# The Hart School – Faculty of Design
# Yr 13 A Level Fine Art (AQA 7202) Curriculum Overview

**Curriculum intent:** A-level Art and Design: Fine Art (AQA 7202) develops independent, critical artists ready for art foundation courses, degrees, apprenticeships and creative careers. Component 1, the Personal Investigation, is 60% (96 marks) and includes 1,000 to 3,000 words of continuous prose. Component 2, the Externally Set Assignment, is 40% (96 marks): papers are issued from 1 February, followed by a preparatory period and 15 hours of supervised time, the first 3 hours consecutive.

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. Year 12 opens with a techniques workshop, then a statement of intent launches the Personal Investigation; Year 13 completes the investigation and written study, then the ESA.

Students have 1:1 target conversations and live tracking against AQA grade descriptors, with QLA by AO after every PPE and portfolio review and PP and SEND work reviewed first. Access arrangements are confirmed before supervised time, and JCQ regulations apply.

**Yr 13 end points:** By the end of Year 13 students can complete a sustained Personal Investigation with a final outcome and a 1,000 to 3,000-word written study (Component 1, 60%); prepare independently for an AQA starting point; realise a personal response in 15 hours of supervised time (Component 2, 40%); and present both components for AQA moderation.

**Yr 13 key dates (LTP):** PPE 1 w/c 16.11.26 · Year 13 reports home 16.12.26 · coursework standardisation prep w/c 4.1.27 · developments banded w/c 25.1.27 · AQA ESA paper released 1.2.27 · PPE 2 w/c 22.2.27 and 1.3.27 · Year 13 reports home 24.3.27 · portfolio finalised w/c 27.4.27 · 15-hour ESA w/c 3.5.27 · AQA moderation submission w/c 10.5.27 · study leave and internal standardisation w/c 17.5.27 · records archived under JCQ retention w/c 12.7.27

| | Autumn 1 | Autumn 2 | | Spring 1 | | Spring 2 | | Summer 1 | | Summer 2 |
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| **Core Course Topic:** Lesson (L) numbers and the week each is taught. Bold = summative assessment. | **Personal Investigation: Development 1 and Written Study**<br>L1 · Consolidate the enquiry; refine developments · w/c 7.9.26<br>L2 · PI Development 1: combine artists; annotate (AO1–AO3) · w/c 14.9.26<br>L3 · PI Development 1: media for purpose · w/c 21.9.26<br>L4 · PI refine; written study sections · w/c 28.9.26<br>L5 · PI development toward the final outcome · w/c 5.10.26<br>L6 · Written study (1,000–3,000 words) drafting · w/c 12.10.26<br>L7 · PI final-outcome preparation · w/c 19.10.26 | **Developments 2 and 3 and PPE 1**<br>L8 · PI Development 2: media for purpose · w/c 2.11.26<br>L9 · Refine Development 2; written study sections · w/c 9.11.26<br>**L10 · PI Development 2: sustained enquiry (PPE week) · w/c 16.11.26**<br>L11 · Written study drafting alongside practical · w/c 23.11.26<br>L12 · PI Development 3: media for purpose · w/c 30.11.26<br>L13 · Refine Development 3; written study sections · w/c 7.12.26<br>L14 · PI Development 3: sustained enquiry · w/c 14.12.26 | | **Final Outcome Preparation and ESA Launch**<br>L15 · Coursework standardisation prep · w/c 4.1.27<br>L16 · Written study drafting; developments into final outcome · w/c 11.1.27<br>L17 · Final-outcome prep: plan and photos ready · w/c 18.1.27<br>**L18 · Final-outcome prep: plan and photos ready · w/c 25.1.27**<br>L19 · ESA released by AQA; choose theme · w/c 1.2.27<br>L20 · ESA intro: mind-map and mood board · w/c 8.2.27 | | **ESA: Test Shoot and Artist Case Studies**<br>L21 · Test shoot; refine ideas (PPE) · w/c 22.2.27<br>L22 · Artist case study 1 (PPE) · w/c 1.3.27<br>L23 · Artist case study 2 · w/c 8.3.27<br>L24 · Artist case study 3 · w/c 15.3.27<br>L25 · ESA development: combine artists' ideas · w/c 22.3.27 | | **ESA Developments, 15-Hour Exam and Submission**<br>L26 · ESA development: combine, refine, annotate · w/c 13.4.27<br>L27 · ESA development: combine, refine, annotate · w/c 20.4.27<br>**L28 · Complete unfinished exam work; evaluate · w/c 27.4.27**<br>**L29 · 15-hour externally set exam: sessions 1–2 · w/c 3.5.27**<br>**L30 · Portfolio finalised for submission · w/c 10.5.27**<br>L31 · Study leave; internal standardisation · w/c 17.5.27<br>L32 · Year 13 examinations complete · w/c 24.5.27 | **Course Complete**<br>No lessons: Year 13 examinations complete · w/c 7.6.27 to 5.7.27<br>Records archived under JCQ retention · w/c 12.7.27 |
| **Additional support links:** Topic-specific pages from trusted sources (links checked September 2026) | **AQA** A-level Art and Design (Fine art) 7202 | **AQA** A-level Art and Design (Fine art) 7202 | | **AQA** A-level Art and Design (Fine art) 7202 | | **AQA** A-level Art and Design (Fine art) 7202<br>**Tate** Photography (art term) | | **AQA** A-level Art and Design (Fine art) 7202<br>**Discover! Creative Careers** Careers in the creative industries | | **Discover! Creative Careers** Careers in the creative industries |
| **Knowledge:** The specific knowledge your child will learn in detail | The Personal Investigation is a sustained practical and written project. The written study (1,000 to 3,000 words of continuous prose) investigates artists, ideas or contexts linked to the practical work and is assessed with it. It needs a clear question, analysis rather than description, correctly referenced sources and a bibliography. Media are chosen for purpose: each choice should strengthen the meaning of the work. Combining artists shows synthesis and independence. | Each development should push the investigation forward, not repeat it. The written study and the practical work inform each other: artists analysed in writing should visibly influence the developments. PPE banding against AQA's four AOs shows strengths and gaps across the portfolio, and QLA by AO guides the next steps. Standardisation checks that every teacher marks to the same AQA standard. | **PPE 1** w/c 16.11.26 | The final outcome of the Personal Investigation realises intentions (AO4) and should be the clear conclusion of the developments. The Externally Set Assignment (Component 2) is 40% of the A Level, marked out of 96. AQA issues the paper from 1 February with a choice of starting points; students then have a preparatory period followed by 15 hours of supervised time, the first 3 hours consecutive. The ESA follows the same journey as the investigation, in a shorter time. | **PPE 2** w/c 22.2.27 and 1.3.27 | Preparatory work for the ESA evidences AO1 to AO3: a test shoot for personal source material, three artist case studies that analyse and compare, and developments that combine the artists' ideas. It must show a clear plan for the 15-hour outcome. Access arrangements are confirmed before supervised time begins. | **15-Hour Exam (ESA)** w/c 3.5.27 | In the 15 hours of supervised time, students realise their ESA response independently under JCQ conditions; the first 3 hours are consecutive and the internet may not be used. Both components are marked in school against AQA's criteria, internally standardised, and a sample is moderated by AQA. The final evaluation explains how the outcome realises the intentions set out in the preparatory work. | Year 13 examinations are complete. Coursework, marks and candidate records are kept securely under JCQ retention rules, then archived. |
| **Key vocabulary:** Subject terms your child should know, spell and use | *Personal Investigation, written study, continuous prose, question, analysis, referencing, bibliography, synthesis, media for purpose* | *development, sustained enquiry, PPE, band, QLA, standardisation, referencing* | | *final outcome, realise intentions, Component 2, Externally Set Assignment, starting point, preparatory period, supervised time* | | *preparatory work, test shoot, case study, comparison, combine, plan, access arrangements* | | *supervised time, JCQ, realisation, evaluation, internal standardisation, moderation, submission* | | *JCQ retention, results day, destinations* |
| **Portfolio & Exam Skills:** Techniques and AO skills your child will develop | Sustaining and combining artists in developments; annotating critically; planning, drafting and referencing a written study; preparing a final outcome | Independent, sustained development; drafting and referencing the written study; acting on QLA | | Planning a final outcome; finalising the written study; interpreting an ESA starting point; building a mind-map and mood board | | Independent research and photography; comparative artist analysis; combining ideas in developments; planning the supervised outcome | | Realising a personal response under timed conditions; evaluating against intentions; presenting a complete portfolio for moderation | | Portfolio photographs kept for university, foundation and apprenticeship applications |
| **How it is assessed:** Formative checks and summative assessments | Every lesson: live tracking against AQA AO1–AO4 with grade descriptors; self- and peer-review; WWW/EBI and green-pen DIRT; PP prioritised; 1:1 target conversations. | Summative PPE 1 (w/c 16.11.26): Personal Investigation banded against AQA AO1–AO4, full QLA by AO and cohort, PP/SEND first, feedback and DIRT inform intervention. L11: post-PPE QLA actioned. L12: AO check with the written study referenced. L13: standardisation readiness. L14: live tracking against AQA AO1–AO4 with grade descriptors; self- and peer-review; WWW/EBI and green-pen DIRT; PP prioritised; 1:1 target conversations. Reports home 16.12.26. | | Every lesson: live tracking against AQA AO1–AO4 with grade descriptors; self- and peer-review; WWW/EBI and green-pen DIRT; PP prioritised; 1:1 target conversations. Summative (w/c 25.1.27): developments banded against AOs, full QLA by AO and cohort, PP/SEND first, feedback and DIRT inform intervention. | | Every lesson: live tracking against AQA AO1–AO4 with grade descriptors; self- and peer-review; WWW/EBI and green-pen DIRT; PP prioritised; 1:1 target conversations. PPE 2 w/c 22.2.27 and 1.3.27. Exam readiness and access arrangements confirmed (w/c 8.3.27). Year 13 reports home 24.3.27. | | Formative evaluation against AOs (w/c 13.4.27) and moderation annotations (w/c 20.4.27). Portfolio finalised and banded to AQA criteria (w/c 27.4.27). 15-hour ESA and internal standardisation of borderline work (w/c 3.5.27). AQA moderation submission (w/c 10.5.27). Destinations tracking (w/c 17.5.27). | Course closed; records archived under JCQ retention (w/c 12.7.27). |
| **Builds on / leads to:** How this topic connects to prior and future learning | Builds on: the Year 12 investigation and bridging task. Leads to: Developments 2 and 3 and PPE 1 (Autumn 2). | Builds on: Development 1. Leads to: the final outcome and standardisation (Spring 1). | | Builds on: the Personal Investigation. Leads to: ESA research and case studies (Spring 2). | | Builds on: the Year 13 investigation journey. Leads to: ESA developments and the 15-hour exam (Summer 1). | | Builds on: the full A Level course. Leads to: art foundation diplomas, degrees, apprenticeships and creative careers. | | Leads to: results day and destinations. |

**The Hart School – Faculty of Design**
**Art and Design: Curriculum Map, Year 7 to Year 13**

Each strand is taught in every year and revisited at greater depth, so pupils build on what they already know. KS3 units return to the formal elements with harder media and more demanding artists each year, and Year 9 follows the GCSE journey (observe, study artists, develop, present) so that pupils start Year 10 ready for AO1–AO4.

| Strand | Year 7 | Year 8 | Year 9 | GCSE Fine Art (Years 10 and 11) | A Level Fine Art (Years 12 and 13) |
|---|---|---|---|---|---|
| **Drawing and observation (AO3)** | Perspective: one-point, two-point and aerial; continuous line; grid method; facial proportion | Animal and still-life observation; figure proportion (8 heads) from structural shapes | Insect anatomy from sources; camera studies from own photos; portrait likeness | Pencil study from own photos; 'My Photography'; recording throughout the portfolio and ESA | Graded pencil and biro workshop; test shoots; critical recording and reflection |
| **Tone and the formal elements** | 3 to 5 tones; hatching, cross-hatching, stippling; positive and negative space | Biro cross-hatching; high-contrast and gradual tone on the figure | Tonal scales in wet and dry media; chiaroscuro in portraits | Full tonal range and depth; high-contrast pastel at A2 | Gradation across pencil grades H to 9B; tone used for meaning |
| **Colour and painting** | Colour wheel; tints and shades; complementary and harmonious colour; colour meaning (Jarrell) | Earth colours; Ben-Day dots; pointillism (Seurat); deliberate colour in photo overlays | Watercolour, pencil crayon blending and oil pastel; Cubist colour | Coloured pencil, watercolour, pastel and acrylic; monochrome and analogous palettes | Watercolour, ink, acrylic glazing and impasto |
| **Printmaking and resist** | Lino relief print; registered half-drop repeat | Wax and ink resist | Pochoir (Séguy); repoussé; surface pattern | Monoprint, collagraph, reduction, drypoint and poly-block | Monoprint, collagraph, reduction and multi-block lino |
| **Textiles, collage and mixed media** | Montage; templates, appliqué, embroidery and blanket-stitch construction | Appliqué with stitched detail; paper cut-outs (Matisse) | Collage and stitch on paper (Jennifer Collier); Cubist mixed media | Mixed media developments combining two artists | Mixed-media grounds and surfaces linked to the theme |
| **3D and sculpture** | Stuffed textile construction | Paper sculpture and clay figure (Henry Moore) | Repoussé and cardboard relief | 3D card sculpture; 3D developments and final pieces | 3D outcomes where the investigation needs them |
| **Photography and digital** | Reference photos of faces from different angles; photographing outcomes | Paired DSLR portraits; doodle-bomb overlay | Natural-forms photography; kaleidoscope manipulation | 'My Photography' as personal source material | Test shoots for every development |
| **Artists, cultures and art history (AO1)** | Ruth Allen, Wadsworth Jarrell (AfriCOBRA), Iain Macarthur; Mehndi, African and Indigenous Australian pattern; Día de Muertos | Indigenous Australian art; Lichtenstein and Pop Art, Hundertwasser, Matisse, Seurat, Hattie Stewart, Keith Haring, Henry Moore | E. A. Séguy, Damien Hirst, Jennifer Collier, Picasso and Cubism | Three artists for the portfolio and three for the ESA; content, form, process and mood case studies | Comparative contextual analysis; 1,000 to 3,000-word written study |
| **Composition, presentation and evaluation (AO4)** | A3 layout and mounting; WWW/EBI with key vocabulary; portfolio review | Final compositions from studies; written evaluations | Final outcomes from studies; annotation against AO1–AO4 | Design ideas, test piece and final piece; 10-hour supervised ESA | Statement of intent; final outcome; 15-hour supervised ESA |