

Adeyfield School, Art and Design Department

AQA GCSE Externally Set Task Timeline

Name	Form
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- The externally set task (unit 2) represents the culmination of the GCSE Art and Design course and is worth 40% of your final grade. This schedule will help you plan and produce your preparation work for your GCSE exam. Tick off each bullet point as you complete them.
- You will have approx. 10 weeks (approx. 20 hours) to complete your preparation work, and a 10 hour Timed Exam in which you will be expected to produce an unaided final piece
- For each 1 hour lesson you should aim to produce at least 1 A3 page of preparatory work.
- Aim to spend at least 2 hours each week producing 1-2 A3 pages of preparatory work for homework
- Aim for quality over quantity, and work to you strengths.
- Your preparatory work and unaided final piece must show evidence of each of the 4 assessments objectives (A01-4) and an understanding of their interrelationships.
- **Bring your AQA exam paper, this schedule and ALL your work to every lesson!**

A01	Develop your ideas through investigations informed by contextual and other sources demonstrating analytical and cultural understanding	25%
A02	Refine your ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes	25%
A03	Record ideas, observations and insights relevant to their intentions in visual and/or other forms	25%
A04	Present a personal, informed and meaningful response demonstrating analytical and critical understanding, realising intentions and where appropriate, making connections between visual, written, oral or other elements.	25%

Week	What you must do
1	<ul style="list-style-type: none"> ○ Read the AQA paper in detail ○ Read this schedule in detail ○ Decide how your preparatory work will be presented. You may need to use a combination of ideas such as a new sketchbook, a flip file, a series of smaller sketchbooks, a box of objects? ○ Equip yourself with items necessary to present and create preparatory work, i.e. buy a new sketchbook, buy materials and resources needed for storage of your work ○ Write a definition of your chosen theme, using your own words. ○ Complete a 30 word minimum brainstorm. Choose at least two possible starting points that interest you and highlight these on your brainstorm. Aim

	<p>to connect each possible starting point with an artist or designer (refer back to AQA paper which provides suggestions), look at examples of these artists' work.</p> <ul style="list-style-type: none"> ○ Complete a visual brainstorm. Gather images, artefacts and objects related to your chosen themes. These can be images from the internet (high quality images only), magazines, newspapers, personal memoirs, souvenirs, clothes, toys, etc. Aim to photograph artefacts/ objects that are too large and bulky to be included in your chosen method of presentation and include the printouts in your visual brainstorm. ○ Analyse from secondary sources at least 2 artist/designers that you have identified as relevant to your chosen idea. Aim to use artist/designers from a range of periods and places. Make drawings/paintings/computer aided drawings of each work. Aim to make these approximately A3 in size.
2	<ul style="list-style-type: none"> ○ Analyse, evaluate and compare in writing your 2 artists/designers works. Complete the sheets Analysing Art and Design to help you. ○ Write a clear description that outlines what your idea is. ○ Generate a range of other ideas that stem from your original idea and artist/designer investigations. These should be “variations of a theme” not wholly new ideas. ○ Document each idea in the form of annotated sketches and thumbnails ○ Evaluate each idea stating which and why you will either develop further or reject. ○ Write a final statement of intent. Outline your chosen idea, the artists/designers that you will investigate further, any new artists/designers that you will investigate and the subject matter you will investigate from mainly primary sources.
3	<ul style="list-style-type: none"> ○ Make relevant investigations, mainly from primary sources. Make a series of at least 2 analytical studies/drawings from direct observation relevant to your intentions. Within each study explore in detail the relationships of line, tone, colour, form, pattern, texture, shape and space. Aim to incorporate the styles of a relevant artist/designer. Choose carefully your materials and tools and aim to use materials/tools that best suit your strengths and what you are aiming to achieve. Be prepared to take risks and explore unusual combinations of materials when recording. ○ Annotate your work explaining what you are doing and the reasons why. ○ Evaluate the success of each study by writing notes to explain your judgements, which studies are the most and least successful and why do you think this is.
4	<ul style="list-style-type: none"> ○ Develop your idea by exploring relationships between the visual elements. Complete a series of at least 2 alternative compositional/layout studies that show: <ul style="list-style-type: none"> • How you may organise the main lines, shapes, forms, tones and spatial relationships • How you will use visual devices such as focal points, tensions and rhythm to guide the viewer • How you will organise the fore/mid/back ground • How you will organise positive and negative space

5	<ul style="list-style-type: none"> ○ Develop your idea by exploring the atmosphere, mood and emotions. Complete a series of at least 4 alternative studies that show how you: <ul style="list-style-type: none"> ● Explore alternative colour schemes ● Explore the use of colour theories such as complementary colour, colour association (e.g. warm/cold colours) ● Explore the use of lighting, seasons and time of day to create mood ● Explore the colour scheme of one of your studied artists/designers artworks. ○ Develop your idea by gathering further relevant information. Identify which aspects need further investigation and research or which aspects are proving difficult to resolve. This may include: <ul style="list-style-type: none"> ● The main subject ● The fore/mid/back ground ● The atmosphere ● The colour scheme ● The lighting
6	<ul style="list-style-type: none"> ○ Make further relevant investigations, mainly from primary sources. Make a series of at least 2 studies/drawings from direct observation relevant to your intentions. Address the aspects above that you have identified as needing more attention. ○ Analyse in the form of annotations your studies to state: <ul style="list-style-type: none"> ● Whether you have resolved the difficult aspects of your work and how ● Which may need further investigation and how you intended to resolve these?
H.T. Break	<ul style="list-style-type: none"> ○ Continue to investigate and make studies of an artist/designer whose work you have selected as being relevant and influential to your idea. (This should be the artwork of someone you studied earlier). Create a series of at least 2 where you explore and experiment with tools, materials, techniques and processes they used in their work and apply this to your own work. ○ Analyse and evaluate your studies of other artist/designer works with reference to their choice of tools/ materials/ techniques and processes. Write whether you think the artist/designer selected the most appropriate tools, materials and processes to suit their intentions.
7	<ul style="list-style-type: none"> ○ Develop your idea by exploring the use of tools, materials, techniques and processes. Create a series of studies where you are working to your strengths, but also taking risks and experimenting with new materials and media to achieve new effects. Test difficult and challenging aspects of your idea/intentions to discover the right combinations of tools, materials and processes for you intentions. Use the findings from studying the artists/designers works to influence your decisions in which tools, materials and processes you select to experiment with. ○ Create final plans in the form of accurate scaled studies to show how you intend to produce your final piece. Avoid making “samples” or “swatches” as they do not show how your choice of materials will look in the context of your final piece.

8	<ul style="list-style-type: none"> ○ Select a detailed and complex section of your final piece and produce using the tools, materials, techniques and processes you intend to use in your final piece. Time how long it takes to produce and assess if the scale is appropriate for the length of the timed test ○ Review and assess your section of your final piece. Annotate it to explain whether it was successful and why/why not and what you could try to improve it – is the scale too large, is it too complex in certain areas? Remember it is important to be ambitious but also realistic as to what you can achieve in the time allowed. ○ Create further sections of your final piece if your first attempt was unsuccessful. Put into practice your ideas for improving it ○ Review, evaluate and refine your chosen idea. <ul style="list-style-type: none"> ● Complete a critical self-evaluation of your work thus far. ● Make a judgement about the quality of your work. ● Highlight any areas or aspects that are unresolved or need more attention to its quality.
9	<ul style="list-style-type: none"> ○ Synthesis. Bring together all your ideas including your investigations in the form of final plans/maquettes that show clearly what you intend to do for the final piece ○ Make further investigations from direct observation and other sources. Analyse other artist/designers work, produce further tests and consider additions a modifications you could make to improve the quality of your work.
10	<ul style="list-style-type: none"> ○ Preparation for the timed test itself. Go back through all your preparatory studies and make a note of all materials, tools and equipment you have used and which you intend to use in your Timed Test. <ul style="list-style-type: none"> ● Check you have everything you need, and if you do not or are about to run out, inform the art department so it can be ordered, otherwise set aside time to buy it. ● If you are working on paper/canvas stretch a board/canvas before hand – it is always a good idea to prepare back ups ● Check you know when the timed test is and what time it starts ○ Final preparations for quality. Review technical quality, meanings, mood and the connections with artists within your work thus far. Identify weaknesses and make sure your work tackles all 4 assessment objectives.
TBA	<ul style="list-style-type: none"> ○ The Timed Test, Best of Luck!