The Hart School – Faculty of Design
Yr 12 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 12 end points: By the end of Year 12 students can use a wide range of drawing, painting, mixed-media and printmaking techniques at A Level standard; write analytical artist case studies; write a statement of intent; and sustain a Personal Investigation through three artist-led developments from their own photography, judged against AQA AO1–AO4.

Yr 12 key dates (LTP): Portfolio review against AQA AO1–AO4 w/c 18.1.27 · statement of intent w/c 8.2.27 · summative portfolio review with QLA w/c 24.5.27 · AP2 window w/c 7.6.27 to 28.6.27 (summative AP2 recorded in the school data drop) · Year 12 portfolio review against AQA standards and targets into Year 13 w/c 5.7.27 · summer bridging task set w/c 12.7.27 · reports home 14.7.27

	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Core Course Topic: Lesson (L) numbers and the week each is taught. Bold = summative assessment.	**Techniques Workshop: Pencil, Biro, Watercolour, Ink** L1 · Intro; theme; mood board; pencil artist case study (A3 double page) · w/c 7.9.26 L2 · Pencil: mark-making, tone, gradation · w/c 14.9.26 L3 · Biro techniques; artist research and copy · w/c 21.9.26 L4 · Biro development linked to theme · w/c 28.9.26 L5 · Watercolour techniques; artist research and copy · w/c 5.10.26 L6 · Watercolour development · w/c 12.10.26 L7 · Ink techniques; artist research and copy · w/c 19.10.26	**Techniques Workshop: Acrylic, Mixed Media, Print** L8 · Ink development · w/c 2.11.26 L9 · Acrylic techniques; artist research and copy · w/c 9.11.26 L10 · Acrylic development · w/c 16.11.26 L11 · Mixed-media techniques; artist copy · w/c 23.11.26 L12 · Mixed-media development · w/c 30.11.26 L13 · Mono-print techniques; artist copy · w/c 7.12.26 L14 · Collagraph and printmaking development · w/c 14.12.26	**Lino, Portfolio Review and Statement of Intent** L15 · Lino printing techniques; artist copy · w/c 4.1.27 L16 · Lino printmaking development · w/c 11.1.27 L17 · Portfolio review against AQA AO1–AO4 · w/c 18.1.27 L18 · Refinement · w/c 25.1.27 L19 · Refinement · w/c 1.2.27 L20 · Statement of intent; strengths; next steps · w/c 8.2.27	**Personal Investigation: Test Shoots and Artist 1** L21 · Research, test shoot; refine ideas · w/c 22.2.27 L22 · Test shoot; refine ideas · w/c 1.3.27 L23 · Artist case study 1; refine the line of enquiry · w/c 8.3.27 L24 · First development: Artist 1 (own photo) · w/c 15.3.27 L25 · Development 1 refine; analyse against AOs · w/c 22.3.27	**Personal Investigation: Artists 2 and 3** L26 · Test shoot; refine ideas · w/c 13.4.27 L27 · Artist case study 2; second development · w/c 20.4.27 L28 · Development: Artist 2 (own photo) · w/c 27.4.27 L29 · Refine; set the investigation focus · w/c 3.5.27 L30 · Test shoot; refine ideas · w/c 10.5.27 L31 · Development: Artist 3 (own photo) · w/c 17.5.27 **L32 · Refine; portfolio review against AOs · w/c 24.5.27**	**AP2, Portfolio Review and Bridging** L33 · Test shoot; refine ideas · w/c 7.6.27 L34 · Test shoot; refine ideas · w/c 14.6.27 L35 · Test piece; refine ideas · w/c 21.6.27 L36 · Portfolio review against AQA AO1–AO4 · w/c 28.6.27 L37 · Year 12 mock/portfolio review; targets into Year 13 · w/c 5.7.27 L38 · Summer bridging task; investigation continues · 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 **Tate** Tone (art term) **Tate** Watercolour (art term)	**Tate** Acrylic paint (art term) **Tate** Mixed media (art term) **Tate** Monoprint (art term) **Oak National Academy** Making a collagraph print	**Tate** Linocut (art term) **AQA** A-level Art and Design (Fine art) 7202	**AQA** A-level Art and Design (Fine art) 7202 **Tate** Photography (art term)	**AQA** A-level Art and Design (Fine art) 7202 **Tate** Abstract art (art term)	**AQA** A-level Art and Design (Fine art) 7202 **Discover! Creative Careers** Careers in the creative industries
Knowledge: The specific knowledge your child will learn in detail	A Level Fine Art rewards sustained, focused investigation (AO1), exploration and refinement of media (AO2), critical recording and reflection (AO3) and a personal, meaningful response (AO4). The techniques workshop builds a wide media vocabulary quickly. Each medium is presented as an A3 double page: technique samples, an artist case study with analysis, an artist copy and a development linked to the student's theme. Pencil grades (H to 9B) give different tonal ranges, and gradation needs controlled pressure. Biro builds tone through hatching and cannot be erased. Watercolour and ink are transparent and built in washes; ink can also be applied with pen, brush or stick for expressive line.	Acrylic can be used thinly as a glaze or thickly with texture (impasto); it dries fast, so blending is quick or done in layers. Mixed media combines materials deliberately, for example collage under paint or ink over acrylic, and needs a sound ground (surface). A monoprint produces one unique print by drawing or painting onto an inked plate. A collagraph prints from a plate built of textured materials, sealed and inked as relief or intaglio. Each development should link the technique to the student's theme, showing how media choices serve intentions (AO2).	Lino printing at A Level can use reduction (one block cut and printed in stages for several colours) or multi-block methods, with careful registration. A portfolio review judges the workshop against each AO and identifies strengths to carry forward. Refinement improves selected pieces so they reach a higher band. A statement of intent sets out the focus of the Personal Investigation: the theme, the question being explored, key artists, intended media and how the work will develop.	The Personal Investigation (Component 1) is 60% of the A Level, marked out of 96, and includes 1,000 to 3,000 words of continuous prose (the written study) that is integrated with the practical work. A test shoot is a planned photoshoot that tries out ideas, viewpoints and lighting before the best images are chosen. A Level case studies go beyond description: they analyse context, meaning and technique, and compare artists. Each development responds to an artist using the student's own photographs.	A sustained investigation shows ideas growing from one development to the next, with each artist chosen for a reason. Refining (AO2) means reviewing what works, then changing media, scale or composition deliberately. Reflection (AO3) is critical rather than descriptive: why a decision was made and what it led to. The investigation focus is narrowed so that Year 13 work goes deeper, not wider.	The AP2 point records progress in the school data. A Year 12 review against AQA standards shows the current band for each AO and sets targets for Year 13. The bridging task continues the investigation over the summer with new photography and research, including reading for the written study. Routes such as art foundation diplomas, degrees and apprenticeships are explored.
Key vocabulary: Subject terms your child should know, spell and use	*sustained investigation, double-page spread, pencil grade, gradation, mark-making, biro, wash, transparency, ink, artist copy, contextual analysis*	*glaze, impasto, opacity, mixed media, ground, monoprint, collagraph, intaglio, relief, plate, development*	*reduction print, registration, multi-block, portfolio review, refinement, statement of intent, Personal Investigation, line of enquiry*	*Component 1, Personal Investigation, written study, continuous prose, test shoot, lighting, viewpoint, contextual analysis, development*	*sustained, focus, refinement, critical reflection, synthesis, portfolio review, QLA*	*AP2, band, target, bridging task, written study, foundation diploma, apprenticeship*
Portfolio & Exam Skills: Techniques and AO skills your child will develop	Designing A3 double-page spreads; tonal range with graded pencils; biro hatching; watercolour and ink techniques; analytical writing about artists	Acrylic glazing and impasto; building mixed-media surfaces; making and printing monoprints and collagraphs; linking techniques to a theme	Reduction or multi-block lino printing; self-review against AO descriptors; refining selected work; writing a statement of intent	Planning and running a test shoot; selecting images critically; writing analytical case studies; producing and refining a development	Sustaining a line of enquiry across developments; critical written reflection; refining with purpose	Test pieces; self-assessment against AO descriptors; setting targets; independent summer research
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.	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.	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. Portfolio review against AQA AO1–AO4 (w/c 18.1.27).	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.	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 portfolio review against AQA AO1–AO4 with QLA (w/c 24.5.27).	AP2 window w/c 7.6.27 to 28.6.27: summative AP2 recorded in the school data drop with skill-level analysis by criterion and cohort, PP and SEND first, next-step targets set. Year 12 portfolio review against AQA standards with targets into Year 13 (w/c 5.7.27). Bridging-task brief set (w/c 12.7.27). Reports home 14.7.27.
Builds on / leads to: How this topic connects to prior and future learning	Builds on: GCSE Fine Art AO1–AO4 and media skills. Leads to: acrylic, mixed media and print (Autumn 2); the Personal Investigation.	Builds on: Autumn 1 techniques and GCSE printmaking. Leads to: lino and portfolio review (Spring 1).	Builds on: the Autumn workshop. Leads to: Personal Investigation research and test shoots (Spring 2).	Builds on: the statement of intent. Leads to: Artist 2 and 3 developments (Summer 1).	Builds on: Spring 2 developments. Leads to: AP2 and bridging (Summer 2); Year 13 Personal Investigation developments.	Builds on: the Year 12 investigation. Leads to: the Year 13 Personal Investigation and written study.

AP2 Assessment
w/c 7.6.27 to 28.6.27

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