



A LEVEL ART

AQA

Component 1

Personal Investigation

Written Material booklet

60% of overall mark

COMPONENT 1

Where are we now?

We have complete a skills based portfolio of work using a variety of techniques and materials.

We have learnt how to analyse a piece of artwork through composition, subject matter and personal opinion.

We have learned how to complete an analytical essay on other artworks.

What do we do next?

You are now expected to complete 2 units of work towards your final A level grade;

Unit 1 – Personal Investigation – Coursework. (60%)

(Practical project supported by a written reflection.)

1st Deadline Jan 31st 2025

Final Deadline Early May 2025

Unit 2 – Exam – Externally set assignment. (40%)

Papers handed out February 1st 2025

Deadline May 6th Early May 2025

Progression

You are expected to demonstrate a greater depth of study than in year 12. This might be achieved by, for example:

- greater specialisation in a particular medium or process
- extended development of particular themes, ideas, concepts or issues
- further theoretical research and increased requirement to demonstrate understanding through integrated practical and written forms, and other means of communication
- more rigorous exploration of an interdisciplinary or multidisciplinary approach.

What is The Personal Investigation?

- This is a practical component supported by written material.
- The practical work and written material is assessed together as an integrated whole.
- The written material and practical work must each show evidence of meeting all four assessment objectives.
- It is worth 60% of your grade.

- ❑ **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:** • 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.

- ❑ **Annotation must not be included** in the word count for the written material. 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.

And finally

- ❑ **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 in the Bibliography.**

What do I have to do now?

It is time to consider what direction you want your Personal Investigation to travel in.

- Think about what your strengths are.
- What media, process, programs or techniques do you enjoy working in?
- Is there a particular issue or theme you have already looked at that you would like to investigate further?

Developing your focus

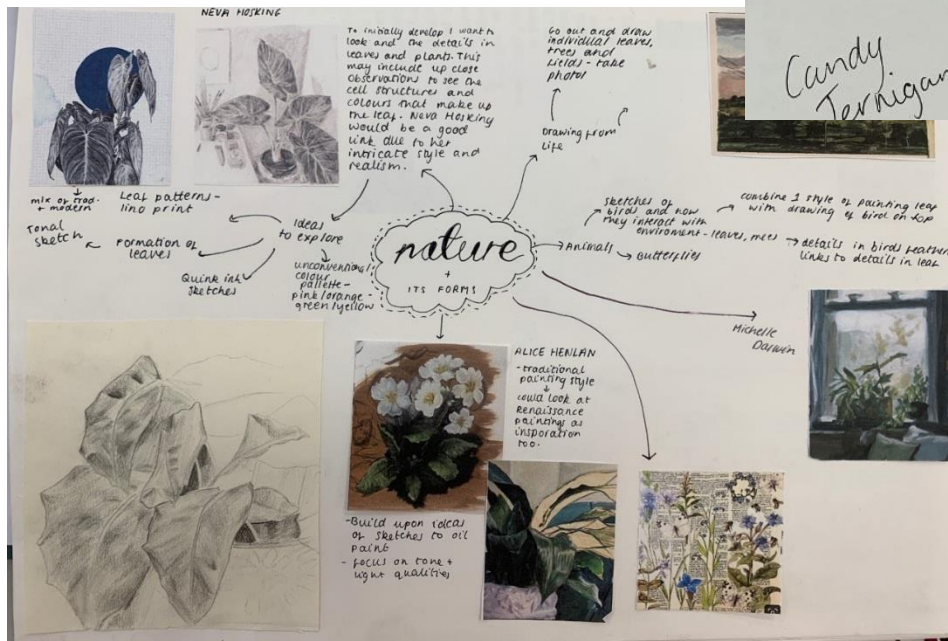
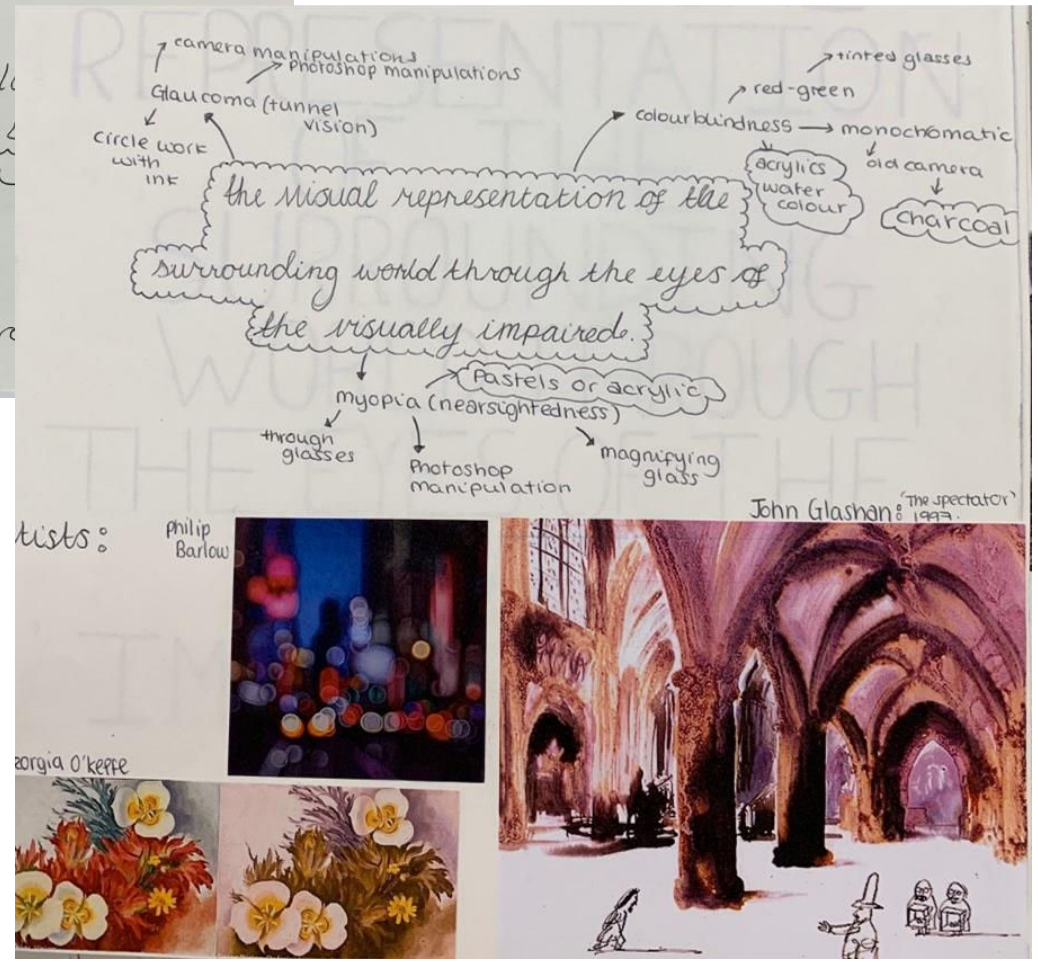
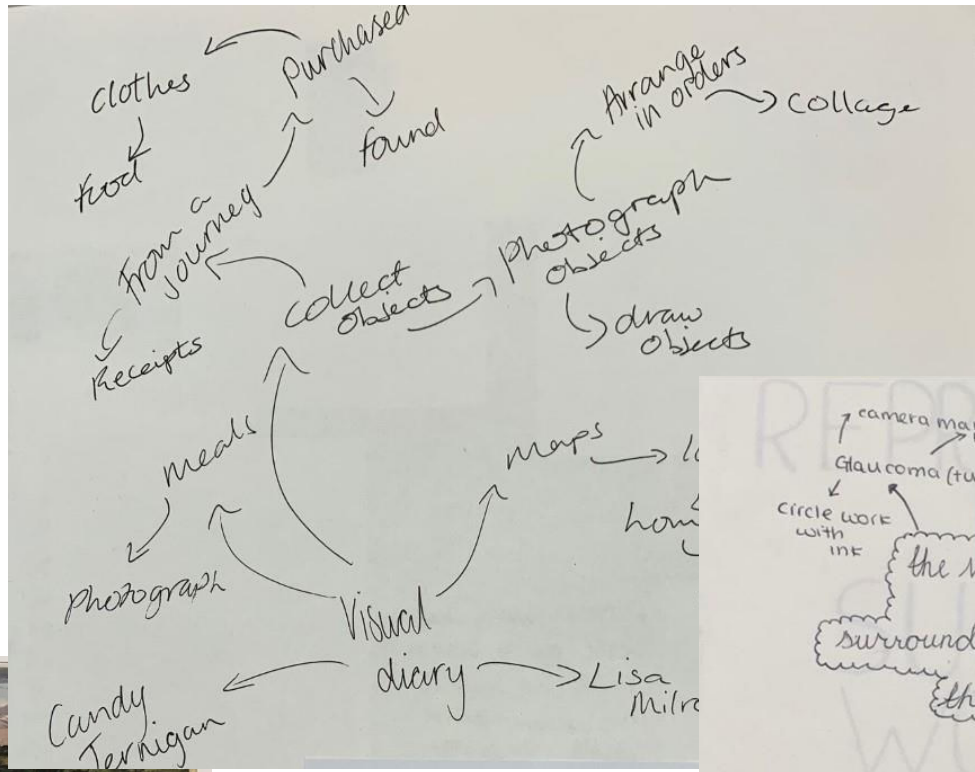
Step 1: Brainstorm Your Ideas

Write down all subjects, themes, places, things, activities or issues that are personally relevant, that interest you and/or that matter to you.

Include topics that are unusual, challenging, controversial, gritty or inspiring: those that fill you with passion.

Step 2: Present a Mood Board

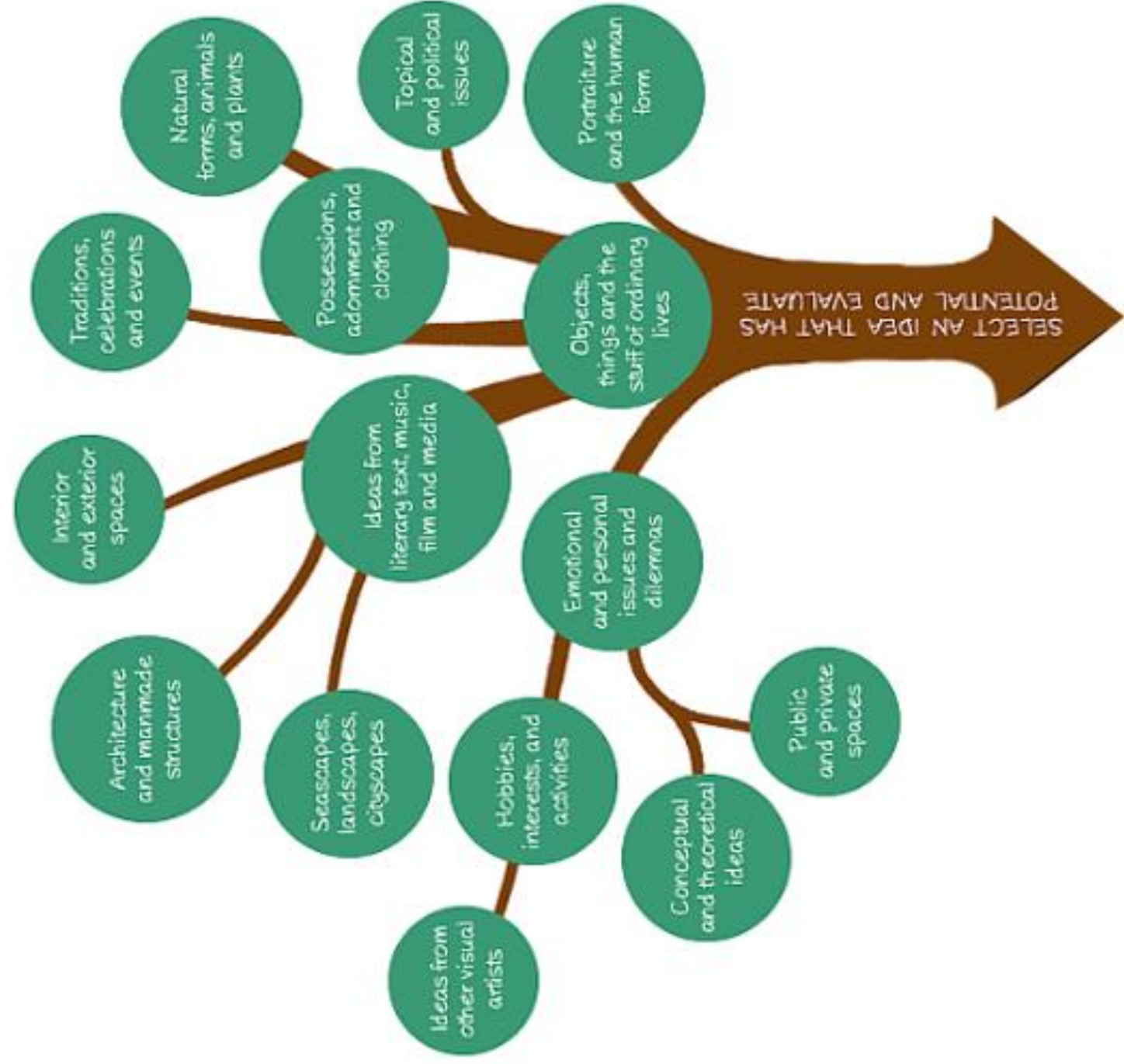
Collect images of artwork, objects, themes, contextual work, photographs etc which will inform your initial proposal and development. Present these as a moodboard in your sketchbooks.

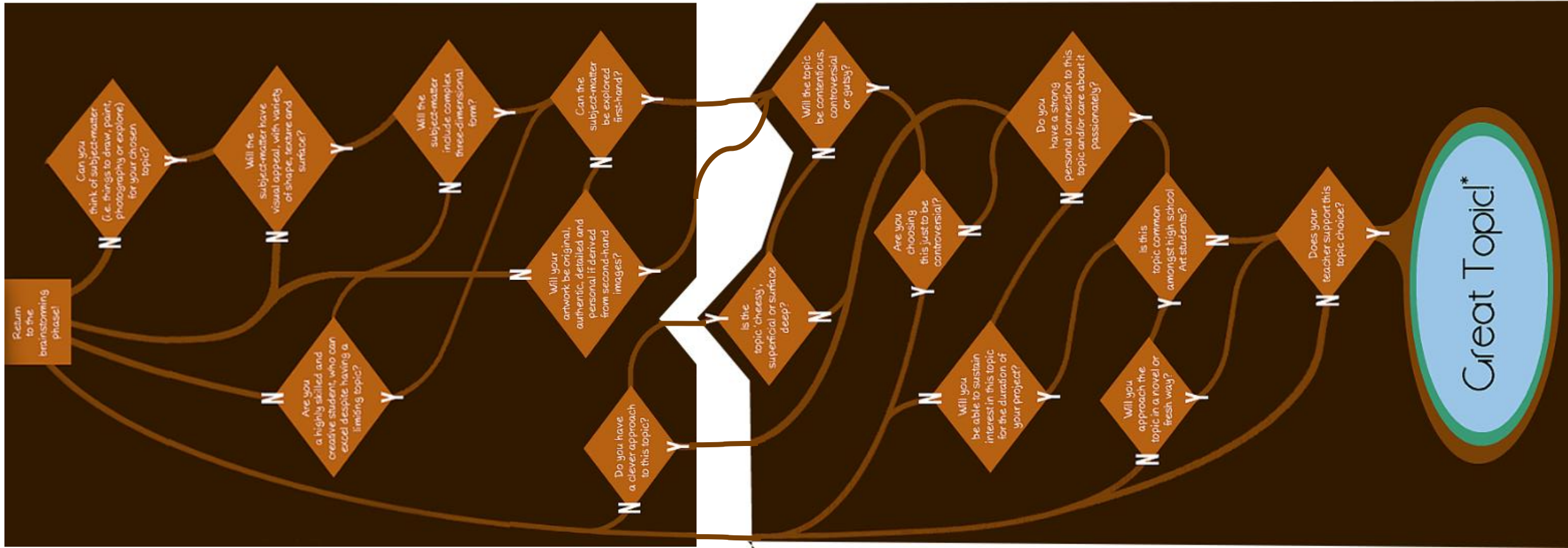


Step 3: Evaluate your ideas

Think carefully about the topics that you have written down. Use the flowchart provided on a separate document to evaluate your ideas.

- **Eliminate those which are ‘cheesy’, insincere, overly “pretty” or lacking in substance.**
- **Eliminate those subjects which you are unable to explore first-hand.**
- **Remove the topics for which the source material is excessively simple.**
- **Eliminate those topics for which the source material lacks aesthetic appeal.**
- **Eliminate topics which are common or over-done (unless you have an original way of approaching this topic).**
- **Ensure that the topic you choose is something that you really care about and which can sustain your interest for a prolonged period.**





Use this flow chart to help you evaluate your ideas. It helps you consider whether you have the skills, sustainability and availability of resources to follow this theme through.

Step 4 – Create your draft proposal

After you have identified the focus for your developing practical work in steps 1 and 2 above, list the main themes that you want to explore.

State which artists, craftspeople or designers you will look at.

Identify the materials you are going to use. You can use your brainstorm to help you.

Create a **question or statement** which you will investigate and will become the title of your essay and the focus of your developing practical work.

Now use these ideas that you have jotted down to help you write your draft proposal as a piece of continuous prose which is no less than 300 words long.

This will form the basis for your final proposal and your introduction to your written work.

Deadline for brainstorm, moodboard and draft proposal:

Once your proposal has been checked by your teacher, you may present this in your sketchbook.

PROPOSAL

My investigative purpose and proposal is to 'create an architectural environment through a variety of mediums such as drawing, paint and sculpture'.

My focus is to look at how architecture is presented through the work of other architects and artists and how the environment is exhibited through the design and construction lay out of the art.

I will begin my independent investigation by looking at various styles of architecture presented at different countries and how the styles vary between cultures and history. I will pay attention to how the diversity of styles such as that of I.M. Pei whose combination of geometric modernism and contextual sensitivity was well with global recognition, to styles of abstract architecture such as Rafael Wittensied who uses the same concept of contextual architecture but encourages it in a more abstract point of view.



I will begin my investigation with simple, to scale architectural drawings, in which I will begin to develop using the variety of mediums and create an architectural environment. Although my initial idea is to begin small scaled I would be hoping to expand my developments at a large scale to showcase my skills. Throughout my development, research into more abstract artists will inform my work to move it into a more modern form of architecture. I have created a mindmap of my original ideas and I will be able to refer back to this but also see how my ideas develop through this piece.

I am looking to investigate sculptural artists and to possibly create architectural forms as part of my proposal focus with artists such as Santiago Calatrava and his work on the world wide centre and also Hubble Boule's work with natural materials to create construction.



These architects and artists have inspired my investigation focus to create an architectural environment and by using various mediums I am able to experiment and develop my creative skills with the use of different styles and art processes.

I will be also looking at how structures are represented through models and what materials are used to create them.

Through this I will be able to incorporate traditional drawings with modern processes using models and architectural plans.



my pictures:

chester Cambridge

camera manipulations
Photoshop manipulations
Glaucoma (tunnel vision)
circle work with me
tinted glasses
red-green
colour blindness
monochromatic
red camera
acrylics
water colour
charcoal
the visual representation of the surrounding world through the eyes of the visually impaired.

pastels or acrylic
magnifying glass
Photoshop manipulation
through glasses
myopia (nearsightedness)

artists:

Philip Barlow

John Glashan: 'The Spectator' (1971)

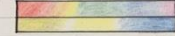
Borgia O'Keefe

Colour blindness.

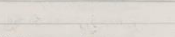
Deuteranomaly/Deuteranopia: Red-Green colour blindness, can only distinguish 2 to 3 hues, whereas someone with normal vision can see 9.



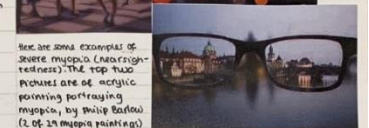
Protonopia
Malfunctioning L-cone, the inability to see red hues.



Titanopia
Malfunctioning S-cone: the mixing up of yellow and green with blue.



MYOPIA & GLAUCOMA (Tunnel vision)



Here are some examples of severe myopia (nearsightedness). The top two pictures are of acrylic painting portraying myopia, by Philip Barlow (2 of 24 myopia paintings) and the picture on the right shows the difference of myopia with & without corrective glasses.



These pictures show the difference between 'normal' vision and different severities of glaucoma (tunnel vision).

Artists & description



The topic I have chosen for this year is unusual, but unique, and that is what I find interesting. I think it is important to know how we all view the world, whether that be in different ways so what I will experiment with, the incorporation of common / normal vision with colour blindness and blurred vision. I will do this through the disfigurement of new pictures taken by me, collaging them with the original.

Garry Knight - These photographs are some of many Garry has in his portfolio. The top left is normal vision, it moves clockwise from there showing Deuteranomaly, protonopia and Titanopia. Other artists similar to Gary are: Aurelien Guichard and Max Pixel. But I will incorporate and show their work later on (and more of Gary's work) with and alongside my development.

Step 5 - Observations

1. Present your proposal in your sketchbooks. Look at the guide booklet and introductory PowerPoint to see how you should present this.
2. Observations: You will need to have at least 6 Pages of observations. You can draw, photograph, collect, record written ideas or a combination of all these. Consider your strengths. If you are great at drawing then 6 fantastic pages of observations in different media related to your proposal would be a fantastic start to your unit. IF drawing is not your strength, then a few pages of really high quality photographs would make a great start followed by some supporting observations.
2 artist links. These can be dotted amongst the observations or as whole pages; however, don't have the 2 together. Remember when you are doing your artist links, your should choose at least 1 image to analyse in depth.

All the supporting documents are in the Assignment Unit 1 Personal Investigation.

To recap - you should aim to complete at least 13 sketchbook pages , (brainstorm, mood board, proposal, 6 pages obs, 2 artist links.)

First-hand observation is best but can be supported by own photographs and/or observations of secondary sources or written ideas and notes. ***You should record from observation and present these in your sketchbook or webpage.***

Record from observation;

- Using information from your proposal, choose objects, people, textures, places to record from observation.
(AO3)

Drawing from a primary source means producing drawings by observing real objects or from drawing on location. You could also take photographs of primary sources and then draw and develop from your own photographs where possible.

Drawing from secondary sources means drawing from found images or photographs. These may be from books, the internet etc.. Using secondary sources is ok sometimes as long as you mainly work from primary sources where possible.

Quantity; You need at least 6 pages of observations. At least 4+ of these should be first hand observational drawings and can be supported by 2+ pages of own photographs of a good quality, (vary your media and style.)



Step 6 - Write the first paragraph of your essay

State your interest, identify your artist links and state your intentions. You should pose the question or statement within the first paragraph. This should be approximately 250 – 350 words. Using the piece of writing you used to create your draft proposal, and using formal language and subject specific terminology, create an introductory paragraph to your essay.

- Clearly explain where your interest for this unit has come from. • What you are going to explore.
- Identify at least 2 of the artists that you are going to look at.
- Explain your starting statement or question to formally identify the focus of your investigation.
- It is **essential** that your **spelling, grammar and punctuation is correct.** • Use **subject specific terminology** where appropriate.
- Make sure that all **artist's names are correct.**

(AO1, AO3)

Email your first paragraph to

eallen@budmouth-aspirations.org

The written material for the Personal Investigation

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.



Essay Structure – guidance

Title	<p>Your title should tell the reader exactly what the study is about. You could create a separate title page. You could make your title punchy! It could be a question you wish to investigate.</p> <p>Examples:</p> <ul style="list-style-type: none">• Liar! Jeff Wall, photography and truth.• Modernism, Abstraction and the work of Barbara Hepworth.• The Human Figure: Sizing up Euan Uglow.• ‘Art goes Pop!’ : the impact of popular culture on three American artists.• What is the relationship between paint and photography in capturing portraits?• Still life painting, with particular reference to the realist work of Audrey Flack.
Introduction	<ul style="list-style-type: none">• Explain your personal connection and interest in this study.• What are your intentions and why?• What are you going to focus on? This could be how the artist has inspired your own work.• Where are you going to find your information – what sources have you used/ will you use?• <i>I am choosing to focus on... (Artist / art movement) because.../ It astounds me how.../ I find it fascinating that.../ I found myself reflecting upon.../ I’m curious to know why.../I hope to...show, share, highlight, discover...</i>
Photographs	<p>Remember: you should include photos of artists work and your own work thorough out, referring to these in the text.</p>

<p>The main body</p>	<p>In the main part of your study, you should discuss the artworks that have influenced you and link these to your own work.</p> <ul style="list-style-type: none">• Don't focus on artist(s) biography – your writing should be about the techniques the artist(s) have used• What have you learned from the study of the artist(s) and how is this evident in your work?• If you are comparing artists, how does their artwork differ and what are the similarities? Does one artist inspire you more than another? How?• Don't forget to use subject specific vocabulary and research different methods of analysing artworks (there is a lot online). If you look at examples of other A level written work, remember it might not always be a good example so be careful!
<p>Conclusion</p>	<ul style="list-style-type: none">• This is where you draw together everything you have discussed. You should try to identify the insights that resonate most.• Revisit the aims or investigative questions set out at the start. You do not need to have definitive answers though. Sensitive and honest reflections, or even new, increasingly complex questions are fine.• Summarise key thoughts that have arisen from your study.• Offer reflective, personal opinions on your research, and how this has shaped - or will shape - your own practical work.
<p>Bibliography</p>	<p>This must be included at the end. See slide 8 for guidance.</p>

Step 7 —Development of your ideas through;

- Contextual Links
- Experimentation and development

Research at least 2+ artists, designers, craftspeople or cultures which are linked to your proposal AND your initial observational drawings and recordings. **(AO1)**

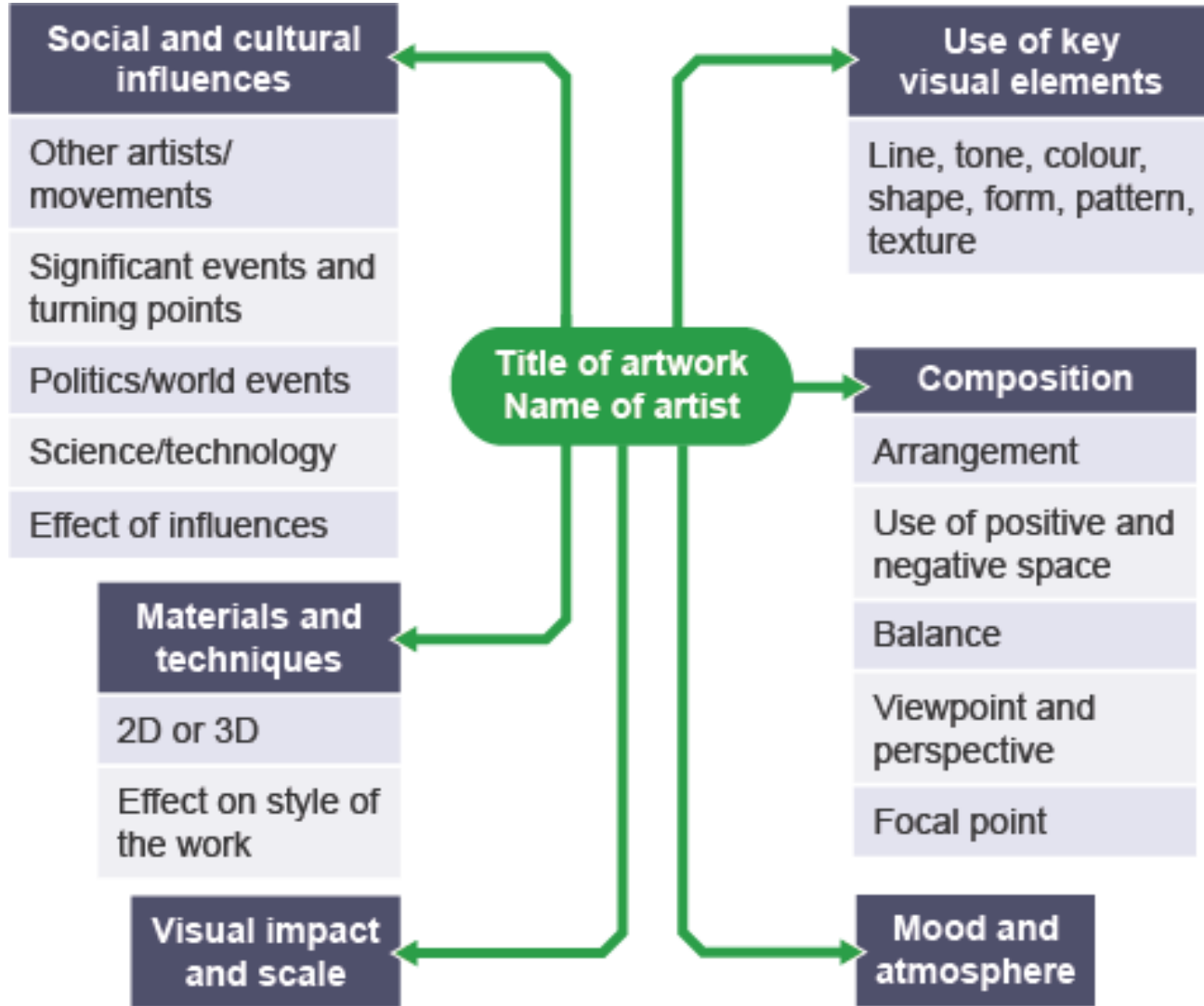
When creating an artist link you can include this alongside your developing work.

Include; at least 2/3 relevant images, the artists name, date of the work, title if known. Describe at least 1 image in detail using Art specific words, give your opinion on the work. How has this work or how will this artist influence your own work? **(AO1)**

Produce at least 6 hours worth of experimentation or equivalent 3D studies. Use a variety of media and techniques.

Research a further artist, designer, craftsperson or culture which is linked to your experimentation. **(AO1)**

How to analyse...



ART ANALYSIS

Describe	Analyze
<p>What do I see?</p> <ul style="list-style-type: none"> - Landscape, portrait, people, still, animals, religious, historic. - Foreground / Background - Time of day, season - Place or Setting / Inside or Outside - Abstract / Realistic - Horizontal / Vertical - Old vs. Modern vs. Contemporary - Action - what is going on? - Story? 	<p>How is the work organized?</p> <ul style="list-style-type: none"> - <u>Elements of Art</u>: Line, Color, Value, Texture, Form, Space - <u>Principles of Design</u>: Contrast, Emphasis, Rhythm, Pattern, Movement, Balance, Unity, Repetition - How do the elements and principles of design work together? - How does the artist use the elements and principles to get your attention? - What is the composition?
Interpret	Judge
<p>What is happening?</p> <ul style="list-style-type: none"> - The artwork is about... - It makes me think about... - The artist is saying... - Mood and feeling: Calm, Violent, Sad, Joyful, Angry, Hopeful, Scared, etc. - The artist wants you to see... - The artist wants you to think about... - The artwork reminds me of... - I want to know... - If I could ask the artist a question, I would ask... - What are the Symbols, Metaphors, Meaning, and Context? - What is the the relationships between all the individual parts of the work? 	<p>What do I think about the artwork?</p> <ul style="list-style-type: none"> - The best part of the work is... - The strengths of the work are... - The weaknesses of the work are... - The artist communicates ideas by... - I learned... - I like ... because ... - I dislike ... because ... - I would or wouldnt choose to hang this artwork in my room because... - Other people should study this work because... - This work has survived the test of time because ... - Why do different people see and understand this artwork differently?

Step 8 - The main body of your essay...

You are expected to make at least one paragraph of approximately 250 words progress per fortnight.

- The essay must be **illustrated** with actual examples and photographs of your development work as well as relevant artist, designer and craft worker's work.
- The essay will include references to your own work, your own judgements and opinions; use art specific words.
- When referencing the work of others put it into your own words-**Do NOT Plagiarise what others have written!**
- When writing about a piece of work the **title must be in inverted commas.**
- **When the work is first mentioned you must write next to it; (see fig1).**The number refers to the order of illustrations in the whole essay, so the first illustration is 1. For example; In the 'Title' (see fig1) the form is portrayed in a powerful manner using strong colours.
- Next to an illustration write the **Fig number, title, date when it was made and the materials used.** For example 'Still Life' Fig 1, 1971, oil on canvas and Artist name.

Step 9 - Continued development of ideas;

Choose one or more of the areas of continued development below. You should be spending at least 8 hours on this.

- Re-inform your work with further observations.
- Continue with further experimentation
- Investigate the work of artists/craftspeople or designers.

Step 10 - Make good progress weekly

You now need to ensure that you make good progress on your unit every week, (at least 8 hours of progress weekly as well as making progress on your essay.) In terms of development, you will all be at different stages in your investigation and you will need to constantly reflect and evaluate where you are and what you need to do next.

Step 11- Create a personal, meaningful final piece or pieces.

It is now time to start thinking about your final piece(s). Your developing practical work should inform this and will hopefully lead you to an idea of what you want your final piece to be. **Whatever it is; however, it needs to answer your initial question or be a relevant conclusion to your investigation.**

Step 12 - Conclude your essay.

Summing up your findings or opinions and answering the question or reflecting on the statement made in the introduction

- It is now time to conclude your essay.
- You need to address the main focus that you identified in the introductory paragraph.

You should begin your conclusion by re-stating the focus of your written reflection, identify discoveries that you have made during your journey and end with a concluding statement about how your final piece/s address the focal point of your investigation for unit 1.

Bibliography

A bibliography is an essential requirement. This lists the resources that you have used for your essay (books, websites, articles, videos etc.). Try to keep track as you go, rather than having to revisit once the essay is completed. Set it out like this:

- Author – *put the last name first.*
- Title – *this should be underlined or in quotation marks.*
- Publisher - *in a book this is usually located on one of the first few pages.*
- Date – *the date/year the book/article was published.*
- *For example: Cotton, Charlotte, 'The Photograph as Contemporary Art', Thames & Hudson, 2009.*

For websites the format is similar, and the author should be included if known. For example:

Jonathan Jones, 'Feeding Fury', The Guardian (December 2002), <https://www.theguardian.com/culture/2002/dec/07/artsfeatures>

Other useful links

- <https://www.artpedagogy.com/preparing-for-the-personal-study.html#>
- https://www.youtube.com/embed/GkiAZ4-sBmM?fbclid=IwAR0c_pJY-P6iTxUW2amCnO2wIGPjuZo-85DzdCSiHbUsaemOpIVHfPWmOo
- <https://www.studentartguide.com/articles/writing-the-a2-art-personal-study> (some of the information may be outdated, but good examples of written material)