

Course Handbook

Cambridge O Level Art & Design 6090

For examination from 2026



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Introduction

This handbook has been devised to support the planning and delivery of the Cambridge O Level Art & Design syllabus. It will guide you in setting appropriate activities that meet the assessment objectives and provide learners with a solid understanding of the key elements of the creative process.

This handbook contains resources and guidance on writing activities, planning schemes of work, preparing lesson plans, delivering skills, understanding the assessment objectives and the standard of work that is expected.

The syllabus takes a wide range of approaches using both traditional and non-traditional media and processes:

- painting and related media
- graphic communication
- three-dimensional design
- textiles and fashion.
- photography

The tables below each of the assessment objectives have equal weighting and this should be reflected in the planning and delivery of the programme.

Assessment objectives as a percentage of each component

AO	Component 1	Component 2
AO1 Record	25%	25%
AO2 Explore	25%	25%
AO3 Develop	25%	25%
AO4 Present	25%	25%

Assessment objectives as a percentage of the qualification

AO	Percentage of course
AO1 Record	25%
AO2 Explore	25%
AO3 Develop	25%
AO4 Present	25%

1. Assessment objectives

AO1 Record

Record ideas, observations and insights relevant to intentions as work progresses.

AO2 Explore

Explore and select appropriate resources, media, materials, techniques and processes.

AO3 Develop

Develop ideas through investigation, demonstrating critical understanding.

AO4 Present

Present a personal and coherent response that realises intentions and demonstrates an understanding of visual language.

Possible activities to meet the requirements of each assessment objective

AO	Activity
AO1 Record	Collect: <ul style="list-style-type: none"> • thumb nail sketches / observational studies • photographs • found images. Visit a gallery or museum. Carry out research using books and reliable websites.
AO2 Explore	Carry out experimentation with a range of media and processes. Annotate experimentation.
AO3 Develop	Evaluate experiments. Identify strengths and select materials and processes appropriate to the work. Make more refined examples.
AO4 Present	Consider the presentation of the final outcome(s). Select supporting studies which demonstrate the creative journey the work has taken. Initial sketches / examples of effective experimentation / images of work by others which has informed ideas / prototypes. Brief notes to indicate what the work is about. Acknowledgment of secondary source material.

2. Key skills and syllabus content

2.1 Key skills

An ability in each of the four skills below should allow your learners to engage in the design process and be able to generate and then develop ideas into a final, fully realised personal response. There are suggested activities to help them engage each.

Record Record ideas, observations and insights relevant to intentions as work progresses	Recording is an on-going process and should be relevant to your learners' personal intentions. It should take place as their work progresses and can be achieved in a variety of ways, including visual and other methods. Ideas, observations and insights can relate to the work your learners are producing, or have produced, or to the work of others.
Explore Explore and select appropriate resources, media, materials, techniques and processes.	Exploring ideas is an on-going process of reviewing, reflecting and experimenting with different approaches to inform the direction and refinements of your learners' work as it progresses. Refining means making adjustments that impact on the progress of work. This is an on-going process driven by insights your learners gain through the exploration of their ideas and reflections. Selecting is shown by making intentional decisions to develop personal ideas.
Develop Develop ideas through investigation, demonstrating critical understanding	Critical understanding is integral to the development of ideas. Learners should be able to show how their ideas are supported by an understanding of their context and what has informed them. Critical understanding of sources can be shown through visual and other evidence. This evidence should demonstrate their personal interpretation, considered selection of sources and independent judgement, through an active investigation process.
Present Present a personal and coherent response that realises intentions and demonstrates an understanding of visual language	Present means to produce a body of work that collectively realises intentions and is not restricted to the production of a final outcome. The realised intentions of your learners can be presented as a series of responses or a single response. In order for work to be meaningful, the intention of the work should be clear. The understanding of visual language is demonstrated through realisation of intentions, applying formal elements as well as visual and other methods of communication such as tactile and sensory, relative to the chosen area(s) of study.

2.2 Syllabus content

Painting and related media

A wide a range of different sorts of paints and drawing tools should be made available. Ideally, try to extend choice so that each learner can find a suitable way of expressing themselves and discover media and techniques that they find relevant for their intentions. Through exploration of media, learners will discover different ways of communicating ideas and expressing what is observed.

There may be limitations, financially as well as practically, on what can be provided. Simple watercolour sets, pencils, ballpoint pens are widely available. You may want to extend the selection of available media to inks, pastels, gouache paints, poster paints, different sorts and colours of paper and so on.

Learners will not be disadvantaged if any particular medium is not used. Effective and successful work can be done with a simple pencil. However, it is expected that a medium that uses colour is used, and even if this is coloured pencil, then learners can have experience of using colour in their work.

Direct observation should be a key part of every learner's work. In the syllabus, there are several suggestions for starting points. There are also lots of ideas in past papers. Learners may have ideas as well. It is useful to allow them to decide on subjects that interest them.

Series of lessons which allow learners to create extended pieces of work need to be considered carefully so that the full range of assessment objectives can be covered. It is desirable that several media be employed at various stages in a piece of work, as well as extensive observational study. How learners build their ideas is crucial to success. A weak piece of work results from a lack of development of initial idea. Inexperienced learners will need to be taken step by step through the process providing resources, suggesting media and ways of working until their confidence is secure.

Printmaking

Please note: Printmaking is no longer included as a unique area of study; however, candidates may still present printmaking as a technique within other areas (such as Painting and related media, Graphic communication and Textiles and fashion).

All aspects of printmaking can be taught in a way that inspires.

It is worth noting that learners should not prepare lino cuts or wood blocks during their preparatory period. The quality of the cutting can affect the quality of the print and the skills of the cutting form part of the craft skills of printmaking.

Graphic communication

This area requires an understanding of purpose. Learners must be able to communicate the information about the product, service or idea given in the brief. For example, a design for a logo for a building company should communicate visually some quality of building and if possible something of the nature of the building works undertaken. This will require an understanding of the way that line, colour, shape and form, as well as lettering, help to create meaning e.g.

- Bright colours suggest energy, subdued colours suggest age. Fully saturated colours can signify power; pastel colours are associated with subtlety and gentleness.
- Serif typefaces are generally associated with qualities such as tradition, quality and distinction, sans-serif with immediate impact and rapid communication. Italic lettering suggests movement, bold lettering strength.

As in all areas of study, learners undertaking graphic communication have a full range of media at their disposal, from inks and paints to digital images. They should learn to use those that are available to them with skill and discrimination. They should learn, too, that all design has a purpose and in order to be effective it needs to be presented in a skilful and clear way. Understanding of visual language is as important here as any other area and the way that messages are communicated visually should be evidenced in their work. Some ideas about working with clients and audiences should also be covered but this may be at a fairly simple level.

Amongst the work done, there might be logos, book covers and poster design, shop fronts, murals, printmaking and textile design. More specialist areas such as calligraphy and illustration fall into this topic. Secondary sources should be referenced and learners should be encouraged to use first-hand research where possible although in this field there may be more secondary research. In planning coursework for this area, you will need to think about how the assessment objectives will be met, and design units of work where observational work can take place.

Graphic design with lettering

This includes poster design, packaging design, magazine layout and learners should have an understanding of typography.

Illustration

Communication of ideas and the use of visual imagery to successfully relay the meaning of a text are essential here and learners should consider the use of materials and page layout. Poster, book and magazine design are all examples of context for this area.

Printmaking

Printmaking and graphic image making can be appropriate areas of study for Graphic Communication. Traditional litho prints might be explored both as research and when exploring techniques. Ways of combining text and imagery should be considered as well as colours, signs, messages and visual language.

Advertising

Learners should consider how to effectively communicate visually through the use of signs, logos, symbols and brand identity. A variety of media is suitable and like all other areas, the use of first-hand research is important. There is little, if anything to be gained by downloading and copying images from the internet but going out and researching at first-hand will only enrich and support their original ideas.

Game design

This area should not be exclusively digital, and learners should start their work with drawing and research as they would for any other curriculum area. For character studies learners should have an understanding of figure drawing and be able to render images in proportion. Understanding of perspective and scale should also be clear in their work if they are exploring concept artwork and buildings or backgrounds for games. Websites and story boards can start off as rough notes and sketches before they are taken further using software. As with all pathways, learners should show their research and the development of their ideas. It should be made clear where software or filters are used to create effects and all sources should be referenced. Game design could also be traditional games or it could be gaming for mobile devices.

Three-dimensional design

All three-dimensional outcomes must be photographed and prints must be mounted on sheets alongside learners' studies. Explorations can be in any media, including traditional materials such as clay and wood, but cardboard, found objects, wire, plaster and other fairly cheap and easily obtained materials can also be used. Learners should have some understanding of materials and being able to choose the most appropriate for the task. Three-dimensional design can have a fine art or a design bias and can include drawing for design and manufacture as well as visual language and expression.

The supporting studies should include initial observation, sketches for the design, notes on different materials and their use. Learners should be encouraged to take photographs of their work as it develops and to document their ideas and the choices they have made. For example, did one material work better than another for the task in hand? Did they test their ideas or get any feedback which made them focus in a different direction?

An understanding of form, space, mass and volume are essential. As far as possible, learners need to explore a range of materials and techniques: carving, building and casting are three worth considering.

Sculpture

Learners should explore form, space, mass, volume, surface and materials. They should use a range of processes, techniques and materials such as carving and modelling, casting or constructing, plaster or wax. Sculpture can involve developing ideas and making maquettes or models. Learners can photograph them from different angles, rework them, explore scale, and test out different materials. It could be a fine art or expressive approach to using media and approaching the question paper or it could be site-specific public art. At this level learners would only need awareness and an enthusiasm for the type of issues involved such as life of materials and environmental impact. Sculptural work can include wire, found objects, installation, plastics, wood and plaster it could also include investigating construction methods using card and paper. Some learners will find it easier to think three dimensionally and communicate their ideas this way rather than drawing and writing. Learners should also be encouraged to use materials as a way of developing ideas, photographing and changing their work as ideas develop.

Ceramics

Learners should show an understanding of the processes involved in making, drying, firing, decorating and glazing. They should also show ability in constructional methods such as slab building and coil and hand-building and the application of surface treatments, e.g. slips, oxides and glaze. Learners should have the ability to explore a different range of clays and the appropriate finishes e.g. high and low temperature glazes and the different properties of these types of clays. They should cover a range of making techniques and be able to select the most appropriate for their idea. Learners can attempt any of the questions on the question paper in any of the media so should not feel that three-dimensional design is limited to coursework. Photographs of the final pieces as well as images as the work progresses must be included in the final submission of supporting studies.

Theatre design

Theatre work encompasses set design, costume design, designing an auditorium, props, and even back projection and lighting. Theatre in its broadest sense includes all types of performance and dance, television and film could all be considered. One worthwhile idea is to link with a school production or a local amateur dramatic society. It is probably best seen as a cross-curricular activity. Learners do not necessarily need to produce actual sets or costumes, just the designs for them. If actual sets or costumes are made, they will almost certainly need to be photographed and perhaps videoed.

Environmental / architectural design

It is important for this area that good understanding is gained of how designers communicate their intentions through plans, elevations and visualisations. Specialist ways of showing landscape, garden and building design are important to teach. It is expected that learners will communicate their intentions through these kinds of drawings. In addition to drawing there might be models and samples made which can be photographed as part of the supporting studies to show how ideas have developed and how materials and techniques have been tested. Ideas about form, function, space, safety and materials should also be explored as part of the research and development phase.

Product design

An understanding of how products are made, and the materials they are made with need to be considered. The range of materials, and the products that are to be designed, will depend very much on local circumstances. Centres could consider wood, metal, plastics, wire, clay, glass and cardboard. At this level, the actual making process need not actually take place, but it is expected that the assessment objectives be fully met by appropriate drawing, research, development and design process taking place. Scale models might be made, but an awareness of the eventual manufacturing process should be shown.

Jewellery

This area can certainly be done without great expense. Learners can find materials and even make them quite readily. Plastics, wire, shoe laces, string, leather, clay, glass and wood can all be employed. Jewellery can be for any part of the body, and can be either decorative or functional. Functional jewellery could be for watches or for holding up clothes. Decorative jewellery could be intended for the head, ears, neck, wrists or ankles.

Learners might wish to make the jewellery, but a design submitted on paper is perfectly acceptable. Make sure that appropriate drawing and research is carried out in order to meet the assessment objectives in full. Starting points for jewellery could be:

- Rhythms in nature: collecting flowers, leaves or shells to draw and abstract into the lines, patterns and shapes seen. Jewellery can be based on these patterns and shapes.
- Music: from drawing of the shapes seen in musical instruments, learners can develop shapes and forms for jewellery that reflect the theme of music.

Textiles and fashion

This area can include the design and production of textiles, fashion, accessories or for costume design. The work can be specialist and deal with just one of these areas, or learners might consider combining textile design and fashion together.

Work can be expressive or fine arts-based, designing textiles and printing them or making personal statements through using textiles as a medium, or for fashion with a functional purpose. The work can be designed for a particular purpose, such as curtain material or for soft furnishings.

Printed textiles could be screen-printed, stencilled, batik, painted, dipped or tie dyed. Techniques such as heat transfer press and digital printing can be explored where resources are available.

Constructed textiles can be made using the techniques of weaving, embroidery, appliqué, knotting, stitching, gluing, fusing or a mixture of techniques. Wool, cotton, hessian, raffia, palm, wire, card, plastic and paper can be used, as well as found materials such as, leaves, twigs, bamboo or man-made materials such as string and rope.

Scale of production will depend on its eventual purpose, or on where it will be seen. Especially if printed, it is important that a sufficient sample is produced to show repeat design and the overall look of the textile.

For fashion design, if designing clothes, the fabric and fibres used will generally be shop-sourced. However, it is important that knowledge of how different fabrics feel, look and wear is shown. There should be an understanding and demonstration throughout the submission of how design, cutting, and making form parts of the process. Making the garment is not essential, but if part of coursework there is no reason why there should not be made garments as part of the submission. These can be photographed and included in the final submission; images of learners working often give validity to the work.

Photography

Digital photography is accessible and easily understood by learners almost universally. Its immediacy and usefulness as a means of expression should not be dismissed. With the popularisation of social media learners are becoming more visually literate and engaged in digital technology.

It is important that, just as with any other media, learners understand the sensitivity of using the camera, and that digital images just as any other images need careful selection, control and editing. They can be used to record, to communicate feelings or understanding, to enhance other media, to be a source of information, or to form part of graphic design.

A series of digital images should be linked by evidence that learners have initiated the research and investigation that has taken place, and the experiments and alternatives have been explored. Learners should show an awareness of the properties of photography and explore them to their limits by applying the same skills of editing, cropping, scale and composition that they would use on any other art piece.

For still photography, learners should submit thumbnail prints of the original images. There should be larger prints made of significant developments as the work progresses, not necessarily to a high quality, but enough to communicate the evolution of the work. Images may be combined with text, drawn, or painted work.

Moving images should be edited and use transitions and effects with discrimination and with purpose to create meaning. Learners should evaluate their work and make it clear where their own ideas have been used and where effects have been added to create meaning or for visual effect.

3. Planning and preparation

The table below shows how the guided learning hours might be split between the two years of the course, and each of the components.

Route		Component 1	Component 2
Course taken in one year	130 guided learning hours	✓	✓
Course taken in two years	Year 1 – 65 guided learning hours	✓	
	Year 2 – 65 guided learning hours	✓	✓

The assessment objectives are inter-related and therefore it is essential that the course is delivered in a holistic manner. Throughout the course learners should be encouraged to take a broad approach underpinned by the creative process in order to develop independence and innovative practices.

At the beginning of the course it is important to develop activities which will support your learners' understanding of the creative process and introduce them to a range of materials and processes. These will help to develop their confidence to be able to select appropriate media and explore processes. It will be necessary within the early part of the course to target specific skills and techniques appropriate to your educational setting and the expertise of teaching staff.

Early activities should develop key skills, such as drawing from observation, using materials to explore texture, looking at tone, developing an understanding of colour and mark making. Once your learners are more confident to draw and select materials to communicate their ideas you can start to introduce activities which focus on individual skills in a range of disciplines such as printmaking, painting, graphic design and textiles. It can be useful to combine skill development with the application of knowledge and contextual awareness.

For example an activity that looks at cubism would provide the opportunity for observational drawing, contextual awareness and development of ideas through abstraction. Learners could spend 1–2 lessons drawing a still life from multiple viewpoints, editing the image through simplification of line and form and then develop this through screen printing. Through this work you can introduce your learners to the key aims of the Cubists and significant works that demonstrate their intentions. This could be achieved in six weeks (based on one lesson a week). Further detail is shown in the sample scheme of work on the following pages.

Throughout the activities you design, your learners should evaluate their experiments; identifying the strongest outcomes and why they think this. They should be reminded of how to visually analyse imagery, including the use of the formal elements as well as the impact materials have in the communication of ideas. To extend this and to develop their work learners should be supported in making the most of less successful experiments and how they can recognise opportunities from outcomes they are not completely happy with. Less successful experiments are a good way to develop work in a new direction and encourage a new approach. They could consider why something hasn't worked and what could they do to improve. This is a beneficial process and they should make notes of this in their sketchbooks or journals for future reference. Please note that learners' sketchbooks and journals are not submitted for assessment.

3.1 Sample scheme of work

Workshop Title: Abstraction

Week	Lesson focus	Teacher activity	Learner activity	Learner outcome(s)	AOs covered
1	Ideas and drawing in relation to Cubism.	Provide stimuli. Drawing task – still life, multi viewpoints drawn over the top of each other. Power Point Presentation on Cubism.	Consider how they could respond to the brief and related ideas. Carry out drawing tasks.	One drawing that has multi viewpoints	AO1
2	Editing and refining composition focusing on the relationship between line and form.	Demonstrate how to edit the multi-viewpoint drawing from previous week using white paint to remove lines and create space and form.	Edit the image through removing lines and making stronger relationships between line and form.	Edited drawing to work from and develop ideas in relation to abstraction.	AO1, AO2
3	Workshop: tonal studies.	Demonstrate ways to create tone and how this gives a 3D feel to objects.	Carry out experiments focusing on tone. Annotate experiments, outline the technique, the characteristics of the process and the effect they give.	Range of small tonal studies based on abstracted still lives.	AO1, AO2, AO3 & AO4
4	Workshop: use Collage to further simplify shape and form in preparation for screen printing.	Demonstrate collage Show further examples of method.	Carry out experiments with collage focusing on the relationships between line and form, tone and texture. Annotate experiments, outline the technique, the characteristics of the process and the effect they give.	Range of small collages which demonstrate further refinement of still life drawing	AO1, AO2, AO3 & AO4

Week	Lesson focus	Teacher activity	Learner activity	Learner outcome(s)	AOs covered
5	Screen print.	Demonstrate technique. Show examples of screen printing.	Carry out experiments with screen printing focusing on the formal elements, line, form, colour and composition. Annotate experiments, outline the technique, the characteristics of the process and the effect they give.	Explore screen printing.	AO1, AO2, AO3 & AO4
6	Develop refined outcome through screen printing.	Provide guidance on the selection of composition and colour palette.	Select compositional format and experiment with a limited palette.	A range of prints which explores compositional formats and colour.	AO1, AO2, AO3 & AO4

3.2 Sample lesson plan

Week 1 of sample scheme of work

Time	Teacher activity	Learner activity	Learner outcome(s)
10 mins	Welcome and introduction to the brief.	Listen and ask questions.	
5 mins	Outline the brief – Abstraction.		
15 mins	Power point or slide show based on Cubism Highlight different approaches taken, materials used and ideas explored.	Listen, take notes and ask questions.	Notes and discussion.
20 mins	Warm up drawings using different approaches. Learners should carry out the following four 5 min tasks using the still life: <ul style="list-style-type: none"> draw a section of the still life using wrong hand draw a section of the still life by looking at the objects but not at the drawing until it is completed draw a section of the still life using a single line draw a section of the still life using ink and a stick. 	Carry out drawing tasks.	Four small scale drawings taking different approaches.
20 mins	Charcoal drawing on A2 paper; ensure learners have a good viewpoint of the objects being used.	Draw the still life using line only. Try to be as accurate as possible.	A2 charcoal drawing.
60 mins	Ask learners to move to a different viewing point and carry out observational drawing over the top of the first drawing. After twenty minutes ask them to move to a different viewpoint and carry out another observational drawing on top of the previous ones. After another 20 minutes ask them to move again and repeat the process.		A2 Drawing in charcoal with two viewpoints overlapping.
10 mins	Peer feedback – learners should identify strengths in their drawing and areas for improvement.	Identify the strongest element and explain why.	Work selected Feedback.
10 mins	Re-cap on Cubism.	Identify ways in which the tasks and outcomes relate to the ideas and approaches of Cubists.	Q and A and feedback.
The following lesson learners will begin to edit the overall image.			

3.3 Course planning

As the course can be delivered over one year or two years it will be necessary to plan some activities to help you assess the level of skill and ability of your learners. This will help in further course planning, the development of workshops and judging how long your learners will need to carry out the work for Component 1: Coursework and Component 2: Externally Set Assignment.

The number of weeks given to a workshop or activities for the Components will depend on how long your lessons are and how many lessons your learners receive each week.

Within the first few weeks it will be useful to create a series of lessons with activities which will give you an overview of the range of skills and abilities within your class. This will provide a good indication of the support you might need to provide and will help to determine the workshops that you run. The workshops and their outcomes will depend on the expertise amongst the teaching staff and the equipment available.

The course can be broken down into three phases in preparation for Component 1: Coursework and Component 2: Externally Set Assignment. The majority of time will be spent developing the skills and concepts within Component 1 as this will support your learner's responses to Component 2 and provide them with a range of skills.

Please see the table below for an overview of how the course should progress. This can be applied to both a one year and two year programme. A further breakdown of how to plan for a one or two year course is also provided later in this section.

	Teacher activity	Learner activity
Beginning of course	<p>Develop activities which focus on skills relevant to the creative process and include workshops using different media and techniques.</p> <p>These can be delivered in blocks of six weeks made up of six lessons (see sample scheme of work).</p>	Produce a portfolio of work which demonstrates an ability to generate ideas and explore materials to communicate these.
Middle of course	Develop activities which are more open to interpretation and can be led by learners. This will generate the work for Component 1.	Be more personally engaged and independent.
End of course	Support learners for Component 1 and Component 2.	Select and present work for submission which show clear and appropriate research, experimentation, evaluation and refinement.

3.4 Planning for Component 1: Coursework

It will be critical to equip your learners with the essential skills to ensure they meet all assessment objectives within the components and can work independently. You will need to devise a scheme of work which will support them to develop their confidence to generate ideas, use observational drawing to support experimentation, explore media and research the work of others.

In the beginning of the course the lessons should allow your learners to develop practical skills and their ability to evaluate, analyse and research. As the course progresses the level of challenge should increase to encourage the development of your learners' level of independence. Eventually they should be able to innovate with materials and processes, develop concepts and understand the relationship between theory and practice.

Beginning of course: select a theme(s) and create activities to include workshops of various media available within your school setting. This will develop skills within a range of disciplines such as printmaking, graphic design, 3D design, textiles, painting and drawing. The skills delivered here will support Component 2.

Middle of course: plan lessons which will extend your learners' skill base or refine their technical ability. Build on their contextual understanding through the introduction to various artists relevant to the themes or materials being explored. This will prepare them for more independent work. This can be delivered alongside the practical and skills based lessons but should become more challenging as the course progresses.

End of course: assist your learners to identify a suitable area of study. Develop a scheme of work which will support independent thinking and innovation through discussion and examples. This should be planned to ensure enough time is provided for your learners to prepare for Component 2.

3.5 Planning for Component 2: Externally Set Assignment

Preparation for this component will be carried out alongside Component 1. The skills developed through the course should enable your learners to carry out supporting studies for Component 2.

In the lead up to Component 2 your learners should be supported in selecting an appropriate starting point and developing a plan of how to approach this. It is useful for them to write down what they intend to do, this helps to focus their intention and acts as a check list as their work progresses. They can be guided in terms of suitable research and experimentation in order that they meet their full potential.

The final outcome can be carried out in any suitable medium. This includes pencil, paint, inks, and other traditional media, as well as collage, montage, frottage, printmaking, textiles, lens based media and computers. Three dimensional works are permitted in clay, cardboard, wire, papier-mâché, wood or metal. Any work that is larger than A2 or three-dimensional must be photographed and the photographs should be mounted on the A2 sheets along with the supporting studies.

Learners should be encouraged to approach the final outcome in a media they are confident with and which is appropriate for their work. The supporting studies can show where they have tried out new materials and techniques. The examination is not the place to try out new techniques and experimental processes, it is the place for learners to show where they excel and to exploit their skills and knowledge of tried and tested techniques.

Learners should be guided and encouraged to make full use of the preparatory period. During this time, they will need to choose their starting point; perhaps this will be decided after considering different ones initially. They will make observational studies, using pencil or pens, digital cameras and other media, and they will develop ideas, experiment and start to refine their final response.

During the preparatory period learners will produce a significant amount of work in sketchbooks, as digital images, first-hand drawings and / or paintings and so on. From this work they will edit and select the work that they want to use to refer to during the examination, and to submit as their supporting studies. These supporting studies will be assessed alongside the final outcome.

Supporting studies should relate to the final outcome produced during the examination. The supporting studies should be an edited visual journey through the learners' progress towards the final piece. Leave out anything that is weak or does not add to the narrative of their journey.

3.6 Suggested course structures

Course delivered in one year

Term	Topic
One (10–12 weeks)	<p>Focus on developing skills through various workshops. Short activities should be used to develop confidence and independence. Learners should be guided to carry out observational studies, generate ideas, research artists, experiment with a combination of areas of the syllabus and evaluation.</p> <p>The first workshop should be used to assess the skills and abilities of your learners. This should be short lasting 1 to 2 weeks. Subsequent workshops should be around 6 weeks depending on the length of your lessons and how many lessons your learners receive each week (approximately 18 hours per workshop). This will form the focus for the beginning of the course.</p>
Two (10–12 weeks)	<p>This term can be used to continue developing skills, knowledge and experience with a focus on building independence. Learners should be provided with briefs that are open to interpretation and encourage personal responses, innovation with materials, processes and critical thinking.</p> <p>Component 1: Coursework. Towards the end of this term learners should select an area of study to produce a body of work for their coursework.</p> <p>Start planning for Component 2: Externally Set Assignment</p>
Three (10–12 weeks)	<p>This term will form the final part of the course. Half way through this term learners can collate and present their work for Component 1: Coursework. This will provide enough time to prepare for Component 2: Externally Set Assignment.</p> <p>Component 2: Externally Set Assignment.</p>

Course delivered in two years

Year	Term	Topic
1	One (10–12 weeks)	<p>Initial workshops should be used as an opportunity to assess your learners' level of skill as this will help with further planning. As you have the whole year to develop skills, knowledge and experience this first workshop could be run over 6 weeks (approximately 18 hours in total). It would be beneficial to focus on drawing as this will help to assess basic skills and ability.</p> <p>Subsequent workshops should focus on developing skills through various activities.</p> <p>Short activities should be used to develop confidence with a range of materials and processes. Learners should be guided to generate ideas, gather research to support these, experiment with a combination of areas of the syllabus and evaluate their work.</p>
	Two (10–12 weeks)	Develop activities which are more challenging in terms of concept and exploration of materials and processes as part of the early part of the course.
	Three (10–12 weeks)	This is the culmination of the first year of the course. Learners should create a body of work which reflects a range of skills and identifies an area of interest to be developed in the following year. To support their understanding and prepare for the final submission of work learners could be shown how to present work in a suitable format.
2	One (10–12 weeks)	<p>Provide short coursework briefs which are open and will encourage individual responses. Learners should be supported to generate ideas, experiment with media and processes, carry out research and evaluate their progress. Individual tutorial and talks will form the main delivery of these lessons. Learners should be supported to develop skills relevant to the creative process such as research, critical thinking, broadening their awareness and analysis.</p> <p>Learners should be encouraged to reflect on their progress and evaluate their achievements.</p>
	Two (10–12 weeks)	<p>This term will complete the middle of the course and can be used to identify learners' particular strengths and interests.</p> <p>Towards the end of this term learners should select an area of study to produce a body of work for Component 1: Coursework.</p> <p>Start planning for Component 2: Externally Set Assignment.</p>
	Three (10–12 weeks)	This term will form the final part of the course. Half way through this term learners should collate and present their work for Component 1. This will provide enough time to prepare for Component 2.

4. Workshop delivery

Workshops are a series of lessons which allow learners to spend an extended period developing specific skills or considering their responses to a particular theme. Initial workshops will need to focus on developing core skills such as drawing from observation and introducing learners to different approaches taken by artists.

Once your learners have developed confidence and understanding the following workshops should help them to develop individual responses, ideas and concepts linked to broad themes.

At the start of a workshop learners should be encouraged to generate ideas using mind maps, making connections and associations in response to a set theme / subject. This will provide them with a broad base from which they can identify and select areas of personal interest.

Learners should be shown how to:

- mind map an idea on a given theme
- identify observational drawing activities to develop ideas
- explore the imagery through different media such as printmaking, painting and graphic design etc.
- select the strongest ideas through group discussion and tutorials and consider different ways to present their work.

Your scheme of work should support individual focus through tutorials and group discussions. Learners will require support to identify relevant visual material and gather primary and secondary research. It is important that they carry out observational studies from life to inform their experiments and maintain an individual and unique approach.

Drawing is just one way of recording and collecting visual stimuli, learners should be encouraged to use photography and gather secondary imagery from other sources such as magazines, newspapers, maps, literature etc.

You should show your learners how to use the research to develop ideas through materials and processes. This could be achieved through a series of workshops in various disciplines such as print, paint, textiles, 3D and design. For example they could develop their observational studies through monoprinting by focusing on mark making and composition.

Alongside collating visual material it is important for learners' development to look at the work of other artists, designers and makers. This will indicate different approaches, selection of materials and processes, how to use formal elements, decision making and evaluating creative products. Your learners will need to be guided in terms of what information to collect and how to use it to inform their progress. When researching the work of others it is beneficial to choose artists, designers and makers that are established to ensure reliable material can be gathered and where possible identify local practitioners so that first hand visits can be made. Whilst books are a reliable research resource, learners can use online information but should be given clear guidance in the use of the internet and particular websites which can be trusted. Pinterest can be useful for an overview of particular areas of interest but more in depth research should be carried out.

Within the scheme of work you should plan lessons or workshops to support learners to carry out analysis and use information to support ideas. To develop their ability to identify strengths within their own work it would be beneficial to introduce visual analysis by looking at well-known images. This could be carried out individually, in pairs and in small groups.

See the table on the following page for a suggested approach to this.

Short workshop: Perspective

Theme		Focus	Research	Experimentation
Order of activities:	Develop work in response to the theme perspective	Create imagery which explores personal response to the theme	Artists who work with ideas connected to the theme	Refine Complete work
Researching and exploring resources	Mind map to generate ideas.	<p>Gather imagery from both primary and secondary source material.</p> <p>Record scenes / locations that provide a different or interesting perspective or find different ways of expressing an opinion.</p> <p>This should be explored through observational drawing as well as photography, collage, written notes and found imagery.</p>	<p>Collect imagery and information on artists looking at perspective in their work.</p> <p>Remember this could be a visual view point or a personal opinion.</p> <p>Identify at least three artists.</p>	<p>Review the materials others use in their work.</p> <p>Consider the materials qualities and characteristics.</p> <p>What impact does this have on the viewer?</p>
Techniques and processes	Identify appropriate materials to communicate ideas and their inherent qualities.	Select processes to develop primary research through print, paint, textiles, 3D.	Compare experiments with the work of others working in a similar way.	<p>Refine experiments.</p> <p>Explore how media and processes react to each other.</p>
Evaluate		Review how effective the selection and use of materials are in communicating your ideas.	Evaluate work against that of a selected artist.	Consider how this could be improved.
Present	Record ideas and connections. This could be in the form of a mind map or a list.	Make notes on ideas and progress.	Research artists working with similar materials, themes or colour.	Display work in an appropriate format.

5. Common skills and understanding

It is useful to identify the underlying skills that will support your learners in their creative process and help them develop an understanding of this. Provided within this section are a number of activities which will help build skills and encourage learner independence. The activities shown will help with lesson planning and identifying skills that need to be further developed.

5.1 The ability to record experiences and observations

At the beginning of their work it is important that learners gather visual research from a range of first hand and secondary resources.

First hand sources:

- Drawings from observation.
- Photographs taken by the learner with a specific focus and a considered composition.
- Found objects to be used as reference points for further development.
- Seeing work by artists in a gallery or museum.

Secondary resources:

- Images or objects made by other artists / designers / makers.
- Imagery found in books / magazines.
- Photographs taken by someone else or found in a collection.

It is best practice for learners to use both first hand and secondary source material to inform their work.

5.2 The ability to collect, record and respond to visual information

Learners should use a range of methods to record the material they have gathered to inform their ideas and experimentation. There are many ways to use observational drawing to inform ideas. Below are some drawing activities to provide starting points and approaches to recording from direct observation.

Drawing directly from the subject

- Make a series of line drawings which take two minutes each.
- Looking at the subject draw what you see in one single line. Do not remove your pen or pencil from the page until you feel the drawing is complete. You will need to consider where you start the drawing and you may have to take the line back over previous marks. This will give the drawing movement and energy.
- Try drawing the subject using different mediums and at different scales, for example drawing with charcoal would be more suitable for a larger drawing on A2 paper. Using charcoal will also allow you to explore tone.
- Using pen and ink can be carried out on a small scale. Using a brush taped to the end of a stick works well on a large scale by giving freedom of movement and a wider range of marks.
- Carry out a colour study, and generate a series of drawings which focus on colour as you see it but also explore the use of colour theory and ways to exaggerate your palette.
- If you are more interested in texture make a close up detailed drawing which creates surfaces through mixed media such as wax resist, rubbing and impasto paint.
- You can try overlapping your drawings using different media for each image, this will give a variety of marks, a different weight of line and will produce a piece which has more structural elements to work with.
- Make a series of drawings using these guidelines, you should aim for around 20 drawings on different sized paper using different approaches.

To respond to the subject and gather first hand imagery using the camera you can carry out various activities that will help broaden the research and ideas development. See below for examples:

- Taking photographs direct from the subject.
- If taking photographs of a range of objects such as a still life, consider the composition and the relationship between the objects.
- Explore the use of natural and additional light, try out different light sources.
- Take photographs of the place / space / objects zooming in and zooming out.
- Try out different areas of focus.
- Look at the subject from different angles, turn the camera upside down, and take a shot from below or above where possible.

Written records are also important in research and learners should be encouraged to make brief annotations when gathering imagery. These may contain information about the technique used and the effect it gives, the focus of the study and how this may influence subsequent studies. Notes can also be used to briefly describe the narrative of the journey that ideas have taken and how the research has supported this.

Your learners should be supported to explore materials and techniques as part of the development of their ideas and experiment in response to the visual information they have gathered. To a certain extent this will depend on the resources and the expertise of the department and may also be influenced by the focus of the workshop, i.e. a workshop based on still life may lend itself more to painting and drawing whereas architecture maybe more suited to print media and 3D.

5.3 The skill to select, give context to and organise information

From the start of the course learners should consider alternative ways to make visual connections between their ideas, the visual information they have gathered and the work of other artists that have influenced them. They should be selective in the imagery they present to show the development of their ideas and work.

Activity: Research

To develop understanding and awareness of context learners could be given a series of short lessons linked to the different workshops being delivered. They should be encouraged to take notes and carry out further research to support their practical work. It is essential that learners understand the importance of research and use it to inform their own work. They should be given clear instruction on the difference between primary and secondary research material, how to carry out useful internet research and how to identify reliable information. They should be encouraged to use a mix of books, periodicals, DVDs, interviews and websites.

At the beginning of an activity an effective way of doing this is for learners to create a mood board of artists' work which relates to their work. This should include images and short notes or bullet points highlighting key points about the work and how they relate to their progression of ideas and work outcomes.

As the course progresses learners should be more selective and be able to make more in-depth commentary about others' work and consider the context in which it was produced and the intentions of the artist. Notes can be in the form of short bullet points.

Activity: compare and contrast

As an introduction learners could use a simple compare and contrast task to develop their analytical skills and contextual awareness.

Ask them to select the work of two artists and compare and contrast the formal elements of each image. They should find out:

- the period in which the work was made
- the art movement they were connected with (if relevant)
- what themes / subjects were explored
- how materials were applied
- other artists working on similar themes / with similar materials
- whether the work had a specific meaning / concept?

5.4 The ability to effectively use a wide range of resources

Learners should be encouraged and given direction to look widely at a theme. This may mean looking outside of art and investigating other disciplines such as science, literature, language, geography etc.

Activity: using other art forms as stimuli

Paired task

Select a short poem and ask learners to identify key imagery and ideas related to the text.

Through further questioning see if they can make connections with other discipline areas or other texts.

5.5 The ability to make personal investigations

As the course progresses and workshops become less technique or skill driven learners should be supported to develop more personal responses to a given theme or be given the opportunity to identify an area of focus for themselves.

Learners should be able to identify an area of interest and be supported to approach the subject and any appropriate research materials.

Five minute task

Ask your learners to write down everything they connect with the theme whether this is a personal connection, experience or more commonly associated in a general way.

This can be shared with the class or group to open up potential areas of investigation and responses.

5.6 The application of a range of skills to produce art and design work

Drawing on their skills from the initial workshops learners should experiment widely with materials to explore their ideas. This should progress in the final stages and they should be able to identify the most appropriate materials and techniques to communicate their ideas. They should be supported in taking an innovative approach and should find ways to combine materials and processes in a way which is unique to them.

Activity: Materials and Processes

At the start of a workshop it may be useful for learners to list the materials and processes available to them and identify their characteristics.

This will help to identify the most effective method to explore their ideas.

5.7 A critical awareness of their work in context

Throughout the course learners should look at the work of others which considered similar themes or used similar materials and techniques. Through studying the work of artists, designers and crafts people they will be able to reflect on their work in order to refine ideas and approaches. Learners should be encouraged to make comments on others' work and gain experience in receiving feedback from their peers.

Activity: Peer feedback (anonymous)

Initially learners will feel anxious about receiving and giving feedback. A good way to build confidence and reduce the anxiety is to start by carrying out an anonymous critique through written feedback.

Ask your learners to lay out their work and provide each of them with a block of sticky notes.

Learners should move around the room in silence, look at the work of their peers and use their sticky notes to write down their feedback. This can be left next to the work.

Once all work has been seen you can ask each learner in turn to identify the most useful piece of feedback received and why.

As confidence progresses this exercise may be delivered through a verbal discussion.

5.8 The ability to reflect, refine and adapt

Evaluation is essential to the development of learners' work and their progress. They should be encouraged to reflect on their work at the end of a lesson, this can be done as a group activity as well as in their individual journals to plan and prepare for the next stage of the work.

Activity: Evaluation

The three questions below are useful when learners are evaluating their own work and can also be applied to the work of others to gain insight into another's working processes.

- What was intention behind the work?
- How was this achieved?
- How effective is this in communicating ideas?

Learners should be encouraged to consider different ways to communicate their ideas and look at ways to refine their work. They should always ask:

- How can this be improved?

This can be carried out as a group activity to gain a different perspective on the work.

6. Preparing work for submission

Presentation and selection

Throughout the course learners need to develop ideas through the investigation of both primary and secondary source material and they should be supported to use these appropriately.

It is important that they are able to show how they have used their research material to develop their own ideas and have selected materials and processes to communicate them. This can be demonstrated through careful selection of first hand studies and works by other artists. When using images by others it is necessary to acknowledge the source to make it clear that it is not the work of the learner, thus separating first and second hand material.

Your learners should select work that has influenced the progress of their ideas or approach and place these next to their own developments. Brief notes can be applied, e.g. bullet points which identify how the work has had an impact on their ideas or arrows pointing to particular areas of the image highlighting the links made between the research and significant developments made within their body of work.

When selecting work for submission it is essential to choose supporting studies and research material that show the journey that the learner has taken. Consideration should be made to the relevance of the work shown and the connections between experimentation. Imagery should be:

- cut straight
- in good condition
- labelled where necessary or helpful
- clear
- avoid overlapping
- relevant.

Consideration should be made in relation to the placement and layout of the supporting studies. Learners need to demonstrate a consistent approach in the development of their work.

7. Example learner outcomes

Please note the following examples of marked work show only extracts from the full submissions.

If you would like to see full examples, please refer to the Example Candidate Responses.

Component 1: Coursework – High level response



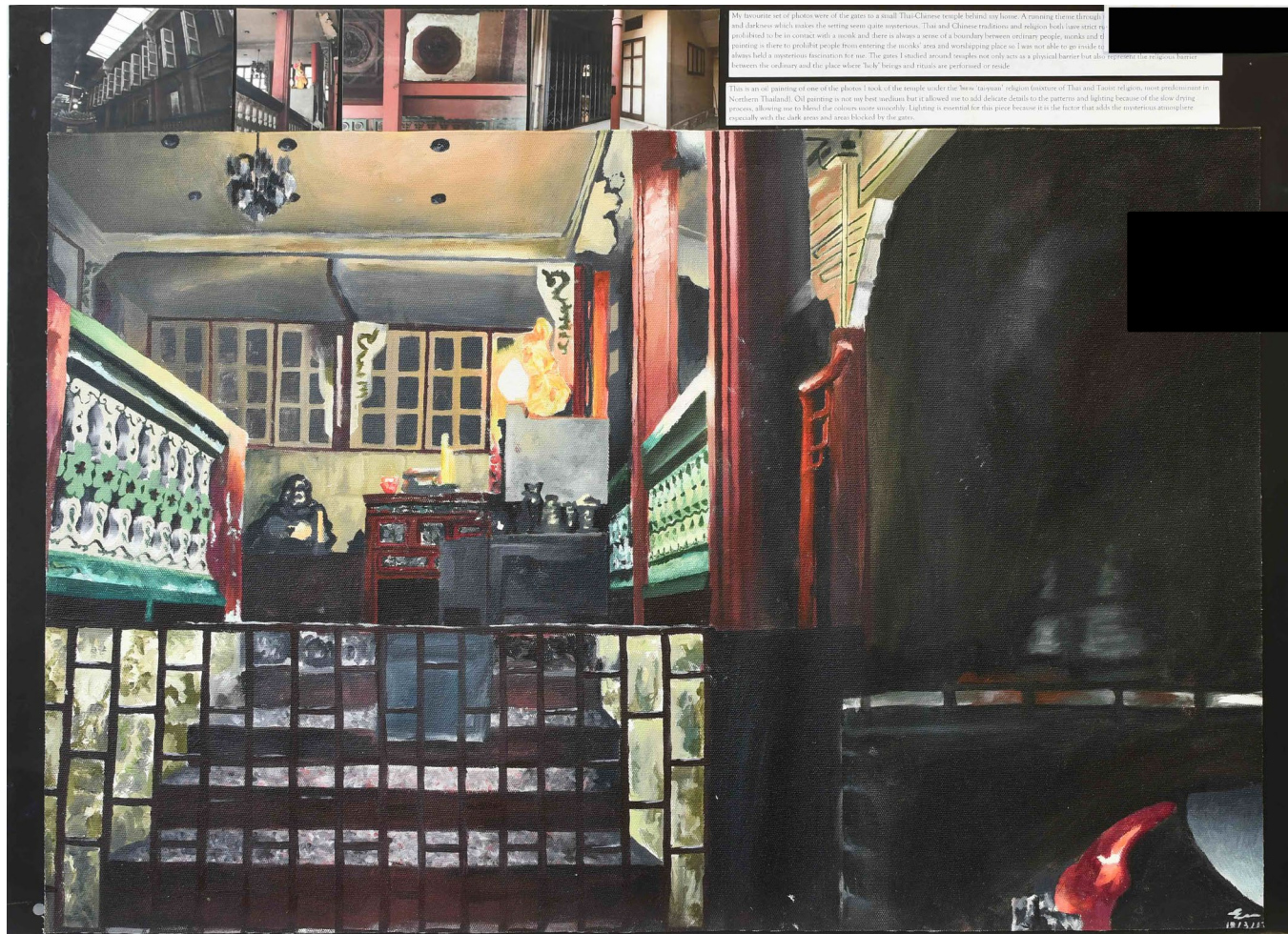
Supporting studies

The studies on this page demonstrate an **excellent** ability to record from a wide range of sources. The learner has used their own photography, drawing and a variety of mediums. They have gathered images of the view through gates in order to explore their theme.

They have researched a relevant artist and analysed the printing technique used. This has influenced the selection and experimentation of media within their own work demonstrating effective critical thinking.

The lino printed studies and use of mixed media to develop their initial photographs show an **excellent** ability to control and explore appropriate materials and processes in order to investigate their theme fully.

Component 1: Coursework – High level response, continued



The learner has explored composition by changing the scale and viewpoint of their research into the gates of a temple. They have applied their understanding of the visual elements to create atmosphere in their work.

By experimenting with oil painting they have demonstrated an **excellent** ability to develop their technical skills and achieve detail. They have also effectively used perspective, tone and form to create a dramatic and atmospheric study.

Component 1: Coursework – High level response, continued



The learner has explored how to combine their drawings, photographs and media studies into a final composition. The work demonstrates an **excellent** ability to reflect and make informed decisions regarding the media used.

The learner has been able to apply critical thinking to their work and use visual elements such as pattern, light, form and shape to communicate their ideas on visible and invisible barriers within spiritual places.

The development of ideas and analysis of their own and others' work shows a personal and thoughtful investigation into their theme.

Component 1 : Coursework – High level response, continued

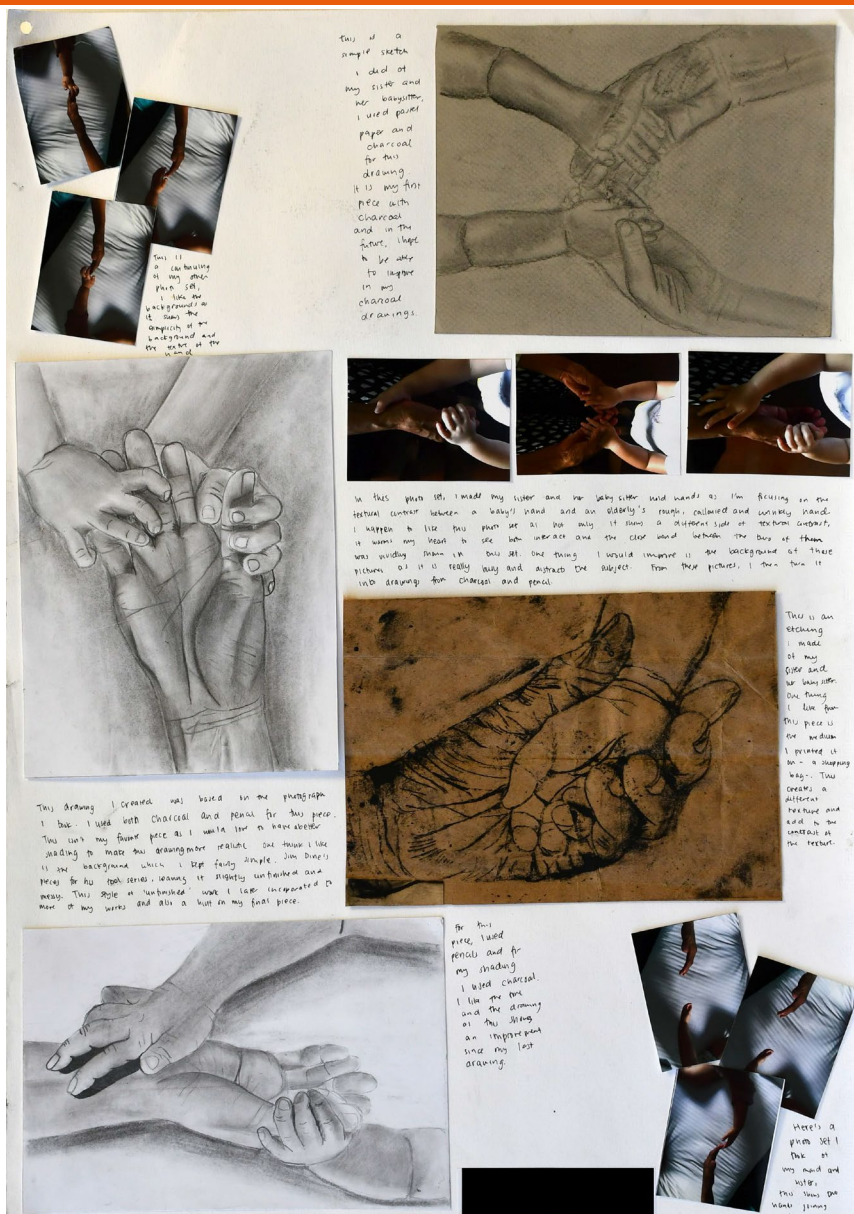


Final outcome

The final outcome demonstrates an **excellent** ability to combine a range of media in layers that communicate the learner's ideas on spiritual barriers. The supporting studies have clearly informed the final outcome.

The use of strong colours and organic patterns next to bold geometric shapes demonstrates an effective understanding of visual language.

Component 1: Coursework – Mid level response



Supporting studies

This sheet demonstrates the learner's ability to record from a range of sources. They have explored hands from different models coming together in a range of positions and with different backgrounds.

The drawings demonstrate **competent** technical ability to use pencil and charcoal to record detail, form and tone. The learner is exploring the difference in texture of the hands between those of the child and the elderly model.

They are beginning to experiment with media by printing on a paper bag to represent the rough and wrinkled texture of the hands.

Component 1: Coursework – Mid level response, continued



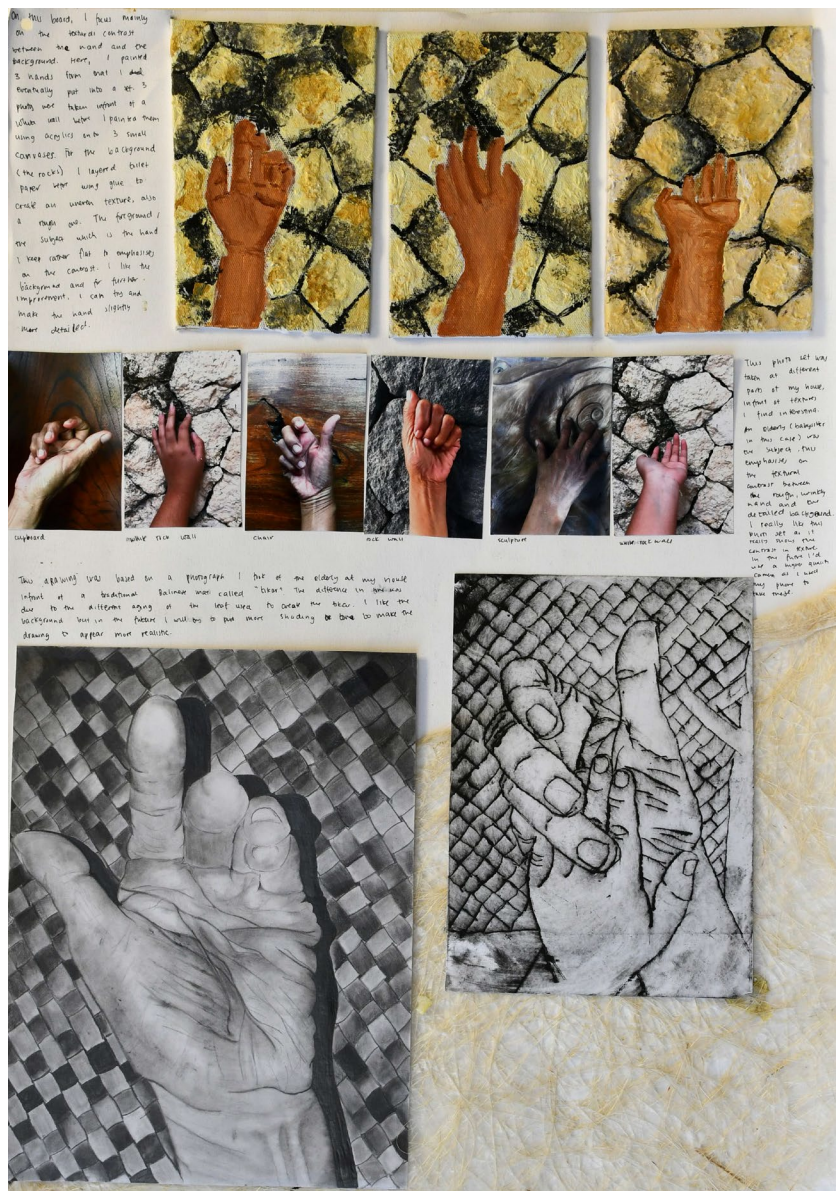
These studies exploring media and the composition of the hands demonstrate a **competent** ability to develop ideas through experimentation and analysis of the work as it progresses.

The learner is reflecting on the work of an artist to inspire their media experiments. Here they layer cardboard, cut out hand shapes and sewing in an attempt to create a range of textures.

In another media experiment they print onto newspaper which they then paint white, in an attempt to create textural contrast.

The learner has annotated their studies which demonstrate a **competent** ability to reflect on their work as it progresses and inform further development of ideas.

Component 1: Coursework – Mid level response, continued



The photographs of hands on different textured backgrounds show how the learner has informed the development of their idea. The images are technically competent; the focus, lighting and contrast in each one is good and they are considering the composition and placement of the hand against the background.

The learner then used these images to inspire further experiments with a range of media including collage, paint, printing and pencil. Here they are demonstrating a **competent** ability to explore and select appropriate media and processes.

Component 1: Coursework – Mid level response, continued



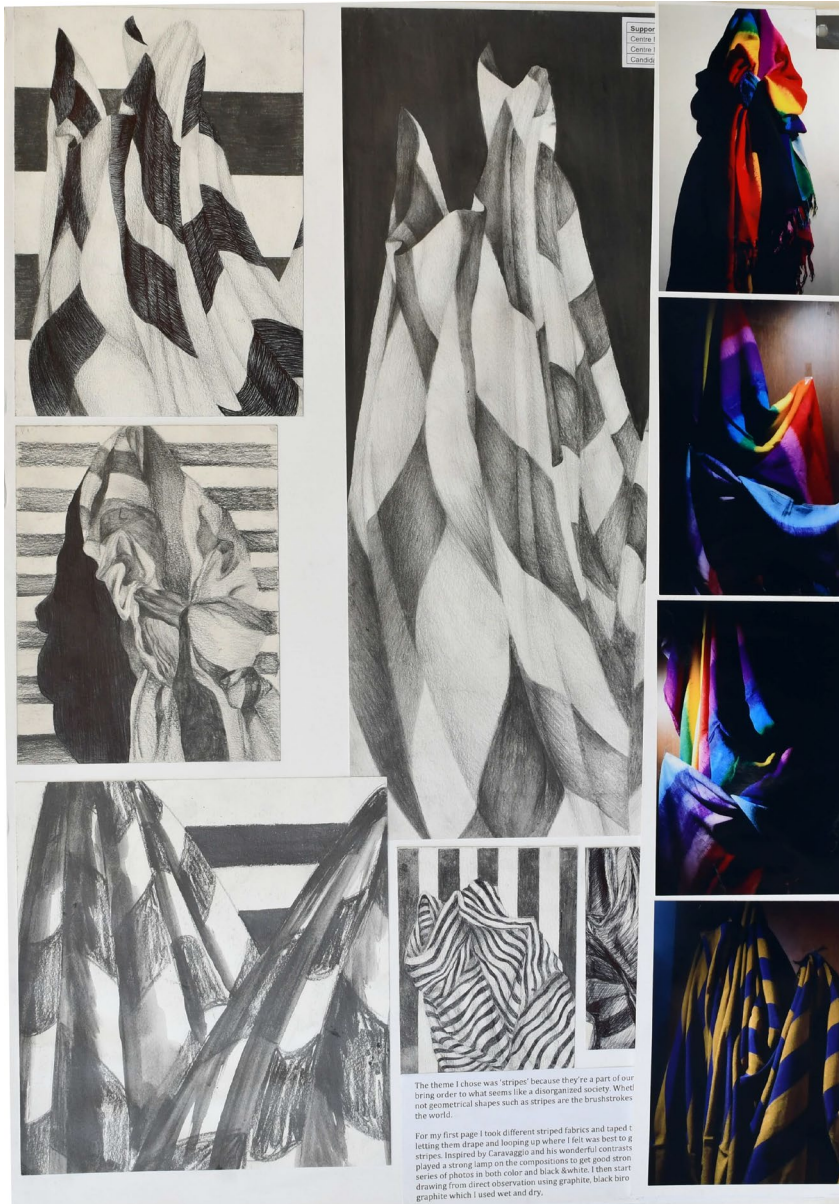
Final outcome

The final outcome has been developed from an exploration of hands and studies of different textures which have been combined to form a geometric composition.

The learner demonstrates a **competent** ability to manipulate materials and processes to create a unified and cohesive composition, incorporating a range of texture effects.

They have demonstrated a **competent** ability to recognise and build on their strengths from the supporting studies and select appropriate media and techniques to complete their final outcome.

Component 2: Externally Set Assignment – High level response



Supporting Studies

The learner has recorded their observations linked to the starting point 'stripes' by making detailed tonal observational drawings as well as by taking their own photographs. They have used a strong light source, inspired by research into the artist Caravaggio, to accentuate the contrasting effects of the colours and the stripes as they are altered by the folds and twists of the fabric. This has enabled them to capture similar qualities in their observational studies, which use monochrome to focus on the stripes as they follow the contours of the folds.

The learner has made **excellent** use of pencil to describe the tones and accurately record the organic form of the fabric. The strong use of lighting in the photographs has been repeated in the drawings and the learner is making effective use of contrasting light and dark in the background as well as the shadows falling on the fabric to create a dramatic and bold composition.

The black and white observational studies demonstrate **excellent** technical ability in a range of media including pencil, pen and ink and charcoal. The learner is exploring different media and the observational studies show an ability to effectively select appropriate media to record the various qualities of the draped fabric such as tone, form, shape and detail.

Component 2: Externally Set Assignment – High level response, continued



The learner has demonstrated how they have experimented with colour, media and processes to manipulate their original observational studies. By doing so they are developing their ideas and creating a composition for their final outcome.

They have taken inspiration from their artist research to inspire the choice of colours and they are taking sections from various studies of fabric to use in the backgrounds. Several processes have been experimented with and the learner has developed their work by layering several images on top of each other, cropping and enlarging sections of the initial studies and combining them in different ways. This shows that the learner is able to reflect and make informed decisions as they develop a successful composition.

The learner has also continued to experiment with a range of materials and processes as they explored the effect of using and combining different colours. They have demonstrated an excellent ability to manipulate and control a range of media such as coloured pencil, paint and ink to create tone, contrast and depth.

Component 2: Externally Set Assignment – High level response, continued



Here the learner has further experimented with a wider range of media and processes such as fine liner, biro, felt tip pens, oil pastel and coloured pencils. They have broken up the images into geometric shapes and layered different images on top of each other to develop and explore a variety of compositions.

The learner has used their understanding and knowledge of colour theory to create more depth and contrast in the work by using colours such as red and green.

The learner has analysed these developmental studies and used them to plan the composition for the final outcome created in the exam. They are also practising and selecting the media and processes that they intend to use in the exam.

Component 2: Externally Set Assignment – High level response, continued



Final outcome

This is the final outcome created in the exam by the learner. It has been developed from manipulating and experimenting with a range of observational studies of draped striped fabric.

There is a clear journey from the initial drawings in the supporting studies to this abstract composition and the final outcome shows an **excellent** ability to respond imaginatively and creatively to the question.

Their use of media demonstrates confident technical skill in a range of materials including pen and ink, paint and oil pastel. However, some of the observational and developmental studies seen in the supporting studies show stronger technical ability.

Component 2: Externally Set Assignment – Mid level response

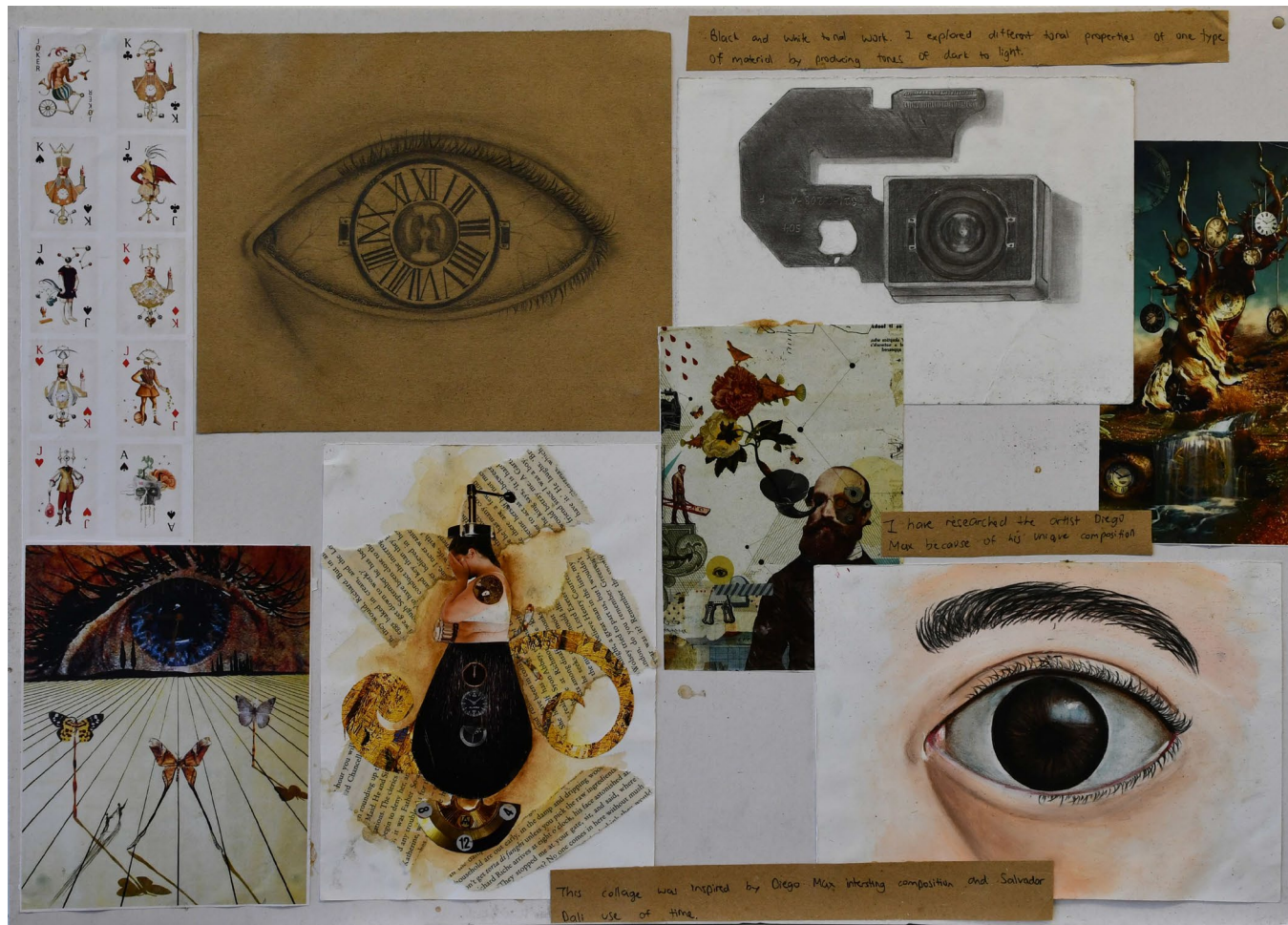


Supporting studies

The learner has gathered a range of images that explore the starting point 'mechanical forms'. They show a **competent** ability to explore and investigate the theme by looking at different objects and from different viewpoints.

The learner has recorded the images using a variety of approaches such as their own photography, detailed tonal drawings from observation and painted study recording the colour of the watch. This demonstrates a **competent** ability to use appropriate media to record visual elements such as tone, form, composition and colour.

Component 2: Externally Set Assignment – Mid level response, continued



The collection of experimental compositions on this page shows the learner has taken ideas generated from their research into the work of Salvador Dali and Diego Max. They have used this to inspire the development of their own ideas.

They have also gathered secondary source images of a set of playing cards that link with the surreal combinations of figures and objects seen in the work of Diego Max and have created their own surreal collage in response to this.

The learner is able to demonstrate a **competent** ability to analyse the work of their chosen artists and make connections with their own research. They have explored different combinations of eyes and mechanical parts as well as creating their own design for playing cards that link time and the figure. This has expanded on their research into Salvador Dali.

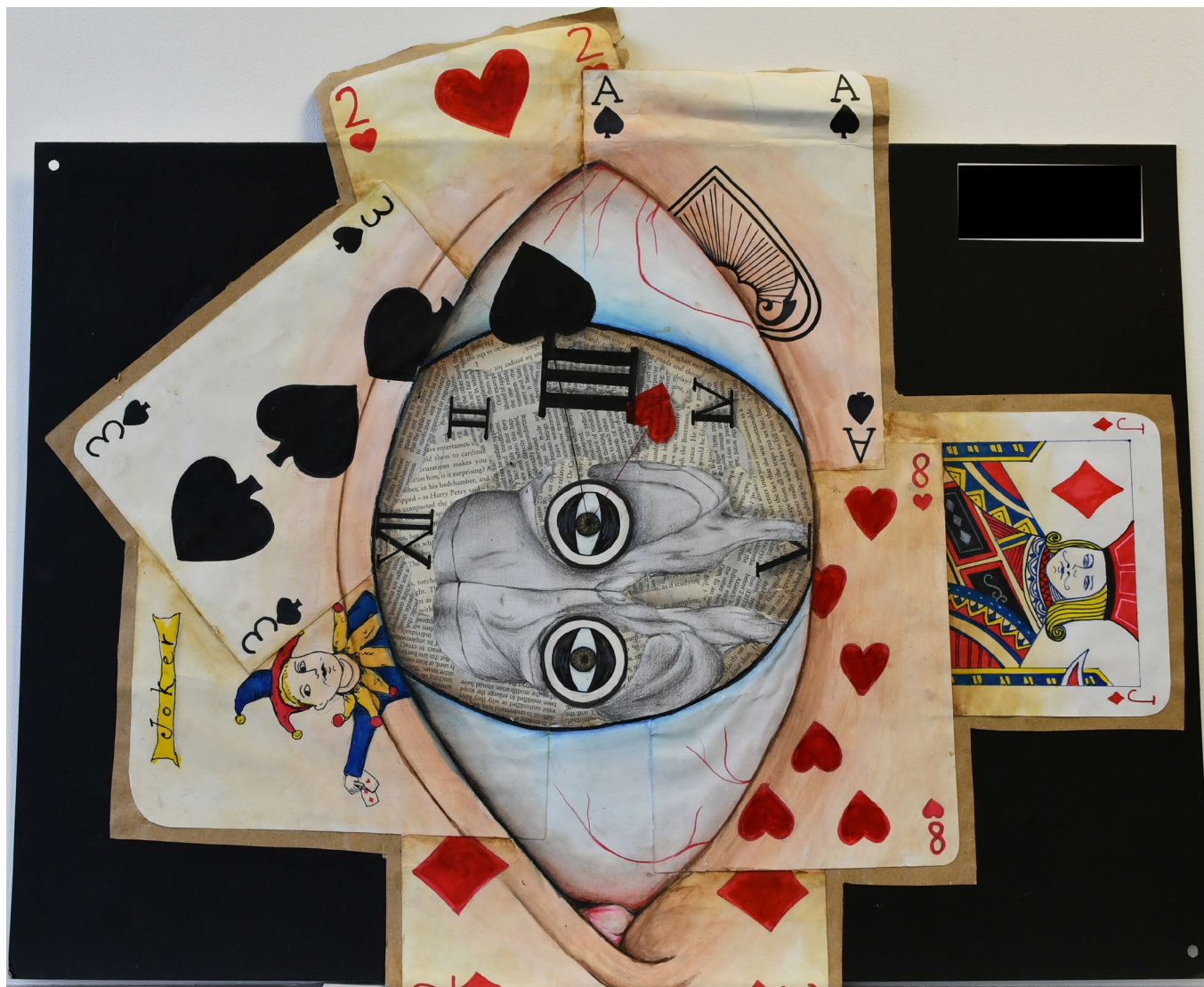
Component 2: Externally Set Assignment – Mid level response, continued



The learner has explored alternative ideas and compositions as they continue to experiment with ways of combining and manipulating their drawings, collected secondary source images and own photographs. The artist research has informed these developments and they are demonstrating a **competent** ability to interpret the question in an original and creative way.

They are using a range of media to work into these collages and are considering elements of composition such as background, shape and placement of the images. The learner has used these experimental studies to inform the composition and to practise and improve their technical skills with their choice of media in the final outcome produced in the exam.

Component 2: Externally Set Assignment – Mid level response, continued

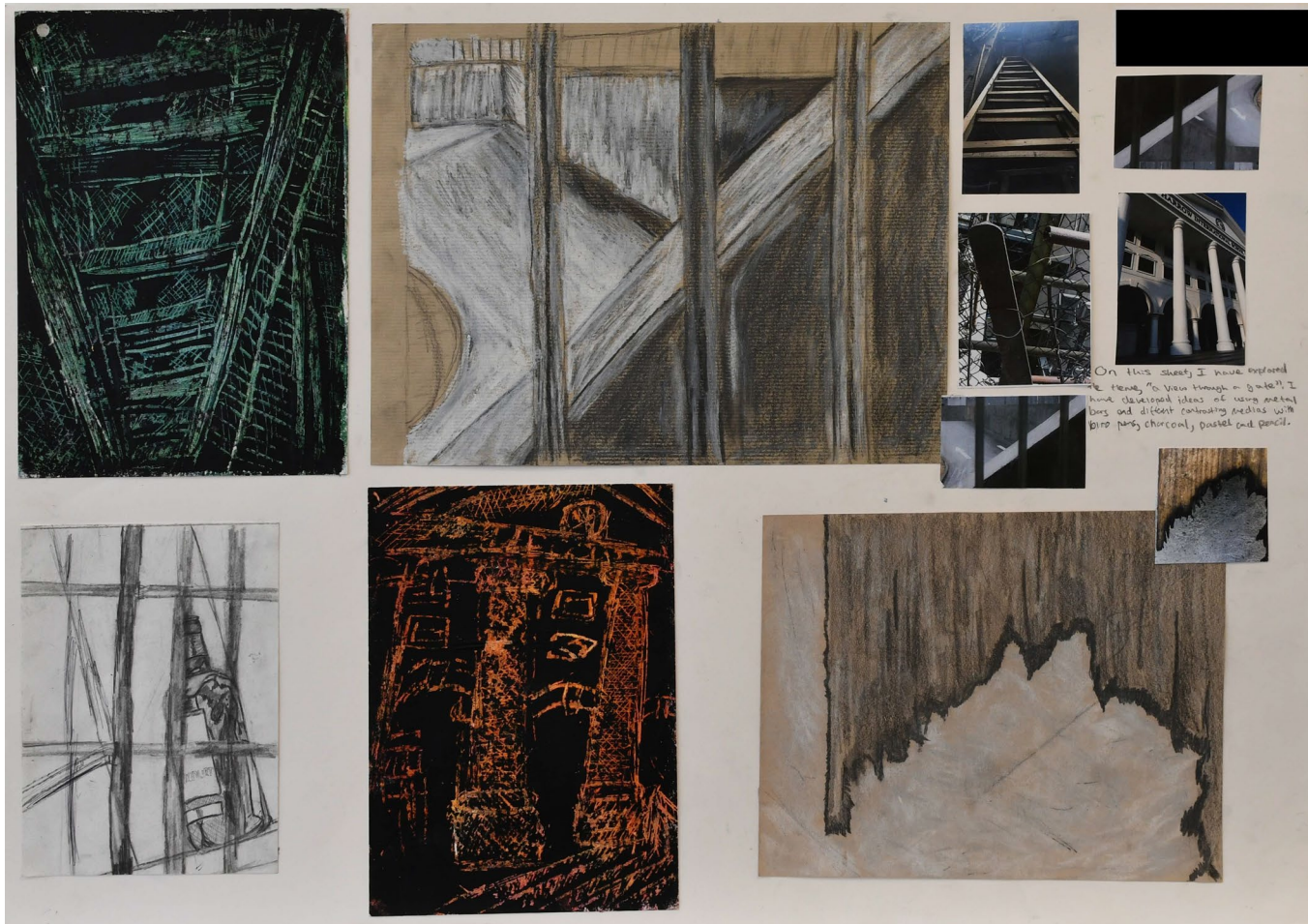


Final outcome

The final outcome has been developed from supporting studies that have explored different mechanical objects.

The learner has **competently** combined images into a composition using a range of media including collage and pencil.

Component 2: Externally Set Assignment – Low level response



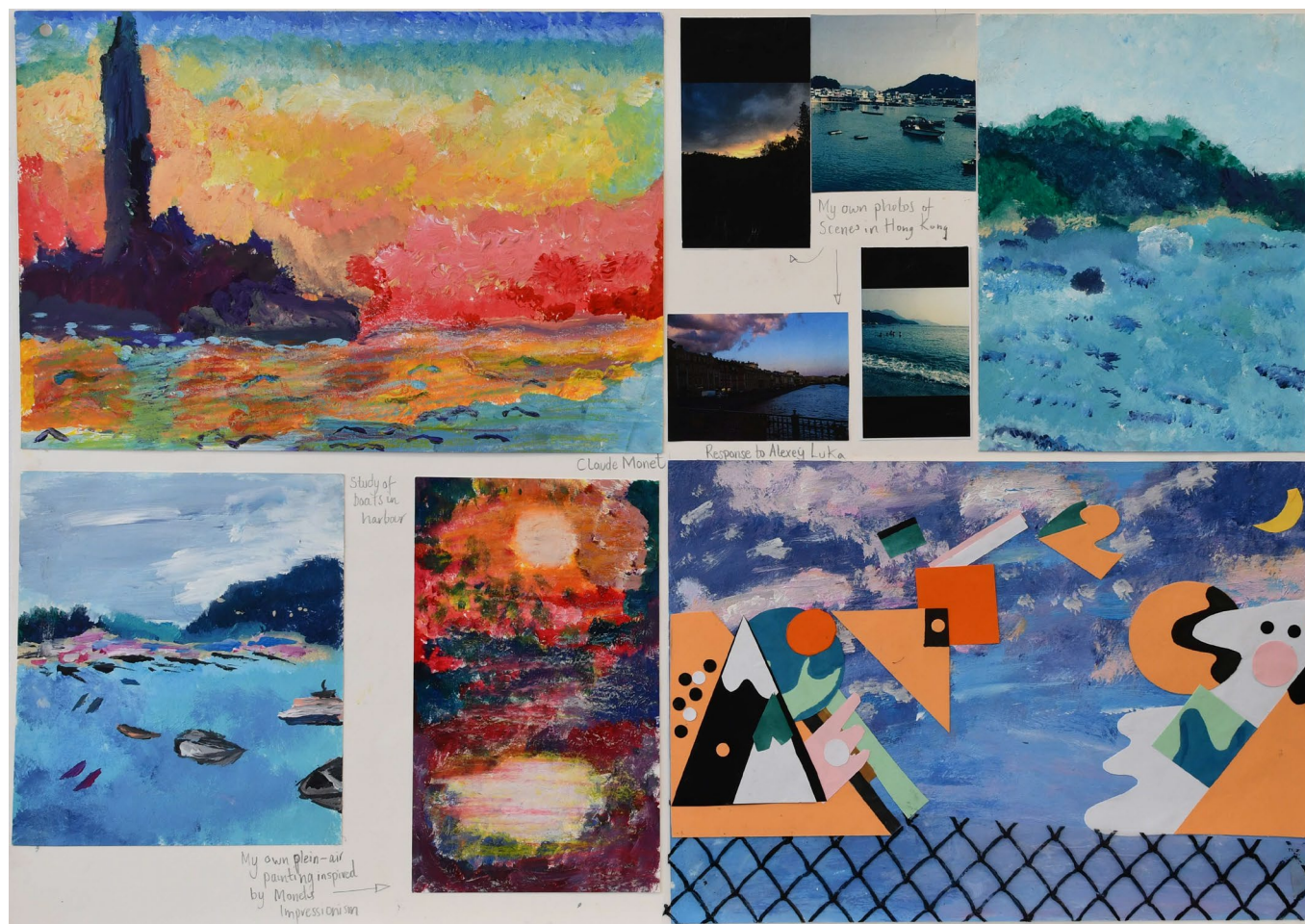
Supporting studies

The learner has gathered images in response to the starting point 'a view through a gate'. There are a variety of images which include the learners own photographs and some are drawings from the photographs.

The images demonstrate a **competent** ability to investigate the theme by looking from unusual angles and viewpoints. The studies from these images show a **satisfactory** ability to record selecting a range of appropriate media and processes such as charcoal and chalk, the Sgraffito technique using oil pastel and pencil to explore tone.

The learner has altered the scale of the images and has worked on different coloured paper. This shows awareness of the need to experiment with media and materials to develop the initial images using process.

Component 2: Externally Set Assignment – Low level response, continued

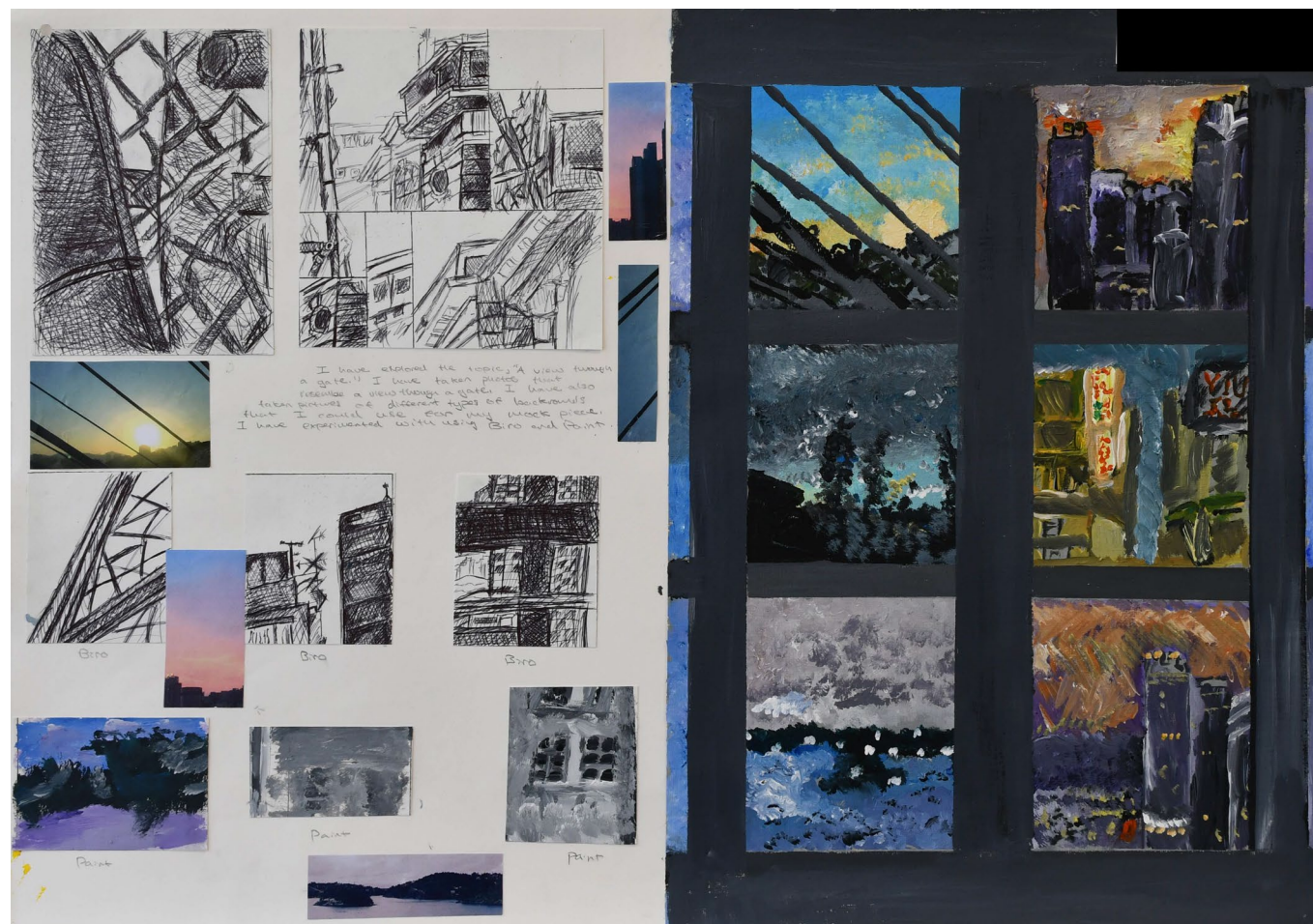


On this page the learner has expanded on their visual research by taking more photographs of seascapes from different locations. They have also looked at the work of different artists for ideas on how to develop their own work. They have reproduced a section of one of their own observations in similar colours to those used by Claude Monet in one experimental study. In a second experimental study they have combined collaged shapes inspired Alexey Luka with one of their own observational paintings of the sky.

These experimental studies show that the learner has analysed the work of other artists as well as their own in order to develop interesting and creative outcomes that explore the visual elements such as colour shape, pattern, texture and composition.

This work also demonstrates that the learner has recognised visual links in the artist's work such as the use of vibrant colour to express mood and create an atmosphere within the landscape.

Component 2: Externally Set Assignment – Low level response, continued

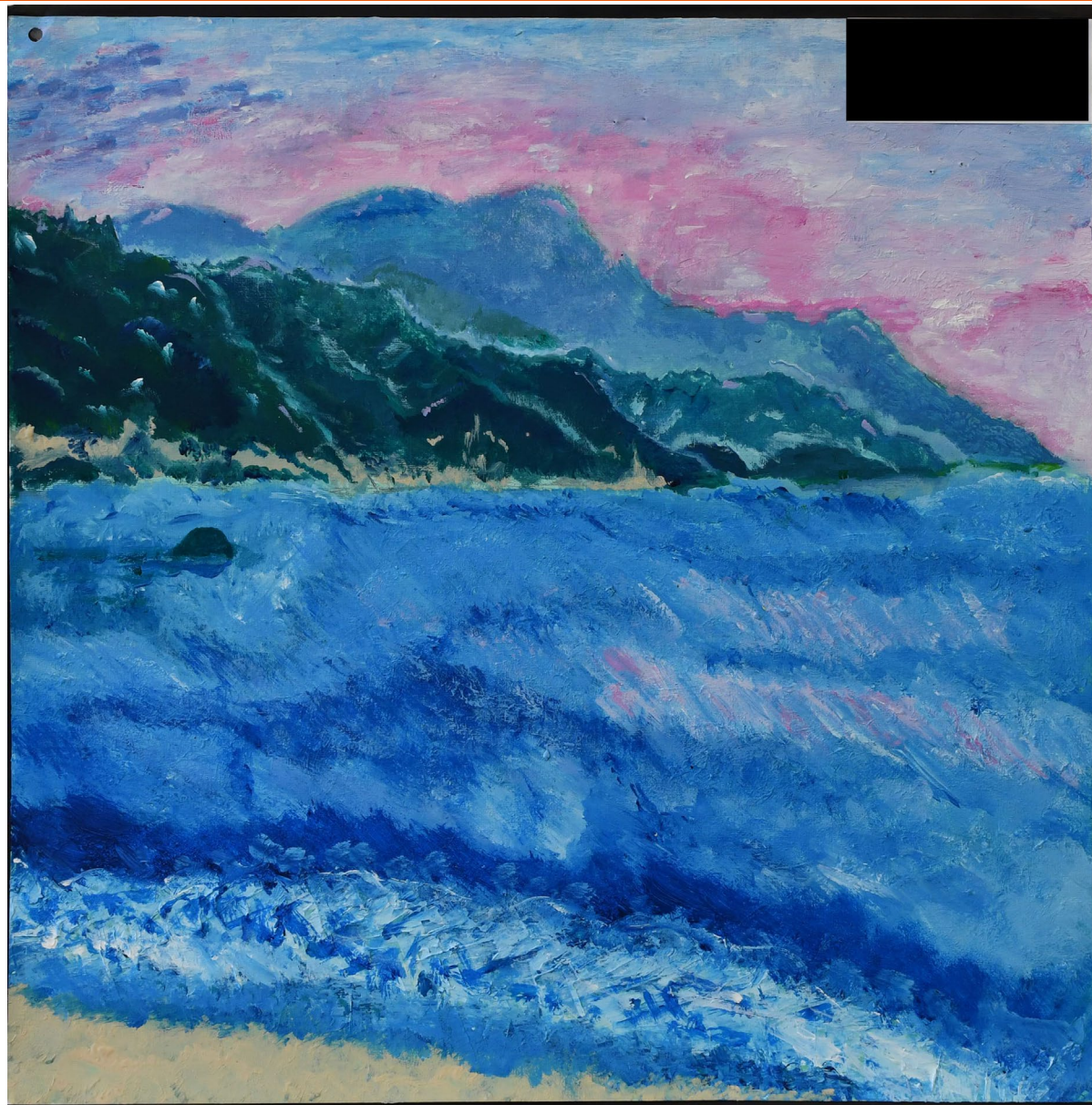


This sheet demonstrates how the learner has tried out different possible compositions for their final outcome. They have worked on a small scale and are using line and biro to draw out the rough elements for each alternative composition. The annotations help to explain their ideas as they have tried to take photographs looking past lines and forms in the foreground to a view in the background. They have attempted to give the impression of looking through a gate.

The sections of colour photographs have been used as a reference for their painted backgrounds. This shows a **competent** ability to manipulate and combine different images in an attempt to develop ideas.

The painted sections show that the learner has explored different mark making effects and mixing of colours to create atmosphere and record the effect of different light sources on the water and in the city.

Component 2: Externally Set Assignment – Low level response, continued



Final outcome

The learner has used colour and mark making to create a **satisfactory** outcome.

The composition has been developed from the studies in the supporting work. However, some of the ideas generated in the supporting studies have not been developed and are not evident in the final outcome.

Appendix 1: Critical analysis support sheet

Learners can use this framework to generate personal and informed judgements.

It combines the need for observational, analytical and research skills.

Image / object	What can you see? What is it about? What themes or ideas are communicated? Can you identify hidden meanings or symbolism?
Media, materials and processes	Identify the materials used. Describe how the materials and processes have been explored to create the work. Has the artist combined methods or approaches?
Influences / reference material	When and where was the work made? Was the artist influenced by other artists / artistic movements or cultures? Are there social, political, historical or religious influences?
Formal elements	Describe how the artist has used the formal elements listed below to create the work: <ul style="list-style-type: none"> • composition • line • tone • colour • form • space • texture.
Intention	What does the piece communicate? How is this being communicated? Describe the mood and the atmosphere created Why do you think the artist made the work? Is there a story behind it?

Appendix 2: Evaluation prompt sheet

Please use these questions to reflect on your achievements and identify areas for improvement. This can be used during, or at the end of a workshop to evaluate and monitor progress.

- Outline the main theme of your work and how you approached it.
- What visual research did you gather? Was this informative? Did you use primary or secondary research and how did this help or not help your work?
- How useful was your contextual research? How did this inform your ideas? Which particular artists influenced your work / ideas? How?
- What materials did you experiment with and what impact has this had on the final outcome?
- How does the presentation of the work communicate your ideas and findings?
- What final outcome did you produce? What was the quality of this? How would you improve the outcome if you had more time?

Appendix 3: Compare and contrast sheet

This can be used to support Components 1: Coursework and Component 2: Externally Set Assignment as it provides learners with an analytical framework to carry out initial observations and formulate opinions. This should be used in conjunction with research material gathered from secondary sources.

Once these key elements have been identified learners should ask how, what and why? For example: How does the colour impact on the mood or atmosphere of the work? Why has the artist painted the face blue? What is the significance of making the house smaller than the car? This will lead to deeper analysis.

The following worksheet template can be used with two images to compare and contrast.

Insert image 1 here	Insert image 2 here
Similarities	Differences
Imagery, content objects	
Composition, the layout and how objects are organised	
Use of colour, limited palette, complimentary colour system	
Light source, what is the focal point?	
Mark making and the use of materials	
Atmosphere, mood	
Scale, relationships between object, perspective	

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