

IGCSE

Art and Design

Teacher's guide

Edexcel IGCSE in Art and Design: Fine Art (4FA0),
Graphic Design (4GD0), Photography (4PY0),
Textiles (4TE0)

First examination 2011

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Acknowledgements

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Introduction

The Edexcel International General Certificate of Secondary Education (IGCSE) in Art and Design is designed for schools and colleges. It is part of a suite of IGCSE qualifications offered by Edexcel.

About this guide

This guide is for teachers who are delivering or planning to deliver the Edexcel IGCSE in Art and Design qualification. The guide supports you in delivering the course content and explains how to raise the achievement of your students. The guide:

- gives details of Assessment Objectives (AO) and criteria
- shows you how to use the assessment criteria, throughout the course of study, to indicate individual student development and performance.
- gives you example schemes of work

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Why choose this qualification?

This qualification's key features and benefits are:

- a choice of four endorsements: Fine Art, Graphic Design, Photography and Textiles
- external assessment is a single practical examination
- opportunities to study local artists and designers
- a thematic examination paper
- a full range of teacher support
- a foundation for progression to Edexcel AS and A Level, and other equivalent qualifications.

Go to www.edexcel.com/igse2009 for more information about this IGCSE and related resources.

Support from Edexcel

We are dedicated to giving you exceptional customer service. Details of our main support services are given below. They will all help you to keep up to date with IGCSE 2009.

Website

Our dedicated microsite www.edexcel.com/igcse2009 is where you will find the resources and information you need to successfully deliver IGCSE qualifications. To stay ahead of all the latest developments visit the microsite and sign up for our email alerts.

Ask Edexcel

Ask Edexcel is our free, comprehensive online enquiry service. Use Ask Edexcel to get the answer to your queries about the administration of all Edexcel qualifications. To ask a question please go to www.edexcel.com/ask and fill out the online form.

Ask the Expert

This free service puts teachers in direct contact with over 200 senior examiners, moderators and external verifiers who will respond to subject-specific queries about IGCSE 2009 and other Edexcel qualifications.

You can contact our experts via email or by completing our online form. Visit www.edexcel.com/asktheexpert for contact details.

Regional offices

If you have any queries about the IGCSE 2009 qualifications, or if you are interested in offering other Edexcel qualifications your Regional Development Manager can help you. Go to www.edexcel.com/international for details of our regional offices.

Head Office – London

If you have a question about IGCSE 2009 and are not sure who you need to ask, email us on IGCSE2009@edexcel.com or call our Customer Services Team on +44 (0) 1204770696.

Training

A programme of professional development and training courses, covering various aspects of the specification and examination is available. Go to www.edexcel.com for details.

Section A: Qualification content

Information for Edexcel centres

The content of this IGCSE in Art and Design qualification is the same as the legacy qualification. The only change is that the qualification is now 100 per cent externally assessed.

Information for Edexcel GCE O Level centres

Centres who have offered the Edexcel GCE O Level in Art and Design (6010) should find that they have more freedom within the assessment of the IGCSE. The external assessment requires students to prepare and submit a project but the methods and techniques used are determined by the subject endorsement.

The key difference between the Edexcel GCE O Level qualification and the Edexcel IGCSE is that assessment is structured according to four Assessment Objectives (AO). Edexcel GCE O Level centres should ensure that students present preparatory work and a completed project which meet the requirements of the Assessment Objectives.

Section B: Assessment

This section contains guidance on the assessment requirements and Assessment Objectives for this qualification. There is also guidance on preparing for the externally set assessment.

Assessment overview

The table below gives you an overview of the assessment for this course.

We recommend that you make this information available to students to help ensure they are fully prepared and know exactly what to expect in the assessment.

Paper	Percentage	Marks	Time/pre-release	Availability
Paper 1	100	100	10 hours The materials are pre-released to students six weeks before completion of assessment.	June examination series First assessment June 2011

Assessment Objectives and weightings

	% in IGCSE
A01: Record observations, experiences and ideas which are appropriate to intentions	25%
A02: Analyse and evaluate images, objects and artefacts, making informed connections with the work of others	25%
A03: Develop and explore ideas, using a variety of media and processes that are appropriate to intentions	25%
A04: Review and refine ideas, modifying work as it progresses, before presenting a coherent personal response	25%
Total	100%

Assessment summary

Paper	Description	Knowledge and skills
Paper 1	Please see the section on Assessment Objectives on pages 6-8.	This assessment covers all four Assessment Objectives. AO1: 25% AO2: 25% AO3: 25% AO4: 25%

Notes on the Assessment Objectives

The four Assessment Objectives (AOs) are equally weighted and form the basis of the course. There must be evidence, in both the externally set assignment and the preparatory studies, that all four Assessment Objectives have been addressed.

The Assessment Objectives should be seen as interrelating, not discrete components. You should bear this in mind when structuring teaching and learning for the preparatory period for the externally set assignment.

AO1: Record observations, experiences and ideas which are appropriate to intentions

AO1 addresses the student's ability to select, collect and record information relevant to the project in hand. This is primarily a visual activity where students should record information using a variety of media and processes appropriate to their intentions.

Whichever endorsement students choose, they are encouraged to use wet or dry materials, two- and three-dimensional processes, cameras and digital cameras to collect relevant information in order to develop and sustain their study. Wherever possible, students should collect information from first-hand experience, for example visits to museums, galleries and sites of special interest. Starting points for projects could focus on the local environment, man-made or natural forms or still life objects gathered in art studios.

AO2: Analyse and evaluate images, objects and artefacts, making informed connections with the work of others

Evidence for AO2 could be visual, a piece of written work, or a combined visual, annotated response. However, all the evidence students produce for this Assessment Objective should be relevant to the project in hand. AO2 is not a stand-alone Assessment Objective. Teaching it as such would affect students' final marks.

Centres must fully integrate AO2 into the externally set assignment. Students should be encouraged to research and consider relevant contemporary and historical artists and designers, as appropriate to their chosen endorsement.

For example, students focusing on the genre of still life might reflect on the work of Cézanne, Van Gogh, Patrick Caulfield or the photographer Emmanuel Sougez. Equally, they may be drawn to a local still life painter, photographer or textiles artist. Making connections with, and referring to, the work of artists and designers, will support students in the development of their own ideas and understanding. Students should consider how artists use materials, media, composition and the formal elements to pursue their own artistic preoccupations.

Students should consider the following key issues:

- texture
- pattern
- colour
- line
- tone
- light
- composition
- perspective
- use of materials.

Transcriptions of the whole, or sections of, an artist's work can illuminate that work for the student. This can also help them in considering issues such as the complexity and application of colour and the use of mark-making to create mood, expression or even passion in a piece of work. Students may find it useful to annotate their findings and log useful, pertinent information or thoughts. Visits to art galleries both real and virtual can be logged, as can conversations with local artists. These experiences can help to inform the development of students' visual language.

When making notes, either written or visual, students may find it helpful to consider the following questions.

- What theme underpins the artist's work?
- How has the composition been created?
- What materials have been used?
- How have the materials been applied?
- Has a mood been captured? How?
- What colour palette has been used? How has this affected the outcome?

Ultimately, this Assessment Objective aims to extend the student's capacity through looking at and absorbing visual information about the work of artists and designers. In doing this, student ideas, experience and understanding should broaden. This should be apparent in the experiments with media and materials students carry out and produce for AO3.

AO3: Develop and explore ideas, using a variety of media and processes that are appropriate to intentions

For AO3 students need to explore the possibilities of media and processes as they relate to their project. Students should work creatively with new materials or new combinations of materials to explore their theme or issue visually. Fine art students may wish to explore paint, or mixed media, printmaking or sculpture, or a combination or selection of one or more of these. There are no restrictions other than fitness for purpose. Photography students may choose to work digitally or with silver-based processes. Equally, they may choose to experiment by painting, sewing, scratching or collaging onto their photographs to pursue their ideas.

Students may wish to consider the following issues.

- How can techniques learned during the course be used in new combinations to achieve a mood or create textures?
- How can the techniques observed in AO2 be tested and used to further their own study?
- How can they borrow and learn from others, and then reinterpret the style or technique for their own ends?

This Assessment Objective requires students to experiment with ideas and materials which feed the imagination and open up possibilities. AOs 1 and 2 are similar to learning how to read music and understand notation. AO3 can then be likened to playing and creating music. AO3 focuses on the student's ability to reorganise and combine what they have observed and assimilated into new combinations and structures. This will, in turn, lead to new outcomes which can be used as the basis for AO4.

AO4: Review and refine ideas, modifying work as it progresses, before presenting a coherent personal response

For AO4 students need to resolve an issue or idea in the form of a highly personalised, quality outcome. It is the culmination of the student's learning and hard work. The outcome should always flow from the work carried out for AOs 1-3. It should never be an unrelated response as this will impact on the student's final marks and go against the 'spirit' of the qualification.

When creating their final outcome, students should ensure that they always work with materials relevant to their chosen endorsement. However, this is not restrictive. This IGCSE allows for great flexibility in its interpretation and understanding of the endorsements. Textiles incorporates a broad range of contemporary materials such as paper, plastics and wire, as well as traditional textile materials. Photography students can produce a set of prints as an outcome, or equally create a photographic sculpture. Fine artists may work with paint, printmaking or sculpture, or combine any of these areas and also include photographic processes in their outcome. Graphic design students can choose to use photography, printmaking or mixed media as part of creating their outcome.

All students should see this Assessment Objective as an opportunity to illustrate the full depth of their understanding and enquiry, plus their understanding of studio practice.

Preparing for the externally set assignment

Student responses to the externally set assignment should be supported by a taught, six-week preparatory period prior to the 10-hour timed test. You should open the paper when it arrives in the centre so you can prepare teaching and learning resources to support students during the six-week preparatory period.

A well-constructed induction, with clear guidance ensuring that students work systematically to produce evidence for each Assessment Objective, will help students to perform to the best of their ability in the timed test.

You should support students in selecting work to present for assessment on their three sheets of A2. The work selected should reflect AOs 1-3, and relate to the production of the outcome in the timed test. Students should ensure that they select work to reflect each Assessment Objective evenly, as they have equal weighting.

You are reminded that the selected work should not be more than three sheets of A2. Layering work does not add to the submission and in some cases can detract from it. The key to a successful submission is selection of the student's best work which reflects all the AOs.

Section C: Planning and teaching

The following pages include guidance for students on how to assess artwork *Looking at Artwork* (below). There follows an additional exemplar externally set assessment 'Change, Change, Change' that may be used to support teaching (pages 10-11).

Looking at artwork

Students can use the following categories to help them to discuss their chosen artwork.

Categories	Discussion points
Content	<ul style="list-style-type: none"> • What is the painting about? Describe it. • Was the subject matter observed directly or remembered? • Has it been treated representationally or in an abstract manner? • Is the subject matter symbolic in any way? • Are there hidden meanings in the subject?
Form	<ul style="list-style-type: none"> • What kind of colour scheme has been used? • Is it realistic, harmonious or contrasting? • Is there one predominant colour? • Is there one overall shape or a series of interrelated shapes? • Are there recurrent shapes, lines or forms? • Does the work have a variety of textures? • Is the work pleasing as a whole or does it just work in parts? • Is the form of the work in keeping with the content?
Process	<ul style="list-style-type: none"> • How was the work made and what was it made with? Describe. • What materials, techniques and processes were used? • How and where might the artist have started the work? • Would the artist have made supporting studies? Sketches, photographs etc • Was the work executed rapidly or did it evolve slowly? • What skills must the artist have used to produce it?
Mood	<ul style="list-style-type: none"> • Does the work affect you in any way? • Does it capture a mood, feeling or emotion? • Does it convey feelings about life and nature? • Can you imagine the artist's mood when they were working? • Is the work quiet/noisy, happy/sad, soothing/disturbing? • What techniques has the artist used to convey the mood?

Exemplar externally set assessment

Theme: Change, Change, Change

This theme can be explored in many ways and covers all qualifications (Fine Art, Textiles, Photography and Graphic Design). Discuss the theme with your teacher and make sure that you produce evidence to cover the four Assessment Objectives. In your preparatory studies and in your final examination piece combined, you must show evidence that you can achieve all four of these Assessment Objectives.

The four Assessment Objectives are:

- AO1** Record observations, experiences and ideas that are appropriate to intentions
- AO2** Analyse and evaluate images, objects and artifacts, making informed connections with the work of others
- AO3** Develop and explore ideas, using a variety of media and processes, that are appropriate to intentions
- AO4** Review and refine ideas, modifying work as it progresses, before presenting a coherent personal response.

The suggestions on the following pages will help you to think about your ideas. You may work from any of the starting points suggested, or you may develop a relevant starting point of your own which explores the theme, '**Change, Change Change**'.

Developing ideas: how the theme can be interpreted in different ways

Substituting one thing for another – unreal objects for real objects (Pop art Claes Oldenburg's *Giant Hamburger*; Surrealism – Dali's *Lobster Telephone*).

Alteration in composition – different sections of the same figure; different views/angles of the same still life; combined views/angles of the same still life (Cubism).

Repeating with every possible variation – Monet's paintings of water lilies and haystacks at different times of day and in different light conditions.

Adopting new systems/methods – Cubism, a whole new way of portraying figures, still life and landscapes (Picasso, Georges Braque, Cézanne).

Before and after – a diptych, triptych, sequence of paintings.

Using and adapting the work of others – 19th century artist Monet copied a 16th century Italian painting for his *Déjeuner sur l'herbe*. Pop artists such as Lichtenstein and Richard Hamilton used the techniques and images from advertisements in their work. Newspaper photographs could inspire a painting.

Change causes rifts – controversial contemporary artists shock the public, for example Damien Hirst and his preserved dead animals. The Impressionists shocked the public at first and people tried to vandalise their work.

Media creates change – Turner used oil paint in a completely new way to capture the mood of an environment. His work was criticised for appearing unfinished. Mixing materials in an exciting way creates a refreshing change.

Metamorphosis – Escher; Magritte's *Bottle-into-Carrot* painting; metamorphosis in nature: caterpillar to butterfly, chameleons change colour.

Changes in nature – seasons change, weather changes, landscapes change.

Growth and evolution – dinosaurs (extinct); rainforests (destroyed).

Cityscape changes – primitive settlements, industrialised cities.

Technology changes – man on horseback, man into space.

A dedicated follower of fashion – culture, music, interior design.

Changing appearance – costume, hair, make-up, masks, festivals and ceremonies. Time changes our appearance (young to old); Lucian Freud enjoys painting lined and weathered faces.

Changing the known – artists often change colours (realistic to unrealistic, for example Franz Marc, Wassily Kandinsky, Van Gogh, Oskar Kokoshka, Lucian Freud).

Changing the natural order of things – artists change reality (Surrealists: Dali, Magritte, Frida Kahlo).

Making changes in lifestyles – Art Nouveau, Art Deco and the Arts and Crafts movement influenced the way people's homes looked.

Changing hands, changing clothes, change of life – every piece of art is a change of reality, memory or fantasy.

(With acknowledgement to Helen Payne of the Blue Coat School, Coventry.)

Course planner

The following pages contain example briefing sheets and schemes of work to support the Fine Art and Photography endorsed titles, produced by practising teachers. They illustrate how a theme, for the examination can be explored and broken down into a programme of activities, over a series of lessons. The planners may be adapted for other endorsed titles.

There are many ways of presenting schemes of work, and the following are not intended as definitive models. It is good practice to review the scheme of work once the period of work is over, and to evaluate what worked well and what could be revised and amended. Schemes of work are working documents, not fixed programmes, to be annotated and refined on an ongoing basis.

The structure of the IGCSE encourages centres to develop courses over two years. This allows students time to mature both in terms of understanding and in the development and use of visual language.

Example schemes of work

Examples are provided for Fine Art and Photography only.

Edexcel IGCSE in Art and Design: Fine Art

Painting, Drawing, Printmaking, Sculpture

Theme: Surfaces

Week	Activities	Research skills	Media, equipment, skills
1	<p>Give out student paper – <i>Surfaces</i></p> <p>Explain the theme and begin visual enquiry.</p> <p>Produce a minimum of eight observation drawings in: pencil, pastel, paint, chalk, charcoal, ballpoint pen.</p> <p>Homework</p> <p>Take 24 photographs of visually exciting surfaces.</p> <p>12 natural form</p> <p>12 man-made</p>	<p>Trim and organise work as it progresses.</p> <p>Annotate thoughts, selections, first impressions.</p> <p>Find the dictionary explanation for the aspect of surfaces you are focusing on and word process.</p>	<p>White paper</p> <p>Coloured sugar paper</p> <p>Variety of sizes</p> <p>Watercolour paint</p> <p>PVA paint</p> <p>Chalks</p> <p>Charcoal</p> <p>Pastels</p> <p>Photographs/objects</p>

Week	Activities	Research skills	Media, equipment, skills
2-3	<p>Carry out visual explorations using objects and photographs as a starting point.</p> <p>Produce eight pieces of work.</p> <p>Use media creatively to draw, for example:..</p> <ul style="list-style-type: none"> • batik • wax • resist methods • printing techniques. <p>Homework</p> <p>Week 3 – surface observation drawn with torn and cut coloured paper.</p>	<p>Trim and organise work.</p> <p>Add annotated thoughts on the techniques you have tried.</p>	<p>Photographs/objects</p> <p>Batik</p> <p>Wax</p> <p>Wax crayons</p> <p>Inks</p> <p>Polyprint</p> <p>Printing ink</p>
4-5	<p>Students must now focus on one aspect of the theme <i>Surfaces</i>. Artist connections should be explored using:</p> <ul style="list-style-type: none"> • books • photocopies • websites. <p>Students should collect information on their chosen artwork, both 2-D and 3-D. Transcriptions of whole or part of artworks should be made. Notes should be made. Transcriptions should be no larger than A4.</p> <p>A minimum of four transcriptions should be produced during the lesson and for homework.</p>	<p>Make notes on the chosen work of art and word process:</p> <ul style="list-style-type: none"> • title • name of artist • ideas used • colours used • application of colour/materials • materials used • reason for choice, how it relates to initial observations. 	<p>Access to ICT and internet</p> <p>Library visit</p> <p>Art books</p> <p>Postcards</p> <p>Photocopies</p> <p>A4 paper</p> <p>PVA paint</p> <p>Pastels</p>

Week	Activities	Research skills	Media, equipment, skills
6-8	<p>Students should develop their ideas in a medium of their choice.</p> <p>This work should be completed in lessons and for homework. It must form the basis of the outcome to be completed in the 10-hour mock examination.</p> <p>Produce an outcome in the student's chosen materials in the 10-hour timed test.</p> <p>Students must take their preparation work into the exam room to support their completed outcome.</p> <p>Finalise idea which will be produced in the 10-hour mock examination.</p>	<p>Ideas should be documented and explained.</p> <p>Explain links with other artists.</p> <p>Annotate the final idea, making connections with the work of artists you have explored.</p> <p>Annotate final idea, making connections with artists – word process.</p>	<p>Paper</p> <p>Canvas</p> <p>Card</p> <p>Wire</p> <p>Hessian</p> <p>Polyprint</p> <p>Batik</p> <p>Mod roc</p> <p>Papier maché</p> <p>Tissue paper</p>

(With acknowledgement to Ann Andersen of Finham Park School, Coventry, for this scheme of work.)

Theme: Safety contained

Week	Activities	Extension activities	Media, equipment, skills
1	<p>Students should begin by choosing one of the following aspects of this theme and then shoot a roll of film, make drawings and notes for homework.</p> <p>Hiding place, Packing it all in, Transportation, Preservation, Habitat, Wraps, Memories, Encased, Containers.</p>	<p>Look at the work of artists and photographers to gain ideas for composition and subject matter.</p>	<p>Colour film Processing Drawing materials</p>
1-2	<p>Produce a minimum of four still life observation drawings from still life groups set up in the art room.</p>	<p>Consider experimenting with materials. Use materials expressively – create mood and depth.</p>	<p>Working in the following materials:</p> <ul style="list-style-type: none"> • pencil • graphite stich • conté pencil • paint • mixed media.

Week	Activities	Extension activities	Media, equipment, skills
3	<p>Select one photograph or idea to enlarge to A3 and produce a detailed observation drawing in pencil.</p> <p>Homework Complete observation study.</p>	<p>Produce a detailed painted section enlarged to A4.</p>	<p>Pencil Paint White paper</p>
4	<p>Select a second photograph or drawing and enlarge to A3.</p> <p>Produce a detailed multi-media piece.</p> <p>Homework Complete study.</p>	<p>Produce a detailed painted section enlarged to A4.</p>	<p>Collage materials Papers Glue Cutting mat Knives Paper</p>
5	<p>Introduce paper batik techniques.</p> <p>Homework Find three artists to inform your work, colour copy the images and write a paragraph for each artist.</p>	<p>Produce a transcription of one linked artist. Connections could include:</p> <ul style="list-style-type: none"> • theme • use of materials and media • composition • colour. 	<p>Batik/ink/pastels Papers</p>

Week	Activities	Extension activities	Media, equipment, skills
6-10	<p>Experiment with materials and media to develop ideas for a final piece to be carried out in class.</p> <p>Homework</p> <p>Find three more artists to inform your work, colour copy the images, write a paragraph on each, and produce a transcription for each piece.</p> <p>Finalise idea which will be produced in the 10-hour mock examination.</p>	<p>Link techniques and ideas to artists' connections, both visually and in written format.</p> <p>Experiment with ideas and review these in a variety of scales.</p> <p>Annotate final idea, making connections with artists – word process.</p>	<p>Paint</p> <p>Collage materials</p> <p>Sculptural materials</p> <p>Paper</p> <p>Glue</p>

(With acknowledgements to Ann Andersen of Finham Park School, Coventry, for this scheme of work.)

Edexcel IGCSE in Art and Design: Photography

Theme: Surfaces

Week	Activities	Extension activities	Media, equipment, skills
1	<p>Induction Project</p> <p>Take a colour 36 film on the theme of <i>Natural Surfaces</i> and have it processed. Also, collect information and images on two artists/photographers who explore similar themes.</p>	<p>Look at the work of photographers and artists to gain ideas for composition and subject matter.</p>	<p>Colour film</p> <p>Exploring composition, subject matter, exposures, flash and depth of field</p> <p>Research into artists</p>
1-2	<p>Choose six photographs to remain untouched. Analyse the photographs using the <i>Looking at Artwork</i> sheet.</p> <p>Research artists that link to the six photographs and analyse their work.</p>	<p>Find two artists that link to one photograph and compare and contrast their influence.</p>	<p>Books</p> <p>Internet</p>
3-4	<p>Produce 10 different experiments using spare photographs.</p> <p>Experiment with sewing, adding materials to: newspaper, cling film, paint, ink, oil pastel, wax, scratching, burning, removing layers with bleach, scouring, image maker, making into 3D.</p> <p>Find artists to link to all experiments, analyse and annotate.</p>	<p>Use artists as the inspiration for all experiments.</p>	<p>Sewing materials</p> <p>Newspaper</p> <p>Cling film</p> <p>Paint</p> <p>Ink</p> <p>Oil pastels</p> <p>Wax</p> <p>Bleach</p> <p>Scouring pads</p> <p>Image maker</p>

Week	Activities	Research skills	Media, equipment, skills
5	<p>Experiment with one of the following techniques.</p> <p>(a) Positive and negative photograms in the darkroom.</p> <p>Experiment with contrasting photographs and natural objects.</p> <p>Experiment with solarising an image.</p> <p>(b) Blue pictures and pink sun pictures.</p> <p>Experiment contacting photos and natural objects.</p> <p>(c) Chemograms – black and white.</p> <p>Consider items carefully.</p> <p>(d) Experiment with dyes.</p> <p>Use: Colourvir with 1, 2 and 3 colours</p> <p>Food colourings</p> <p>Photographic pens and dyes</p>	<p>Make acetates to use in the darkroom.</p> <p>Explore compositions used in early photographic processes.</p> <p>Investigate the work of William Henry Fox Talbot</p> <p>Investigate artists who work with colour.</p>	<p>All darkroom equipment</p> <p>Contact frames</p> <p>Darkroom equipment</p> <p>All darkroom equipment</p> <p>Trays</p> <p>Dyes</p>
6-8	<p>Develop ideas for a final piece to be completed in the 10-hour examination. This could be a series of prints, mixed media images or photographic sculpture.</p>	<p>Annotate ideas, making connections with artists and photographs.</p>	<p>Processing and darkroom equipment</p>

(With acknowledgements to Jane Kelly of Finham Park School, Coventry, for this scheme of work.)

Theme: Safety contained

Week	Activities	Extension activities	Media, equipment, skills
1	Students begin by shooting a roll of colour film on the theme of <i>Safety contained</i> . Explore the theme using one of the following aspects: hiding place, packing it all in, transportation, preservation, habitat, wraps, memories, encased, containers.	Look at the work of photographers and artists to gain ideas for composition and subject matter.	Colour film Exploring composition, subject matter, exposures, flash and depth of field
2	Choose photographs to remain untouched. Analyse their composition and subject matter. Explore their connections with the work of artists and analyse the work of these artists.	Ensure analysis considers ideology as well as subject matter, composition and technique.	
3	With the remaining colour images produce a series of images which explore the chosen theme. Students must consider the theme of containment within their work.	Ensure experiments are purposeful and developed. Gain inspiration from artists by researching on the internet and in books.	
4	Continue with experimentation. Produce two black and white films which further develop ideas. Students must consider viewpoint, focus, lighting and composition.	Work should be inspired and developed by researching artists and their work.	Camera Tripod Black and white film

Week	Activities	Extension activities	Media, equipment, skills
5-6	<p>Process black and white films and produce contact negatives.</p> <p>Produce a series of prints from black and white negatives.</p> <p>Experimentation with darkroom techniques including contact printing.</p>	<p>Techniques should be inspired by researching artists and their work.</p>	<p>All darkroom materials and processing equipment</p>
7-9	<p>Develop ideas for final piece.</p> <p>Students to use artists' work as a starting point for their final pieces.</p> <p>Ideas to be tested using digital and manual cameras.</p> <p>Experimentation must be developed.</p> <p>Finalise idea which will be produced in the 10-hour mock examination.</p>	<p>Techniques to be tested and refined.</p> <p>Annotate final idea, making connections with artists – word process.</p>	

(With acknowledgements to Jane Kelly of Finham Park School, Coventry, for this scheme of work.)

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