



Course code 7202 (Fine Art), 7205 (3D Design), 7206 (Photography)

Component 1 and 2

ALLERTON GRANGE SCHOOL ART AND DESIGN A LEVEL NEA

2024-2025

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Overview of requirements

INTRODUCTION

In Art and Design, for all subjects at A level, students will complete two components of work. Themes for component one are chosen by subject leaders at Allerton Grange and take the form of two or more projects covering a wide range of themes. This body of work is referred to by AQA as a 'personal investigation'.

Component two is the 'externally set assignment'. For this component, students are given a range of thematic choices set by AQA.

KEY FEATURES OF THE COURSEWORK

Component 1: Personal Investigation

This is a practical investigation supported by written material. Students are required to conduct a practical investigation, into an idea, issue, concept or theme, supported by written material. The focus of the investigation must be identified independently by the student and must lead to a finished outcome or a series of related finished outcomes. The investigation should be a coherent, in-depth study that demonstrates the student's ability to construct and develop a sustained line of reasoning from an initial starting point to a final realisation. The investigation must show clear development from initial intentions to the final outcome or outcomes.

It must include evidence of the student's ability to research and develop ideas and relate their work in meaningful ways to relevant critical/contextual materials. The investigation must be informed by an aspect of contemporary or past practice of artists, photographers, designers or craftspeople.

The written material must confirm understanding of creative decisions, providing evidence of all four assessment objectives by:

- clarifying the focus of the investigation
- demonstrating critical understanding of contextual and other sources
- substantiating decisions leading to the development and refinement of ideas
- recording ideas, observations and insights relevant to intentions by reflecting critically on practical work
- making meaningful connections between, visual, written and other elements. The written material must:

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- be a coherent and logically structured extended response of between 1000 and 3000 words of continuous prose.
- include specialist vocabulary appropriate to the subject matter
- include a bibliography that, identifies contextual references from sources such as: books, journals, websites, through studies of others' work made during a residency, or on a site, museum or gallery visit
- be legible with accurate use of spelling, punctuation and grammar so that meaning is clear. Students can present the written material as a single passage of continuous prose or as a series of shorter discrete, but linked, passages of continuous prose incorporated within the practical work.

There is no restriction on the scale of practical work produced. Students should carefully select, organise and present their work for their Personal investigation to ensure it is well structured and provides evidence that meets the requirements of all four assessment objectives.

The personal investigation will be assessed as a whole. Evidence of meeting the requirements of all four assessment objectives must be provided in both the practical and written material. Students must identify and acknowledge sources which are not their own.

Component 2: Externally set assignment

Separate question papers will be provided for each title. Each question paper will consist of a choice of eight questions to be used as starting points. Students are required to select one.

Students will be provided with exam papers on 1 February, or as soon as possible after that date.

Preparatory period – from 1 February

Following receipt of the paper students should consider the starting points and select one. Preparatory work should be presented in any suitable format, such as mounted sheets, design sheets, sketchbooks, workbooks, journals, models and maquettes.

Supervised time – 15 hours

Following the preparatory period, students must complete 15 hours of unaided, supervised time. The first three hours of the supervised time must be consecutive. In the 15 hours students must produce a finished outcome or a series of related finished outcomes, informed by their preparatory work.

Students must stop work on their preparatory work as soon as the first period of supervised time starts. Students may refer to their preparatory work in the supervised time, but it must not be added to or amended. Preparatory work and the work produced during the supervised time must be kept secure

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in between sessions of supervised time. The work produced during the supervised time must be clearly identified as such. Students must identify and acknowledge sources which are not their own.

Annotation and/or notes should use appropriate specialist vocabulary and be legible with accurate use of language so that meaning is clear.

Assessment of NEA

Both Component one and Component two are initially assessed by your subject teacher, using the mark scheme in appendix 2.

Assessment objectives (AOs) are set by Ofqual and are the same across all A level Art and Design specifications and all exam boards.

The exams and non-exam assessment will measure how students have achieved the following assessment objectives.

AO1: Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.

AO2: Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.

AO3: Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.

AO4: Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

WHAT GUIDANCE CAN I EXPECT FROM MY TEACHER?

Throughout Component one you will receive regular feedback from your teacher, both in writing and importantly through verbal feedback in lessons.

In Component two, the exam board have the expectation that students will work with greater independence and they expect that advice will be given in a more 'general way' to the class, that is whole class feedback. You will still receive support and advice from your teacher up until you go into your **15 hours supervised time**.

Malpractice

If a student commits malpractice it means that, they have failed to follow the rules of an examination or assessment.

'Candidate malpractice' means malpractice by a candidate in connection with any examination or assessment, including the preparation and authentication of any controlled assessments, coursework or non-examination assessments, the presentation of any practical work, the compilation of portfolios of assessment evidence and the writing of any examination paper.

Malpractice includes:

Plagiarism – copying a another students' work or copying from any other source e.g. books, articles, websites or AI. This is cheating and is malpractice.

Collusion – sharing your work with another student to benefit the competition of the coursework. Sharing your work for someone else to copy is still cheating and is deemed as malpractice. The consequence could mean that your coursework is jeopardised.

Students who are suspected of plagiarism or collusion will be investigated and this shall be sent off to the examination board by the examination's officer. The examination board, will notify the Head teacher of their final decision. If the examination board finds the student guilty of malpractice because they have either colluded, the student may not be given any marks for their coursework.

The AGS malpractice policy, which has been drawn from the JCQ (Joint Council for Qualifications), can be found here:

[Malpractice Policy \(Exams\) \(2\).pdf](#)

If a teacher suspects that there has been malpractice but does not report this, they are also committing malpractice as they have allowed cheating to occur.

AI AND ASSESSMENTS

AI stands for artificial intelligence and using it is like having a computer that thinks.

AI tools like ChatGPT or Snapchat, My AI can write text, make art and create music by learning from data from the internet.

Using AI to create your coursework and say it is your own work is cheating and is considered as 'malpractice.' Candidate's work, which is suspected of using AI, will undergo an investigation through

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the examination board. This could result in the candidate's coursework being invalid and will not count towards their final GCSE or A-Level coursework.

Do not use any AI to complete your coursework. It is cheating and could jepordise your grade.

The exam boards use sophisticated 'plagarism' software called Turnit In to identify any cheating. As coursework is submitted to the examination board, any plagiarism will be identified and consequences will occur.

For the full AI policy created by JCQ (Joint Council for Qualifications) please following the link below:

[JCQ guidance - AI-Use-in-Assessments Feb24 v3.pdf](#)

Research methods

Within Component one students will be provided with a range of artists to support the development of their ideas and their art work. As they reach the conclusion of each project, they will be encouraged to begin looking for inspiration more independently.

Additionally, within Component two, though students are once again given starting points and artists to support with these, it is expected that they will research independently to find imagery which inspires their ideas and outcomes.

WHERE TO LOOK FOR INSPIRATION.

1. Websites such as '**Pinterest**' can be really helpful when searching for inspiration. Students can build 'boards' relating to each topic they are interested in.
2. Website **art2day.co.uk** collates topics for students, looking at different exam boards and starting points.
3. Your teacher will gather a wide range of starting points for each project. Make sure you look at these first, to help you with your ideas.
4. Books in the art rooms – there are a wide selection of art books on the shelves in each room, as well as a library of art books in Art 1.
5. The school library.
6. Local libraries within Leeds.
7. University libraries. Many (not all) university libraries will let members of the public visit to use them. Do check before your visit. It can help if you have a letter from your teacher. Do not go in big groups.

MATERIALS TO AVOID

The internet has a plethora of websites but it is important that you are critical about who wrote them. Be aware that Wikipedia can sometimes be inaccurate, so always cross reference your sources.

If you are searching under images, make sure you double check that the image you have found is genuinely by the correct artist.

KEEPING A RECORD

- Keep a record of your sources, so that you can refer back to these at the end of the course, if needed.

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- If you use direct quotes in your analysis/sketchbook, make a note of the site address/book title so it is clear who you are referencing.
- It is important that you keep a record of all your reading material, so that you can properly reference your work. This will prevent you from committing plagiarism.

PLAGIARISM

It is essential that you don't credit ideas and work as your own if it is not. You will learn more about plagiarism in class but you must acknowledge and reference work which is not yours. The reader will assume that unreferenced material is your own work. At the end of the coursework process you have to sign a document to document that your work is your own.

Referencing guide for your Component one written material (essay).

It is essential that you credit authors for their research material and ideas otherwise you could be accused of plagiarism. It is a very serious academic offence to pretend that someone else's work has been created by you. This applies even if you copy just a few sentences. Learning to cite references correctly will help to ensure that you do not commit plagiarism by accident.

Referencing is also used to demonstrate that you have read widely and deeply and to enable the reader to locate where you obtained each quote or idea.

BASIC REFERENCING TERMS

- **Reference** - details of any item (e.g. book, chapter, video, web page, article) used as a source which enables that source to be found by someone else.
- **Bibliography** - a list of references at the end of a document e.g. essay, thesis, journal article.
- **Citation** - brief details about a reference given in the text of a document e.g. (author: date)
- **Style** - the exact way in which references and citations are laid out. There are many different styles e.g. Harvard, British Standard (Numeric), Author/Date, Vancouver.

FOOTNOTES

- You insert footnotes after full stops. In MS Word, click on Insert, then footnote. It will automatically number them.
- If you refer to, or borrow from, more than one author in a sentence or section of sentences, group the authors into one footnote.
- If you refer to, or borrow from, lots of pieces of the same book or books, insert the footnote at the end of the whole section that you are writing, and in the footnote, list all the pages used: pp. 32-38, 63, 189-191, 200. Do not insert lots of footnotes in a row which all refer to the same thing. Cluster.

1. Referencing a book

For a book, the first time you mention it: First name Surname comma *Full Title of the Book in Italics* open bracket Place of Publication comma Date of Publication close bracket p. [to signify the page you got the information from or pp. to signify the pages you got the information from] full stop.

Example:

Matthew Taylor, *The Association Game: A History of British Football* (Harlow, 2008), pp. 26-29.

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For a book, the second and subsequent times you mention it: here, we use a shortened form to save words: Surname, First Part of Title, page number(s). Do not use *ibid.* or *op. cit.* They really do not help the reader at all, and they do not show off the breadth of your reading either.

Example:

Taylor, *The Association Game*, p. 19.

If you are referencing a source immediately after you have referenced the same source, use the term *ibid.*

Example:

R. McKitterick, *The Frankish kings and culture in the early middle ages* (Aldershot: Variorum, 1995), p. 195.

Ibid, p.153.

2. Referencing a primary source

Who wrote it, its title, its date, the place you got it from (if a book, then see above; if a website, the URL of the website and the date you consulted it).

Example:

12 Martin Luther, 'The 95 Theses', 1517. Accessed at <http://legacy.fordham.edu/halsall/source/luther95.txt>, on 17.12.2014.

3. Referencing any other type of source

For articles, newspapers, films and such like, you can download guidelines for how to reference them from the MHRA free here: <http://www.mhra.org.uk/Publications/Books/StyleGuide/> – chapter 11 is the one you want.

The key to footnoting is clarity and consistency. If you have made a correct note of the material and page numbers when you conducted your research, you should be fine.

Referencing instructions have been taken from the OCR's independent study guide: <http://www.ocr.org.uk/Images/268462-independent-study-guide-.pdf>

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BIBLIOGRAPHY

1. A bibliography should generally contain all the sources cited in the text and notes and any other important titles that you have consulted or used in preparing the submission.
2. The form of entries in the bibliography is similar to that for the full reference, except that the author's surname is placed before the initials of the first name.
3. The bibliography does not give references to specific page numbers where information can be found.
4. A bibliography should have what is called a 'hanging indent', that is, the first line is flush with the left margin, but subsequent lines are indented three or four spaces. (This is as shown in the examples below.)
5. Examples for books and articles in bibliography.

Runnock, A. T., *Medieval fortress building*, Cambridge: Cambridge University Press, 1976.

Salter, Elizabeth, 'Piers Plowman and the pilgrimage to truth', *Essays and Studies* 11 (1958), 30-48.

Tieje, Arthur Jerrold, 'A peculiar phase of the theory of realism in pre-Richardsonian fiction', *PMLA* 28 (1913), 213-52.

6. Archival and manuscript sources in bibliography

In the case of primary manuscript sources, if few sources have been used, the alphabetical listing is by the name (surname or first word of organization) of the individual item and its manuscript collection, as follows.

Examples:

James Madison Papers. Library of Congress, Washington, DC.

National Fountain Pen Association Papers. Wisconsin Historical Society, Madison, WI.

Jemima O'Rourke Diary. Alamance County Historical Society, Graham, NC.

Rawlinson MS D. 36. Papers on learning collected by Francis Turner. Bodleian Library, Oxford.

Donald Rumsfeld Papers. Houghton Library, Harvard University, Cambridge, MA.

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Presentation of your coursework

WHAT SHOULD BE IN YOUR SKETCHBOOK?

Your sketchbook/folder is a creative document that contains both written and visual material. It is a place for researching, exploring, planning and developing ideas – for testing, practising, evaluating and discussing your project. Each endorsement (3D, Fine Art, Photography) will take you on a different journey, but the structure of your work remains consistent throughout the Art and Design course.

Your folder/sketchbook is the place where you demonstrate how you have learnt from other artists/photographers/designers and where you express and brainstorm ideas. The sketchbook shows the journey (or development) towards your final piece and usually contains:

- Drawings, diagrams, samples, screenshots, contact images, thumbnails, composition plans, paintings and/or designs (particularly those that are incomplete or experimental)
- Practise and trials of different techniques and processes appropriate to your endorsement
- A range of mixed mediums and materials
- Evidence of first-hand responses to subject matter and artworks, demonstrated through observational drawings and/or photographs and annotated pamphlets and sketches from exhibitions or gallery visits.

Your sketchbook/folder of work must have the following features:

- All work must be neatly presented and clearly communicate your ideas to an examiner.
- Titles should be typed or neatly drawn and presented.
- Ensure that all analysis research is completed in your own words.
- You **must** show examples of drawing. This will be as appropriate to your endorsement (eg, ink or pencil or even with stitch in fine art, or on a computer in 3D or photography)
- You **must** include annotation within your work.
- Use a consistent style of presentation, so that a consistent visual language unites the sketchbook
- Let the artwork shine. Do not spend weeks preparing beautiful backgrounds if this compromises the amount of time you spend on the artwork itself. Producing quality art or design work is your number one goal. Presentation should be effective but backgrounds should never be more important than the work itself.

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Completion of Coursework

DEADLINES

Throughout the academic year you will have several internal deadlines (appendix 1). During Component one, you will be given feedback by your teacher during each stage of your work. If you fail to hand in your sketchbook/folder, you will be given sanctions by your teacher.

During Component two, you will receive feedback as a class rather than individually, but it is equally important to keep to deadlines and hand in your work when requested.

SUBMISSION OF COURSEWORK

On the deadline date (appendix 1) candidates must hand in all work for Component one.

During your supervised session (Component two) you will complete an authentication form. You must know your candidate number in order to complete this.

MODERATION

After you have completed both Components your coursework will be internally marked by your teacher. Following this all A level Art and Design teachers (Photography, Fine Art, 3D) will standardise all marks to ensure that your mark is fair and accurate. To support with this process teachers will refer to AQA exemplar work. Finally, an external AQA moderator will visit the school and view a randomized sample of students' work, to ensure marking is completely accurate.

APPENDICES

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Appendix 1: Coursework dates and deadlines

Year 12 students:

Week commencing 2nd September 2024 - Component one begins. You will begin your coursework with an introductory/foundation project exploring technique, materials and ideas development.

February 2025 - Personal project begins. Students begin to direct their own themes supported by regular one to one tutorials with their teacher.

Week commencing 28th April 2025 - students from all endorsements complete a 15 hour supervised period, producing a final outcome for their 'mock externally set assignment'. This will then be entered within Component one as part of their submission.

Year 13 students:

Week commencing 2nd September 2024 – Students to develop ideas towards their body of work for Component one.

Monday 3rd February 2025 - students hand in all work to be submitted for Component one.

Week commencing 3rd February 2025 students begin preparatory work for component two 'Externally set assignment'.

Week commencing 28th April 2025 students from all endorsements complete a 15 hour supervised period, producing a final outcome for Component 2 (externally set assignment). This takes place over 3 days. **All preparatory work must be handed in prior to the start of the first supervised session.**

Thursday 1st May 2025 Final deadline for all Component one coursework (if teachers have requested adjustments) and final outcomes to be handed in to subject teachers. All sketchbooks, folders, materials testing and outcomes must be completed by this date.

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Appendix 2: Mark Scheme

Assessment objective 1

Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.

Marks		Description
24	Convincingly	An exceptional ability to develop ideas through sustained investigations informed by contextual and other sources. Demonstrates exceptional analytical and critical understanding. Demonstrates fluent use of appropriate specialist vocabulary.
23	Clearly	
22	Adequately	
21	Just	
20	Convincingly	A confident and highly developed ability to develop ideas through sustained investigations, informed by contextual and other sources. Demonstrates confident and highly developed analytical and critical understanding. Demonstrates assured use of appropriate specialist vocabulary.
19	Clearly	
18	Adequately	
17	Just	
16	Convincingly	A consistent ability to develop ideas through sustained investigations, informed by contextual and other sources. Demonstrates consistent analytical and critical understanding. Demonstrates consistent use of appropriate specialist vocabulary.
15	Clearly	
14	Adequately	
13	Just	

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Marks		Description
12	Convincingly	A reasonably consistent ability to develop ideas through sustained investigations, informed by contextual and other sources.
11	Clearly	
10	Adequately	
9	Just	Demonstrates reasonably consistent analytical and critical understanding. Demonstrates reasonably consistent use of appropriate specialist vocabulary.
8	Convincingly	Some ability to develop ideas and sustain investigations, informed by contextual and other sources.
7	Clearly	
6	Adequately	Demonstrates some analytical and critical understanding.
5	Just	Demonstrates limited use of appropriate specialist vocabulary.
4	Convincingly	Minimal ability to develop ideas and sustain investigations, informed by contextual and other sources.
3	Clearly	
2	Adequately	
1	Just	Demonstrates minimal analytical and critical understanding. Demonstrates little or no use of appropriate specialist vocabulary.
0	No work	

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Assessment objective 2

Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.

Marks		Description
24	Convincingly	An exceptional ability to explore and select appropriate resources, media, material, techniques and processes. Reviews and refines ideas in a confident and purposeful manner as work develops.
23	Clearly	
22	Adequately	
21	Just	
20	Convincingly	A confident and highly developed ability to explore and select appropriate resources, media, materials, techniques and processes. Reviews and refines ideas in a confident manner as work develops.
19	Clearly	
18	Adequately	
17	Just	
16	Convincingly	A consistent ability to explore and select appropriate resources, media, materials, techniques and processes. Reviews and refines ideas with increasing confidence as work develops.
15	Clearly	
14	Adequately	
13	Just	

Marks		Description
12	Convincingly	A reasonably consistent ability to explore and select appropriate resources, media, materials, techniques and process. Reviews and refines ideas with a degree of success as work develops.
11	Clearly	
10	Adequately	
9	Just	
8	Convincingly	Some ability to explore and select appropriate resources, media, materials, techniques and process. Reviews and refines ideas with limited success as work develops.
7	Clearly	
6	Adequately	
5	Just	
4	Convincingly	Minimal ability to explore and select appropriate resources, media, materials, techniques and process. Minimal evidence of reviewing and refining ideas as work develops.
3	Clearly	
2	Adequately	
1	Just	
0	No work	

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Assessment objective 3

Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.

Marks		Description
24	Convincingly	An exceptional ability to record ideas, observations and insights relevant to intentions. Demonstrates an exceptional ability to reflect critically on work and progress.
23	Clearly	
22	Adequately	
21	Just	
20	Convincingly	A confident and highly developed ability to record ideas, observations and insights relevant to intentions. Demonstrates a confident and highly developed ability to reflect critically on work and progress.
19	Clearly	
18	Adequately	
17	Just	
16	Convincingly	A consistent ability to record ideas, observations and insights relevant to intentions. Demonstrates a consistent ability to reflect critically on work and progress.
15	Clearly	
14	Adequately	
13	Just	
12	Convincingly	A reasonably consistent ability to record ideas, observations and insights relevant to intentions. Demonstrates a reasonably consistent ability to reflect critically on work and progress.
11	Clearly	
10	Adequately	
9	Just	

Marks		Description
8	Convincingly	Some ability to record ideas, observations and insights relevant to intentions. Demonstrates some ability to reflect critically on work and progress.
7	Clearly	
6	Adequately	
5	Just	
4	Convincingly	Minimal ability to record ideas, observations and insights relevant to intentions. Demonstrates minimal ability to reflect critically on work and progress.
3	Clearly	
2	Adequately	
1	Just	
0	No work	

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Assessment objective 4

Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

Marks		Description
24	Convincingly	An exceptional ability to present a personal and meaningful response.
23	Clearly	
22	Adequately	Demonstrates an exceptional ability to successfully realise intentions and, where appropriate, makes connections between visual, written and other elements. Exceptionally clear, coherent and accurate use of language.
21	Just	
20	Convincingly	A confident and highly developed ability to present a personal and meaningful response.
19	Clearly	
18	Adequately	Demonstrates a highly developed ability to successfully realise intentions and, where appropriate, makes connections between visual, written and other elements. Clear, coherent and accurate use of language.
17	Just	
16	Convincingly	A consistent ability to present a personal and meaningful response.
15	Clearly	
14	Adequately	Demonstrates a consistent ability to successfully realise intentions and, where appropriate, makes connections between visual, written and other elements. Generally clear, coherent and accurate use of language.
13	Just	

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Marks		Description
12	Convincingly	A reasonably consistent ability to present a personal and meaningful response.
11	Clearly	
10	Adequately	
9	Just	Demonstrates a reasonably consistent ability to successfully realise intentions and, where appropriate, makes connections between visual, written and other elements. Basic clarity, coherence and accuracy in using language.
8	Convincingly	Some ability to present a personal and meaningful response which is uneven.
7	Clearly	
6	Adequately	Demonstrates some ability to successfully realise intentions and, where appropriate, makes connection between visual, written and other elements. Limited clarity, coherence and accuracy in using language.
5	Just	
4	Convincingly	Minimal ability to present a personal and meaningful response, limited by a lack of skill and understanding. Demonstrates minimal ability to realise intentions and, where appropriate, make connections between visual, written and other elements. Unclear and often inaccurate language is used.
3	Clearly	
2	Adequately	
1	Just	
0	No work	

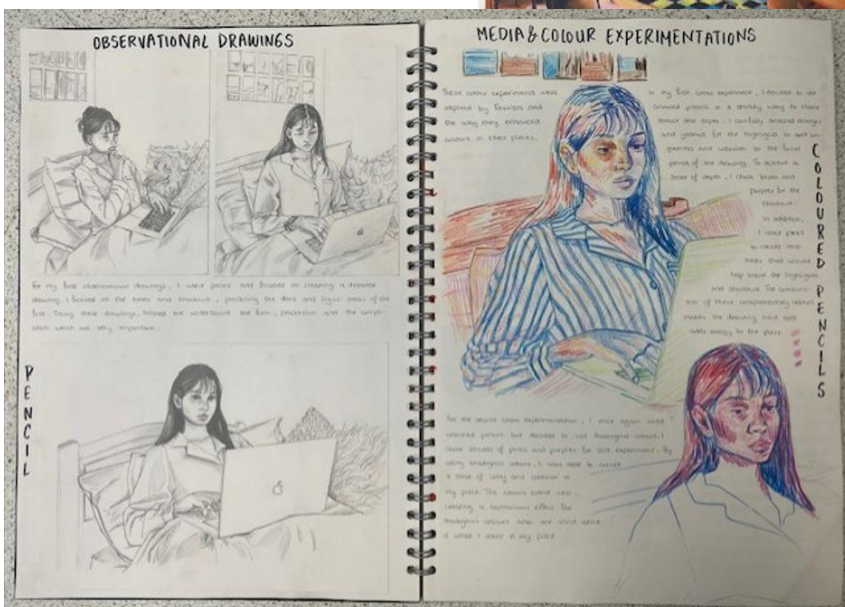
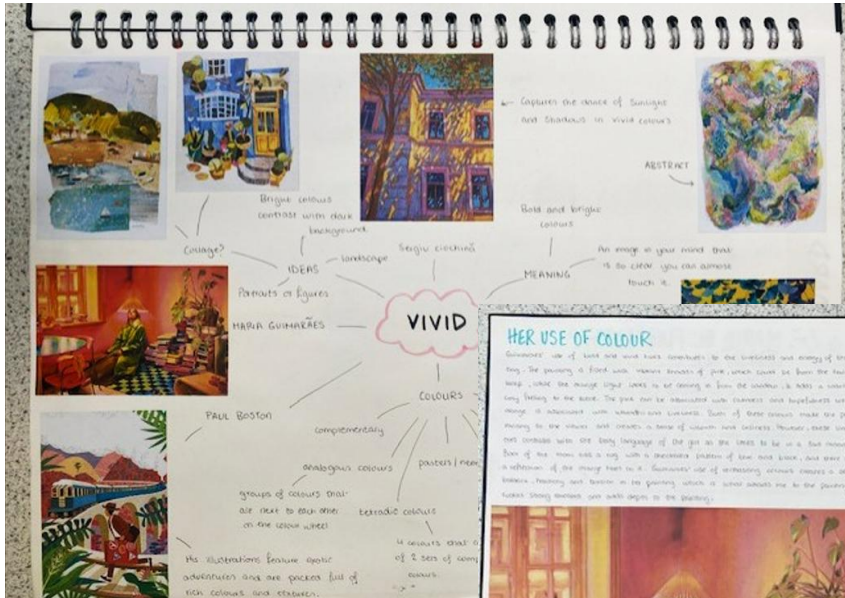
The marks awarded will be scaled to meet the weighting of the components. Students' final marks will be calculated by adding together the scaled marks for each component. Grade boundaries will be set using this total scaled mark. The scaling and total scaled marks are shown in the table below.

Component	Maximum raw mark	Scaling factor	Maximum scaled mark
A-level Component 1 Personal investigation	96	x3	288
A-level Component 2 Externally set assignment	96	x2	192
		Total scaled mark:	480

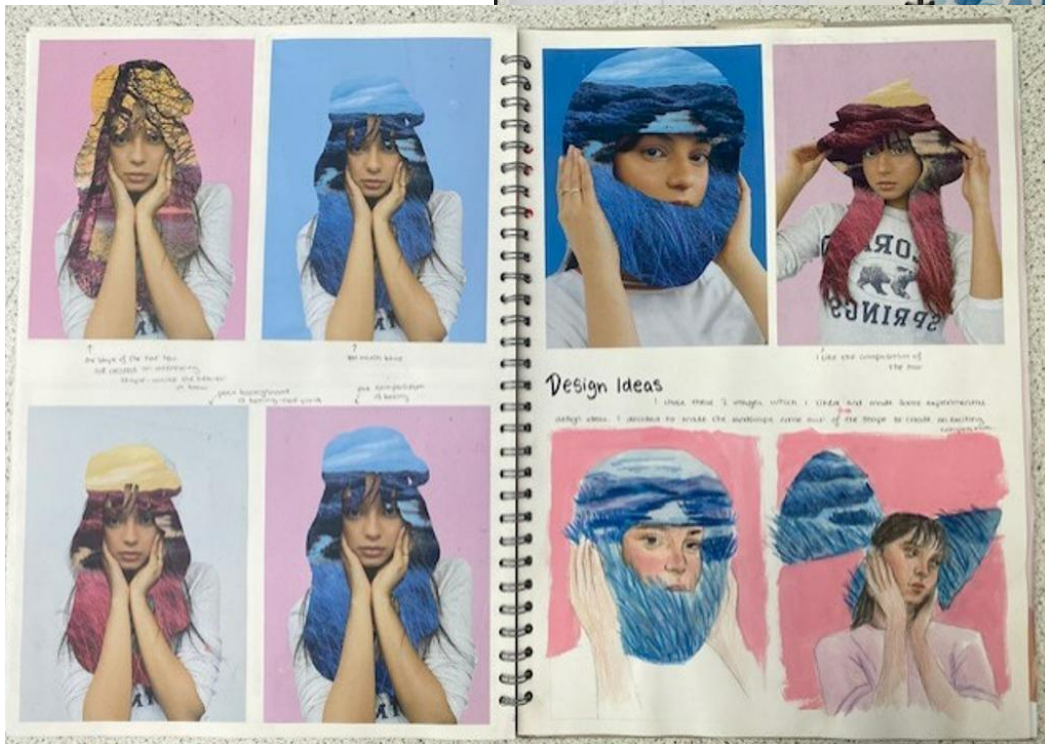
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Appendix 3: Example pages from sketchbook/folders demonstrating possible layout and presentation.

Fine Art

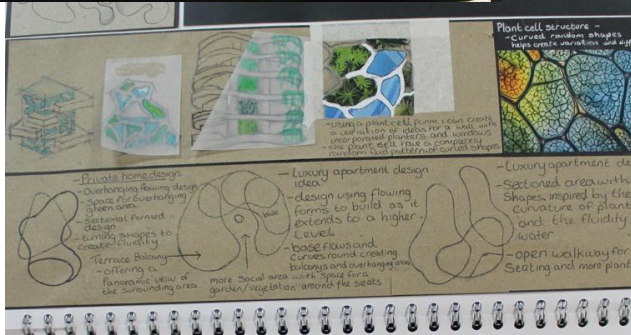
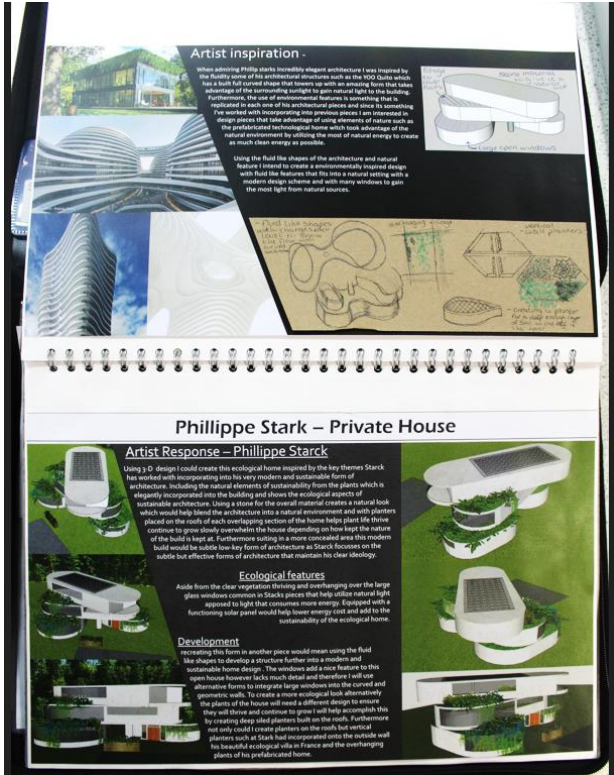


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3D Design

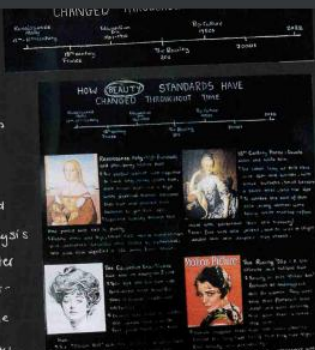


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Photography

REVIEW TRIAL

Initially in the project, I was captivated by the concepts of beauty and the change over time. I had a strong interest in exploring this concept of more thoroughly. However, as I delved deeper into my research, I found myself interested in the idea of cultural identity. As a result, I made the decision to change my focus towards cultural identity instead of beauty. For the concepts of beauty, I did an artist analysis on Annette K. Soltan and incorporated her style in my work. Her work was about how women combine creativity and motherhood. I was really captivated by her process in which she 'recreates' images of different women together to create new meanings. I experimented with her style and represented diversity in my work. However, in this part of the project, I was more interested in the idea of process rather than the meaning and how I would like to explore the meaning.



INTENT

Moving on I want to explore the concept of beauty from a fashion perspective. The juxtaposition between the ideal image and the 'normal' interests me. I want to show the unrealistic standards created by the media and how people are influenced by them. I would like to experiment with different processes to show this in my work. I am going to do research on Bruno Metra and Laurence Jeanson who explore beauty, identity and fashion in their work by sticking facial features of celebrities on their model to show unrealistic beauty standards.



BRUNO METRA + LAURENCE JEANSON

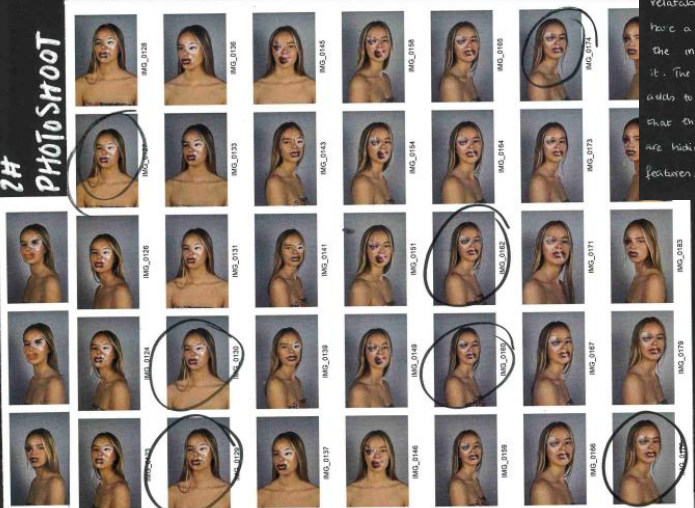
Bruno Metra and Laurence Jeanson are both French photographers who stick facial features cut up from magazines and put them onto their 'normal' models. They explore themes of beauty, fashion, and identity in their work. They shed light on how magazines can manipulate people's perception of beauty by portraying unrealistic standards through heavily photoshopped models and perfect lighting. Through their art, they highlight the contrast between reality and glamour. The main focus is to showcase the subjects suffering, which has an impact on the audience. These pieces make me think about the society's obsession with replicating celebrities' features.

ANALYSING

Laurence place their model at the centre of the image with negative space surrounding the model the focal point, and drawing all attention towards them. They have used facial lighting to enhance their features and imperfections, which contrasts with the photoshopped features of other models. The rough cutting of the magazine images used symbolises violence and fragility. They take photos at eye level, creating a sense of equality and relatability with the viewers. The images have a minimalist style which helps convey the intended message without overcomplicating it. The subjects also appear to be naked which adds to the message of identity. It indicates that the only part of themselves that they are hiding are the parts under the celebrities' features.



PHOTO SHOOT #2



For the second photoshoot, I changed lots of things. I told my model to wear a top with no straps and this made it less distracting and moved all the focus to her face. I also told her to remove her jewelry, again for the same reason. I also changed the marking tape with cellophane which is transparent and not distracting.

AGS ART AND DESIGN A LEVEL COURSEWORK/NEA

