • They should produce one outcome for each artist/crafts person/designer they have researched. <p>Extension activity: Make at least two final outcomes from each artist/crafts person/designer study.</p>

<p>Week 16 Review and refine Peer and self- assessment KC1 KC5</p>	<p>AO2 Review and refine ideas as work develops</p>	<p>Using peer / self-assessment to reflect on work completed so far and to inform development (F)</p> <ul style="list-style-type: none"> • Peer assessment – learners’ review each other’s work to identify areas that they think have worked well and that could be developed further. • Learners review their own work, identify areas of interest and consider ideas for further artist research. Learners share these with a peer explaining their concerns and any problems they foresee. • Identify how they will gather this research.
<p>Week 17-20 Artist research learner led Written work 1000- 1500 words KC1 KC6</p>	<p>AO1 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress AO3 Develop ideas through investigations informed by contextual and other sources, demonstrating analytical and critical understanding</p>	<p>Gather research</p> <ul style="list-style-type: none"> • Learners spend the following four weeks building on their research into their chosen theme. This will depend on the theme of their Personal Investigation e. • Learners should select two more artworks to research. These may be sourced from first hand or they may research from second images of the work. • Consider their brief when selecting the work, it may be a comparison from a different period of the same artist or it may be a different artist responding to similar themes or issues. • Learners should consider how they will be presenting the personal investigation and start to write up their research in an appropriate way. <p><u>Written analysis</u></p> <p>Focus on the key areas for analysis:</p> <ul style="list-style-type: none"> • Personal experience – learners should consider what they bring with them when they view the work. Their past experiences, their identity and their prior knowledge/expectations of the work. • Content – research when, where and who made the work. Consider the reasons it was made and what was happening in the local and wider world at the time. Influences and inspirations of the artist/ crafts person/designer • Subject – what impact or influence does the title have on the understanding or evaluation of the work, does it come under a genre or explore a theme. • Object – analyse the aesthetic and technical qualities of the work, its colour, shape surface, materials, process, scale, composition, viewpoint

<p>Week 21 Review and refine Peer and self- assessment KC1 KC5</p>	<p>AO2 Review and refine ideas as work develops</p>	<p>Using peer / self-assessment to reflect on work completed so far and to inform development (F)</p> <ul style="list-style-type: none"> Peer assessment – learners review each other’s work to identify areas that they think could be developed further in the practical work. Learners review their own work, identify areas of interest and consider ideas for practical work. Learners share these with a peer explaining their concerns and any problems they foresee.
<p>Week 22-25 Develop practical work in response to artist study KC2 KC4</p>	<p>AO1 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress AO2 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work progresses</p>	<p>Produce two final outcomes in response to artist research (I)</p> <ul style="list-style-type: none"> From the research undertaken so far learners should develop their own ideas for their practical work. This could be as a response to the contextual research of the investigation so far, or it could be based on technical research, exploring media and processes. Experiment more extensively with ideas generated from their artist research to influence and stimulate manipulation of their own images. Annotate all studies Produce two final outcomes in response to artist research <p>Extension activity: Make a further two final outcomes in response to the artist/crafts person/designer study.</p>
<p>Week 26 Review and refine Peer and self- assessment KC1 KC3 KC5</p>	<p>AO2 – Review and refine ideas as work develops AO4 Present a personal and coherent response that realises intentions and where appropriate makes connections between visual and other elements</p>	<ul style="list-style-type: none"> Learners use the mark scheme to assess progress so far and identify any areas for improvement. (F) Focus on the four Assessment Objectives and make sure work covers each of them. Refer back to the initial brief for their Personal investigation and assess whether they have reached a conclusion to their study. Make sure they consider how they intend to present the written element and the practical element so that they are integrated in a considered and meaningful way Learners should present their work to their peer and explain how their work has achieved the brief or if not, identify what needs to be done.
<p>Week 27-28 Artist research</p>	<p>AO2 Explore and select appropriate</p>	<p>Based on the outcome from the previous week, learners should use these weeks to complete more research, gather more images, experiment with media and techniques or create more final outcomes, to</p>

<p>learner led Written work 1000-1500 words KC1 KC5 KC6 <i>or</i> Studio work in response to artist study KC2 KC4 KC5</p>	<p>resources, media, materials, techniques and processes, reviewing and refining ideas as work develops AO3 Develop ideas through investigations informed by contextual and other sources, demonstrating analytical and critical understanding</p>	<p>make sure they have covered each of the four Assessment Objectives in their work and achieved all that they had set out to achieve in their specific brief.</p> <p>They need to consider how they are going to present their work and adapt their work to suit if necessary.</p>
<p>Week 29 -32 Select and present work ready to submit to Cambridge KC1 KC3</p>	<p>AO4 Present a personal and coherent response that realises intentions and, where appropriate, makes connections between visual and other elements</p>	<ul style="list-style-type: none"> • Select work for Component 3: Personal Investigation, including practical work and written analysis of between 1000-1500 words (I) <p>Learners will select work from this year's course work that best demonstrates their ability to carry out independent research from a starting point of their choice through to a fully realised and coherent conclusion. Make sure there is evidence of work to cover all of the Assessment Objectives. Learners should present the two elements of written analysis and practical work into a cohesive and integrated submission and this should demonstrate that the learner has:</p> <ul style="list-style-type: none"> • Recorded ideas and observations from first-hand studies, such as drawings and photography, and secondary imagery and sources • Explored and experimented with different media, techniques and processes • Carried out in-depth research into artists, designers and cultural influences to inform the development of ideas • Selected, reviewed and refined their work throughout the whole process to plan and produce a personal and coherent outcome. <p>Use peer and self-assessment to review the selection.</p> <p>Get learners to present their work to a peer and explain why they selected the pieces they did. In turn their partner can point out any areas they feel are not covered or communicated well.</p> <p>Learners can work on a larger scale or in three-dimensions throughout the course but they must submit photographs of work that is larger, fragile or three-dimensional on sheets of A2.</p> <p>Learners should consider how the work has been placed on the A2 sheets and make sure links are made</p>

between pieces either visually and /or written.

Get the learners to complete a mark grid that you create based on the mark scheme for Component 3: Personal Investigation in the syllabus to see if there are areas that need more communication or evidence. (F)

Text should be written in continuous prose (which can be integrated with the practical work), use specialist vocabulary and include a bibliography.

Refer to the syllabus for more information on the requirements of the written analysis and how the work should be prepared for submission.

Past and specimen papers

Past/specimen papers and mark schemes are available to download at www.cambridgeinternational.org/support (F)

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