

GCSE



WJEC GCSE in
ART AND DESIGN

APPROVED BY QUALIFICATIONS WALES

**SAMPLE ASSESSMENT
MATERIALS**

Teaching from 2016



This Qualifications Wales regulated qualification is not available to centres in England.



For teaching from 2016
For award from 2018

WJEC GCSE in ART and DESIGN

**SAMPLE ASSESSMENT
MATERIALS**

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Introduction

These Sample Assessment Materials consist of:

- a mark scheme for Unit 1, the Portfolio
- an example of the Externally Set Assignment, Unit 2 and its associated mark scheme
- indicative content which relates to submissions for both Unit 1 and Unit 2
- examples of 'My Creative Statement' and Authentication documentation for Units 1 and 2
- example of assessment objective checklist for students, which relates to submissions for both Unit 1 and Unit 2.

Unit 1, the Portfolio, is determined by the student and teacher, internally assessed and externally moderated. Unit 2, the Externally Set Assignment, is set by WJEC, internally assessed and externally moderated.

Assessment objectives, weightings and marks

The same four assessment objectives apply to both units. Each assessment objective is equally weighted. Below are the assessment objectives for this specification. Learners must demonstrate their ability to:

AO1 Critical understanding	Develop ideas through investigations, demonstrating critical understanding of sources.
AO2 Creative making	Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.
AO3 Reflective recording	Record ideas, observations and insights relevant to intentions as work progresses.
AO4 Personal presentation	Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

Note: The assessment objective headings have been provided by WJEC to assist teachers and students.

The table below shows the weighting and marks of each assessment objective for each unit and for the qualification as a whole.

	AO1	AO2	AO3	AO4
Unit 1: Portfolio 60% weighting 120 marks	15% 30 marks	15% 30 marks	15% 30 marks	15% 30 marks
Unit 2: Externally Set Assignment 40% weighting 80 marks	10% 20 marks	10% 20 marks	10% 20 marks	10% 20 marks
Total weighting 100%	25%	25%	25%	25%
Total marks (200)	50 marks	50 marks	50 marks	50 marks

Mark schemes and indicative content

Teachers should use the mark schemes to make assessments of students' achievement for each of the four assessment objectives. The marks awarded will arise by matching the candidate's performance for each assessment objective to one of the performance descriptors and then deciding upon the extent to which the candidate has managed to demonstrate the criteria in their work. Teachers should determine a mark for each assessment objective and then total the marks to provide an overall mark. The indicative content, assessment objectives checklist and annually updated online exemplar materials offer additional guidance.



GCSE
ART and DESIGN
UNIT 2
Externally Set Assignment
SAMPLE

This assignment paper must be released to candidates on 2 January or after.

PREPARATORY STUDY PERIOD

The internal start and finish dates of the preparatory study period are to be determined by the centre. The centre needs to take into account the scheduling of the 10 hour sustained focus work and the May deadline for the submission of internally assessed marks to WJEC.

SUSTAINED FOCUS WORK

10 hours under supervised examination conditions.

Sessions must be recorded by the centre.

Work produced during this period must be clearly identified in the submission.

ADDITIONAL MATERIALS

- Appropriate art, craft and design materials
- Compulsory authentication documentation, which includes a creative statement.

INSTRUCTIONS TO CANDIDATES

- This paper contains **15** possible assignments. **Choose ONE assignment only.**
- There are **5** assignments based on themes, **5** assignments that include visual stimuli and **5** assignments based on written briefs, all of which cover the following options:

Art, Craft & Design
Art and Design (Fine Art)
Art and Design (Graphic Communication)
Art and Design (Textile Design)
Art and Design (Three-Dimensional Design)
Art and Design (Photography)
Art and Design (Critical & Contextual Studies).

INSTRUCTIONS TO CANDIDATES (CONTINUED)

Chosen Titles

- If your chosen title is Art, Craft and Design, you may work in any discipline(s) associated with any of the other listed title(s).
- If you have chosen any of the other titles, you must work in the disciplines related to your title. For example, if you are entered for Textile Design, you should work predominantly through the medium/discipline of Textiles.
- If your work is mainly digital, for example in Graphic Communication or Photography, you are reminded that you must provide clear evidence of creative thinking through every significant stage of the development process.
- You may devise briefs or client driven scenarios for any of the assignments, which may be applied in the context and discipline you are working within. In such circumstances, you should consult with your teacher, to assure the suitability of such briefs and access to resources, etc.
- If you are entered for Three-Dimensional Design you should take account of utilitarian and functional, as well as aesthetic considerations. Outcomes may take the form of finished pieces, prototypes or full size or scale models. They can be one-off pieces or capable of small batch or mass production.

Preparatory Study and Sustained Focus Periods

- The preparatory study period and sustained focus work will be monitored by the centre to ensure that all of your work is entirely your own. You must take all preparatory material, which you are considering submitting, to the place where you will be working when you begin the 10 hour focus period. You will not be allowed to add to your preparatory work once the 10 hour sustained focus work has begun.
- Once you have started your sustained focus work under supervised examination conditions, the work you produce, including all of your preparatory material will be retained by the centre. You will **not** be able to have access to any of this work outside the designated sustained focus work sessions.
- At the conclusion of the preparatory and focus periods of work you should select, present and evaluate your material and submit it for marking by the centre. Your response should enable you to demonstrate your ability to develop a sustained line of reasoning that is relevant, well-evidenced and coherent.
- You are not allowed access to any other student's preparatory materials.

Preparation for assessment

- You are required to explain how you have dealt with the assignment in the 'My Creative Statement' document. This should be presented with your work, as it may be beneficial to the moderation process and will be referred to when it is assessed.
- Remember to **sign and date** the **authentication** section of the 'My Creative Statement' document to verify that you are submitting entirely your own work or give appropriate exceptions.
- Each piece of work **must** be clearly identified with centre and candidate names and numbers. The work you produce during the sustained focus periods must be identified in the submission.

INFORMATION FOR CANDIDATES

- The Externally Set Assignment is worth 40% of the total marks for GCSE.
- The outcome does not have to be a finished piece of work but you should have completed enough to demonstrate your ability to take the assignment through to a resolved conclusion. If you are entered for more than one title you **must** undertake a different assignment for each one.
- All second-hand source material must be properly acknowledged. Do not plagiarise and remember to use support material inventively and resourcefully. If you are including work which is **not** entirely your own, such as quotes and images produced by others, it is **essential** that each of these is specifically identified and acknowledged within your work and as an exception in the authentication documentation. Failure to disclose exceptions can have serious consequences.
- You should record your ideas, observations, insights and independent judgements, not only in visual terms, but also through written commentary. You may use annotation or more extended forms of writing to show how you have met any one, or any combination, of the assessment objectives. Your style of writing should be suitable for purpose, legible, clear and coherent and you should use specialist vocabulary where appropriate.

GUIDANCE FOR CANDIDATES

- Your work will be marked against the four assessment objectives (see the table below). There is also helpful guidance in the 'Assessment Objective Checklist for Students' and the indicative content, relating to the kinds of evidence you should provide for each assessment objective specific to the title you are entered for. You will find the 'Assessment Objective Checklist for Students', indicative content documents and mark schemes in the Sample Assessment Materials, and as separate documents, available on the website. The assessment objectives checklist and indicative content apply to both your Portfolio and the Externally Set Assignment. You should refer to this information at the start and during the process of your work. You should check that you have provided evidence across the assessment objectives and this is clearly demonstrated and presented in your assignment.

AO1 Critical understanding	Develop ideas through investigations, demonstrating critical understanding of sources.
AO2 Creative making	Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.
AO3 Reflective recording	Record ideas, observations and insights relevant to intentions as work progresses.
AO4 Personal presentation	Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

THEMES

The following five thematic assignments are designed for you to explore your own ideas. Your ideas should be informed by investigative, contextual study of historical and contemporary art, craft and design as well as from your own personal research and other references.

Select ONE of these themes and make a visual and/or tactile response that shows you have explored and experimented with a range of materials and processes that are relevant to your chosen area of study.

On the last page of this assignment paper there is a list of artists, craftspeople and designers. This list may provide some useful starting points for your research and creative ideas, which might relate to your chosen Theme, Visual Assignment or Written Brief. However, you do not have to use this list and may prefer to choose appropriate references of your own.

You should develop your assignment in the form of a personal response, a specific design brief or another suitable approach.

If you do not want to work with any of these themes, go on to the following section, Visual Assignments.

1. Time passing
2. Heritage
3. Paths and tracks
4. Crossing
5. Heading home

VISUAL ASSIGNMENTS

The following five images and prompts are designed for you to explore your own ideas. Your ideas should be informed by investigative, contextual study of historical and contemporary art, craft and design as well as from your own personal research and other references.

Select ONE of these assignments to make a visual and/or tactile response that shows you have explored and experimented with a range of materials and processes that are relevant to your chosen area of study.

On the last page of this assignment paper there is a list of artists, craftspeople and designers. This list may provide some useful starting points for your research and creative ideas, which might relate to your chosen Theme, Visual Assignment or Written Brief. However, you do not have to use this list and may prefer to choose appropriate references of your own.

The images are not intended to be copied but should act as a *stimulus* to encourage you to develop your own ideas. You should develop your assignment in the form of a personal response, a specific design brief or another suitable approach.

If you do not want to work with any of these, go on to the following section, Written Briefs.

6.



©Helen Sear, *The Company of Trees*, 2015. Commissioned by the Arts Council of Wales in partnership with Ffotogallery for Cymru yn Fenis/Wales in Venice la Biennale di Venezia 2015.

You may wish to consider the relationship between people and the natural world.

7.



You might take inspiration from the colours, patterns and textures of corrosion and decay.

8.

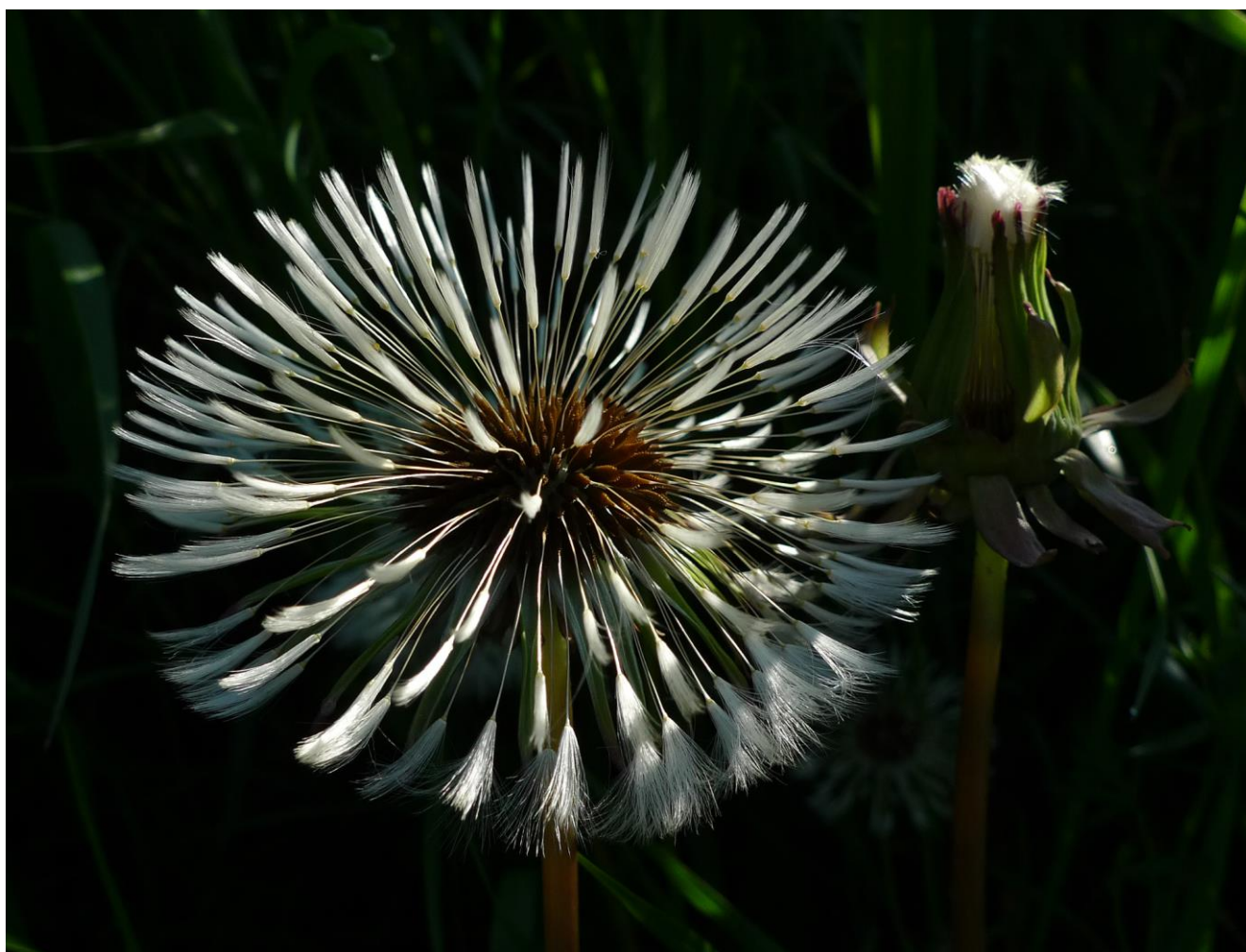


Image top left, with grateful acknowledgement to Carol Gwizdak, jewellery designer/maker.

You may take inspiration from the variety of fragile forms that surround us.

9.



You may wish to think about the inventive ways in which people preserve memories and personal experiences.

10.



You may wish to consider how everyday objects and structures can be changed in unexpected ways.

WRITTEN BRIEFS

The following five written briefs are designed for you to explore your own ideas. Your ideas should be informed by investigative, contextual study of historical and contemporary art, craft and design as well as from your own personal research and other references.

Select ONE of these briefs to make a visual and/or tactile response that shows you have explored and experimented with a range of materials and processes that are relevant to your chosen area of study.

On the last page of this assignment paper there is a list of artists, craftspeople and designers. This list may provide some useful starting points for your research and creative ideas, which might relate to your chosen Theme, Visual Assignment or Written Brief. However, you do not have to use this list and may prefer to choose appropriate references of your own.

The main focus of the brief is the title. This is followed by optional guidance which you may wish to consider. You should develop your work in the form of a personal response, a specific design brief or another suitable approach.

11.

Explore the idea of repetition

Artists, designers and craftspeople often explore repetition to generate interesting forms of art, craft and design. Such work can include the examination of patterns created by repeating images, letter forms or three-dimensional objects; playing with scale, distortion, colour or a series using different materials and processes.

Take inspiration from the idea of repetition and develop your own art, craft or design work that may take any form.

12.

Investigate ceremonies and rituals

Artists, designers and makers have a long history of altering or enhancing the appearance of people and objects around them for ceremonial or ritual purposes.

Investigate the ceremonial and traditional costumes, artefacts and spaces used by a culture or cultures of your choice and produce a work of art, craft or design inspired by your study.

13.

Make a dramatic response to your local environment

Throughout history, numerous artists, photographers, designers and sculptors have made work that records and celebrates the varied landscapes of Wales and they continue to do so today. Their work often emphasises dramatic aspects of atmosphere, scale, weather and lighting in natural, industrial or urban environments.

Make a personal response to your local environment that captures the dramatic potential of your area.

14.

Experiment with surfaces and layers

Paint, glazes, enamels, clay, metal and other materials can all be applied to the surface of an object in a thin layer, or skin, for decorative and functional purposes. Techniques include cutting away, engraving, carving, sgraffito and etching, where part of the surface layer is removed for effect or as part of the process.

Investigate and experiment with some of these techniques to produce an art, craft or design outcome of your own.

15.

Celebrate and promote adventure activities

Wales offers exceptional opportunities for people to participate in adventurous activities such as mountaineering, rock climbing, caving, kayaking, surfing, back-packing, orienteering, coastering, mountain biking, canyoning, white water rafting, zip wires, etc.

Create an outcome that celebrates or promotes one of these activities or design clothing, literature or equipment for a specific activity with consideration for functionality and/or aesthetics. For example, t-shirts, web design, posters or brochures for activities or places, equipment, information displays, as well as paintings, sculptures and photographs.

Contextual references

From this list of artists, craftspeople and designers, you may find some useful starting points for your research and creative ideas, which might relate to your chosen Theme, Visual Assignment or Written Brief. However, you do not have to use this list and may prefer to choose appropriate references of your own.

Fine artists and printmakers

Susan Austin, Paul Beauchamp, Peter Blake, Keith Bowen, Charles Burton, Evan Charlton, David Cox, Ogwyn Davies, Paul Davies, Tim Davies, Swci Delic, Emrys Edwards, Casper David Friedrich, David Garner, Tony Goble, Andy Goldsworthy, Amie Haslen, Harry Holland, James Dickson Innes, Augustus John, Gwen John, Mary Kelly, Michael Landy, Mary Lloyd Jones, John Macfarlane, Ishbel McWhirter, Kerry Morrison, Sigrid Muller, David Nash, Nika Neelova, Philip Nichol, Gareth Parry, John Petts, John Piper, Peter Prendergast, Ceri Richards, David Roberts, Kevin Sinnott, Anj Smith, Henry Tonks, JMW Turner, Andy Warhol, Bedwyr Williams, Richard Wilson, Lois Williams, Motoi Yamamoto or Stephen Young.

Graphic designers and illustrators:

Janet Ahlberg, Saul Bass, Marian Bantjes, Andre Bergamin, Benedict Blathwayt, Quentin Blake, Mark Bonner, Raymond Briggs, Neville Brody, David Carson, Paul Catherall, Lauren Child, Jean Charle, Caroline Church, Lucille Clerc, Michael Craig Martin, Elfen Design, Lola Dupre, Sara Fanelli, Alan Fletcher, Milton Glaser, Ernst Haeckel, Mairi Hedderwick, Sterling Hundley, David Juniper, Peter Kennard, Takahiro Kimura, Michael Landy, Emma Levey, Domenic Lippa, Lauren Mortimer, Ian Naylor, James Nunn, Linda Nye, Paul Priestman, Jamie Reid, Eberhard Reimann, Gerald Scarfe, Paula Scher, Karolin Schnoor, Maurice Sendak, Jim Sutherland, Tiafi Design or Jessica Walsh or Xue Wawa.

Textile and fashion designers:

Becky Adams, Jeanette Appleton, Piers Atkinson, Richard Box, Michael Brennand Wood, Caroline Broadhead, Cefn Burges, Claire Cawte, Alice Fox, Suzie Freeman, Marie-Jeanne Lecca, Valentino Garavani, Julia Griffiths-Jones, Guerrilla Crochet, Anya Hindmarch, Ray Holman, Cas Holmes, Nathan Jenden, Helen Jones, Stephen Jones, Christopher Kane, Kate Lambert, Sian Martin, Julien Macdonald, Alexander McQueen, Sandra Meech, Eleri Mills, Alexandra Moura, Isobel Marant, Noki, Serena Partridge, Eleanor Pritchard, Prinkie Roberts, Jenny Rolfe, Carolyn Saxby, Emma J. Shipley, Debbie Smyth, Jenny Tiramani, Philip Treacy, Iris Van Herpen, Sophia Webster, Cynth Weyman, Matthew Williamson or Jessica Zoob.

Three-dimensional designers and makers:

Jonathan Adams, Artichoke, Billy Adams, Celia Allen, Jan Beeny, Clare Collinson, Simon Costin, Wouter Dam, Lowri Davies, Richard Deacon, Tara Donovan, Ann Catrin Evans, Nora Fok, Lonneke Gordijn & Ralph Nauta, Christopher Guy, Carol Gwizdak, Zaha Hadid, Molly Hatch, Thomas Heatherwick, Joris Laarman, Shaun Leane, Barkow Leibinger, Anna Lewis, Gillian Lowndes, Gordon Matta Clark, Jen Mills, Amanda Moffat, Ingrid Murphy, Isamu Noguchi, Ted Noten, Magdalene Odundo, Margaret de Patta, , Handspring Design, Frank Roper, Jessica Rosenkrantz and Jesse Louis-Rosenberg, Paula Rylatt, Simon Starling, Studio Drift, Julie Taymor, Edmund de Waal, Hans Wegner, Meri Wells or Fred Woell.

Photographers, film-makers and animators:

Ansel Adams, Eve Arnold, Richard Avedon, Frédéric Back, Mark Baker, Elina Brotherus, Arian Camilleri, Henri Cartier-Bresson, Larry Chait, Chen Chieh-Jen, Gerald Conn, Richard Condie, Nick Danziger, Chris Dorley-Brown, Michael Dudok de Wit, Naoya Hatakeyama, Aaron Huey, Karen Ingham, Jasper James, Dorothea Lange, Caroline Leaf, Annie Leibovitz, Joe Magee, Raffaella Mariniello, Norman McLaren, Don McCullin, Norman McGrath, Mathew Merrett, Hayao Miyazaki, Terry Morris, Mike Mort, Kenneth Onulak, Lyle Owerko, Martin Parr, Nick Park, Joanna Quinn, Michelle Sank, Helen Sear, Cindy Sherman, Gregory Thielker, Jerry Uelsmann, Levi Van Veluw, David Wilson or Gillian Wearing.

Mark schemes

How to apply the mark schemes:

- The appropriate band **for each assessment objective** should be established by determining which performance descriptor best reflects the candidate's performance.
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band**.
- The total marks for all four assessment objectives may reflect performance at different bands across the assessment objectives, for example, a candidate may achieve band 4 for AO1 and band 5 for AO2.
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.
- The performance descriptors should be applied within the context of a GCSE Art & Design qualification and the expected standards of performance therein. Teachers should ensure their marking is accurate and reliable by using the WJEC GCSE mark schemes appropriate to unit 1 or unit 2 and referring to the exemplar work available on the WJEC website.

Mark Scheme for GCSE ART and DESIGN			UNIT 1: Portfolio (Total Marks = 120)	
Band	AO1	AO2	AO3	AO4
	Develop ideas through investigations, demonstrating critical understanding of sources.	Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.	Record ideas, observations and insights relevant to intentions as work progresses.	Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.
5	25 – 30 marks	25 – 30 marks	25 – 30 marks	25 – 30 marks
	<p>Sophisticated and thorough development of ideas through sustained, focused and coherent investigations.</p> <p>Perceptive and rigorous critical analysis of sources, providing the basis for assured, independent responses.</p>	<p>Ideas are refined and explored through rigorous selection and purposeful, creative experimentation.</p> <p>Appropriate media, materials, techniques and processes are skilfully controlled and imaginatively exploited.</p> <p>Perceptive and discriminating ongoing review and evaluation consistently informs the refinement and development of work as it progresses.</p>	<p>Sophisticated recording of ideas, observations and insights through extensive, coherent research and enquiry that is highly relevant to personal intentions.</p> <p>Perceptive, rigorous and effective reflection as work progresses, demonstrating depth of understanding and meaning.</p>	<p>Highly imaginative, personal and meaningful response which realises intentions in a sophisticated, coherent and assured manner.</p> <p>The presentation shows a perceptive and thorough understanding of visual language and the purpose and intention of the work is very clearly and convincingly conveyed.</p>
4	19 – 24 marks	19 – 24 marks	19 – 24 marks	19 – 24 marks
	<p>Thorough development of ideas through sustained and focused investigations.</p> <p>Rigorous critical analysis of sources, providing the basis for purposeful, independent responses.</p>	<p>Ideas are refined and explored through relevant selection and creative experimentation.</p> <p>Appropriate media, materials, techniques and processes are confidently controlled and exploited.</p> <p>Effective and thorough ongoing review and evaluation informs the refinement and development of work as it progresses.</p>	<p>Confident recording of ideas, observations and insights by appropriate means through effective research and enquiry that is relevant to personal intentions.</p> <p>Rigorous and effective reflection as work progresses, demonstrating a good level of understanding and meaning.</p>	<p>Imaginative, personal and meaningful response which realises intentions in a confident and effective manner.</p> <p>The presentation shows a good understanding of visual language and the purpose and intention of the work is clearly and convincingly conveyed.</p>

3	13 – 18 marks	13 – 18 marks	13 – 18 marks	13 – 18 marks
	<p>Reasonable development of ideas through investigations which are generally sustained.</p> <p>Reasonable critical analysis of sources, providing the basis for satisfactory and generally independent responses.</p>	<p>Ideas are refined and explored through relevant selection and experimentation.</p> <p>Appropriate media, materials, techniques and processes are reasonably controlled and exploited.</p> <p>Reasonable ongoing review and evaluation of explorations supports the refinement and development of work as it progresses.</p>	<p>Reasonable recording of ideas, observations and insights by appropriate means through research and enquiry that is generally relevant to personal intentions.</p> <p>Reasonably critical reflection on work as it progresses, generally demonstrating understanding and meaning.</p>	<p>Reasonably imaginative personal and meaningful response which realises intentions in a satisfactory manner.</p> <p>The presentation shows a reasonable understanding of visual language and the purpose and intention of the work is reasonably conveyed.</p>
2	7 – 12 marks	7 – 12 marks	7 – 12 marks	7 – 12 marks
	<p>Some development of ideas through partially sustained investigations.</p> <p>Some analysis of sources, partially informing basic responses.</p>	<p>Ideas are partially refined and explored through selection and experimentation.</p> <p>Some attempt to control and exploit media, materials, techniques and processes.</p> <p>Some ongoing review and evaluation partially informs the work as it progresses.</p>	<p>Basic recording of ideas, observations and insights by appropriate means through research and enquiry that is sometimes relevant to personal intentions.</p> <p>Some reflection on work as it progresses, which sometimes demonstrates understanding and meaning.</p>	<p>The response is to some extent, personal and meaningful and intentions are realised in a basic manner.</p> <p>The presentation shows some understanding of visual language and the purpose and intention of the work is conveyed in a partly convincing way.</p>
1	1 – 6 marks	1 – 6 marks	1 – 6 marks	1 – 6 marks
	<p>Limited development of ideas through investigations.</p> <p>Limited analysis of sources which have had minimal influence on responses.</p>	<p>Limited refinement and exploration of ideas.</p> <p>Limited attempt to control and exploit media, materials, techniques and processes.</p> <p>Limited ongoing review and evaluation, with minimal impact on the work as it progresses.</p>	<p>Limited recording of ideas, observations and insights by appropriate means through research and enquiry that has limited relevance to personal intentions</p> <p>Limited reflection on work as it progresses, which demonstrates limited understanding and meaning.</p>	<p>A limited personal response, with minimal attempts to show meaning, and which realises intentions in a limited manner.</p> <p>The presentation shows limited understanding of visual language and the purpose and intention of the work is conveyed in a limited way.</p>
0	Response not worthy of credit or not attempted.	Response not worthy of credit or not attempted.	Response not worthy of credit or not attempted.	Response not worthy of credit or not attempted.

How to apply the mark schemes:

- The appropriate band **for each assessment objective** should be established by determining which performance descriptor best reflects the candidate's performance.
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band**.
- The total marks for all four assessment objectives may reflect performance at different bands across the assessment objectives, for example, a candidate may achieve band 4 for AO1 and band 5 for AO2.
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.
- The performance descriptors should be applied within the context of a GCSE Art & Design qualification and the expected standards of performance therein. Teachers should ensure their marking is accurate and reliable by using the WJEC GCSE mark schemes appropriate to unit 1 or unit 2 and referring to the exemplar work available on the WJEC website.

Mark Scheme for GCSE ART and DESIGN		UNIT 2: Externally Set Assignment (Total Marks = 80)		
Band	AO1	AO2	AO3	AO4
	Develop ideas through investigations, demonstrating critical understanding of sources.	Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.	Record ideas, observations and insights relevant to intentions as work progresses.	Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.
5	17 – 20 marks	17 – 20 marks	17 – 20 marks	17 – 20 marks
	Sophisticated and thorough development of ideas through sustained, focused and coherent investigations. Perceptive and rigorous critical analysis of sources, providing the basis for assured, independent responses.	Ideas are refined and explored through rigorous selection and purposeful, creative experimentation. Appropriate media, materials, techniques and processes are skilfully controlled and imaginatively exploited. Perceptive and discriminating ongoing review and evaluation consistently informs the refinement and development of work as it progresses.	Sophisticated recording of ideas, observations and insights through extensive, coherent research and enquiry that is highly relevant to personal intentions. Perceptive, rigorous and effective reflection as work progresses, demonstrating depth of understanding and meaning.	Highly imaginative, personal and meaningful response which realises intentions in a sophisticated, coherent and assured manner. The presentation shows a perceptive and thorough understanding of visual language and the purpose and intention of the work is very clearly and convincingly conveyed.
4	13 – 16 marks	13 – 16 marks	13 - 16 marks	13 – 16 marks
	Thorough development of ideas through sustained and focused investigations. Rigorous critical analysis of sources, providing the basis for purposeful, independent responses.	Ideas are refined and explored through relevant selection and creative experimentation. Appropriate media, materials, techniques and processes are confidently controlled and exploited. Effective and thorough ongoing review and evaluation informs the refinement and development of work as it progresses.	Confident recording of ideas, observations and insights by appropriate means through effective research and enquiry that is relevant to personal intentions. Rigorous and effective reflection as work progresses, demonstrating a good level of understanding and meaning.	Imaginative, personal and meaningful response which realises intentions in a confident and effective manner. The presentation shows a good understanding of visual language and the purpose and intention of the work is clearly and convincingly conveyed.

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3	9 – 12 marks	9 – 12 marks	9 – 12 marks	9 – 12 marks
	<p>Reasonable development of ideas through investigations which are generally sustained.</p> <p>Reasonable critical analysis of sources, providing the basis for satisfactory and generally independent responses.</p>	<p>Ideas are refined and explored through relevant selection and experimentation.</p> <p>Appropriate media, materials, techniques and processes are reasonably controlled and exploited.</p> <p>Reasonable ongoing review and evaluation of explorations supports the refinement and development of work as it progresses.</p>	<p>Reasonable recording of ideas, observations and insights by appropriate means through research and enquiry that is generally relevant to personal intentions.</p> <p>Reasonably critical reflection on work as it progresses, generally demonstrating understanding and meaning.</p>	<p>Reasonably imaginative personal and meaningful response which realises intentions in a satisfactory manner.</p> <p>The presentation shows a reasonable understanding of visual language and the purpose and intention of the work is reasonably conveyed.</p>
2	5 – 8 marks	5 – 8 marks	5 – 8 marks	5 – 8 marks
	<p>Some development of ideas through partially sustained investigations.</p> <p>Some analysis of sources, partially informing basic responses.</p>	<p>Ideas are partially refined and explored through selection and experimentation.</p> <p>Some attempt to control and exploit media, materials, techniques and processes.</p> <p>Some ongoing review and evaluation partially informs the work as it progresses.</p>	<p>Basic recording of ideas, observations and insights by appropriate means through research and enquiry that is sometimes relevant to personal intentions.</p> <p>Some reflection on work as it progresses, which sometimes demonstrates understanding and meaning.</p>	<p>The response is to some extent, personal and meaningful and intentions are realised in a basic manner.</p> <p>The presentation shows some understanding of visual language and the purpose and intention of the work is conveyed in a partly convincing way.</p>
1	1 – 4 marks	1 – 4 marks	1 – 4 marks	1 – 4 marks
	<p>Limited development of ideas through investigations.</p> <p>Limited analysis of sources which have had minimal influence on responses.</p>	<p>Limited refinement and exploration of ideas.</p> <p>Limited attempt to control and exploit media, materials, techniques and processes.</p> <p>Limited ongoing review and evaluation, with minimal impact on the work as it progresses.</p>	<p>Limited recording of ideas, observations and insights by appropriate means through research and enquiry that has limited relevance to personal intentions</p> <p>Limited reflection on work as it progresses, which demonstrates limited understanding and meaning.</p>	<p>A limited personal response, with minimal attempts to show meaning, and which realises intentions in a limited manner.</p> <p>The presentation shows limited understanding of visual language and the purpose and intention of the work is conveyed in a limited way.</p>
0	Response not worthy of credit or not attempted.	Response not worthy of credit or not attempted.	Response not worthy of credit or not attempted.	Response not worthy of credit or not attempted.

Indicative Content for each title (Units 1 and 2)

Guidance: Indicative Content for Art and Design (Art, Craft and Design)

GUIDANCE: *This content is not prescriptive but is intended to provide helpful guidance to teachers and students relating to the kinds of evidence that should be provided for each assessment objective specific to the title entered for. The assessment objectives checklist (available in the Sample Assessment Materials and on the website) and the indicative content may be used in conjunction and apply to both the Portfolio and the Externally Set Assignment. This information should be referred to at the start and during the process of the work to check that evidence across the assessment objectives is clearly demonstrated and presented in assignments. (Each submission will be assessed on its merits according to the generic mark scheme (see Appendix B) based on the four assessment objectives).*

This title offers a broad-based course designed to promote learning across a variety of experiences. **Art, Craft and Design** can involve use of an almost limitless range of techniques, processes and materials, including those that are recyclable, but due regard should be given to achieving reasonable depth as well as breadth of learning experiences. A wide range of processes, tools, techniques, materials and resources may be employed to create artefacts of one kind or another and to generate diverse evidence of working methods and outcomes. The emphasis is on an increased *breadth* of approach commensurate in demand with the *depth* of learning required in the more specialised titles. *Art, craft and design* can be distinguished from other titles inasmuch as students are able to explore personal interests and demonstrate their abilities across a broad course of study.

Students undertaking this title must explore practical and relevant critical and contextual sources such as the work of historical and contemporary artists, craftspeople and designers and the different purposes, intentions and functions of art, craft and design as appropriate to their own work. Students should explore selected practical and contextual areas of art, craft and design through a range of two and/or three dimensional media and processes.

In order to provide sufficient opportunities for research into art, craft and design practice, students can explore practitioners working in occupations associated with the specialist titles, Fine Art, Graphic Communication, Textile Design, Three-dimensional Design or Photography and areas of study related to these.

As part of their studies for *Art, craft and design* students should aim to present clear evidence of addressing the assessment objectives, as in the following examples.

AO1

- Develop ideas that are informed by investigative, contextual and cultural studies of historical and contemporary art, craft and design and other sources relevant to their selected areas of study in their own and other societies.
- Explore a wide variety of work produced by artists, craftspeople and designers and the differences in their methods, approaches, purposes and intentions.
- Provide evidence of analytical skills and critical and contextual understanding by appraising, comparing and contrasting the work of relevant artists, craftspeople and designers and other historical and contextual sources, using this evidence to inform their own work.
- Increase awareness of the wide variety of art, craft and design processes and outcomes and the differences between them, including the more utilitarian applications of art, craft and design forms.

AO2

- Refine and reflect upon work as it progresses by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes. Exercise skilful and safe application of these to maximise creative potential and produce quality outcomes.
- Explore a stimulating and rich variety of resources to initiate and develop innovative ideas. Pay due regard to line, tone, colour, shape, texture and other visual elements and, where appropriate, use drawing to explore and communicate ideas.
- Provide evidence of appropriate depth and breadth of study and employ sensitive control, for example, in refining detail in the design and production of ceramic pieces, or in using tone or colour accurately, or establishing relationships between typography and images.
- Show discrimination in reviewing ideas as work develops. Establish a clear working relationship between working methods and outcomes by documenting significant steps so that final outcomes do not emerge without evidence of the creative process.

AO3

- Gather, select, organise and communicate information that is relevant to their personal interests as a consequence of careful research and analysis of a rich variety of resources.
- Record ideas, first-hand observations, insights and judgments by any suitable means, especially drawing, including for example, line, colour, tonal and textural studies, photographs and annotation in sketchbooks, study sheets and/or on tablets or other means, to support personal intentions.
- Critically reflect on work as it progresses in order to review what has been learned, acquire deeper understanding and clarify purposes and meanings.
- Consider opportunities, where appropriate, to transfer knowledge, skills and understanding to new contexts. For example, by adapting a small-scale ceramic form to a design for land art.

AO4

- Present essentially personal, imaginative final outcomes that, together with selective evidence of thinking and production processes, effectively realise the student's stated intentions and demonstrate critical understanding of visual, tactile and, where appropriate, other forms of communication.
- Make explicit connections, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well-informed and in a sequence that can be easily followed.
- Consider different presentational formats and select the most appropriate for the submission. Due regard should be given to the purpose of the work and how it might engage the interest of an audience. For example, visuals and text can be used to show how an initial idea for a fine art piece could be developed into a poster for a music festival.

Guidance: Indicative Content for Art and Design (Fine Art)

GUIDANCE: *This content is not prescriptive but is intended to provide helpful guidance to teachers and students relating to the kinds of evidence that should be provided for each assessment objective specific to the title entered for. The assessment objectives checklist (available in the Sample Assessment Materials and on the website) and the indicative content may be used in conjunction and apply to both the Portfolio and the Externally Set Assignment. This information should be referred to at the start and during the process of the work to check that evidence across the assessment objectives is clearly demonstrated and presented in assignments. (Each submission will be assessed on its merits according to the generic mark scheme (see Appendix B) based on the four assessment objectives).*

Fine Art is defined here as that aspect of art, craft and design where work is developed primarily for aesthetic, intellectual or conceptual purposes rather than considerations that are principally functional and utilitarian. Students undertaking this title must explore practical and relevant critical and contextual sources such as the work of historical and contemporary fine artists and the different purposes, intentions and functions of fine art as appropriate to their own work. They should demonstrate the ability to work creatively with processes and techniques appropriate to their chosen area of study such as: painting (various media); drawing (various media); printing (e.g. screen printing; etching; aquatint; lithography; block printing); stencils; carving; modelling; constructing; mosaic; mobiles; environmental art; sgraffito; kinetic media; light-based media; digital media; mixed media. This is a broad and developing area of study that also includes performance and conceptual art, as well as aspects of printmaking, photography and film.

Fine Art offers a choice of traditional, digital media and processes and involves expressive use of a particularly wide range of materials, techniques and skills, including those that are recyclable.

In order to provide sufficient opportunities for research into contemporary fine art practice, students can explore practitioners working in such areas as film, publishing, arts administration, museums and galleries, community arts and teaching and all occupations associated with this title.

As part of their studies for *Fine art* students should aim to present clear evidence of addressing the assessment objectives, as in the following examples.

AO1

- Develop ideas that are informed by investigative, contextual and cultural studies of historical and contemporary fine art and other sources such as architecture, music, dance, drama, production design and published media and the place of fine art within these in their own and other societies.
- Explore a wide variety of work produced by fine artists and understand the differences in their methods, approaches, purposes and intentions.
- Provide evidence of analytical skills and critical and contextual understanding by appraising, comparing and contrasting the work of relevant fine artists and other historical and contextual sources and use this to inform their own work.
- Increase awareness of the wide variety of fine art processes and outcomes and the differences between fine art sculpture, ceramics, printmaking and photography and the more utilitarian application of these art, craft and design forms.

AO2

- Refine and reflect upon work as it progresses by exploring ideas, selecting and experimenting with an appropriate breadth of fine art media, techniques and processes, singly and in combination. Exercise skilful and safe application of these to maximise creative potential and produce quality outcomes.
- Explore a stimulating and rich variety of resources to initiate and develop innovative ideas. Pay due regard to line, tone, colour, shape, texture and other visual elements to explore and communicate ideas.
- Provide evidence of appropriate depth and breadth of study of fine art practices, including drawing as an end in itself. Employ sensitive control, for example, in refining detail or in using accurate or exaggerated colour and tone.
- Show discrimination in reviewing ideas as work develops. Establish a clear working relationship between working methods and outcomes by documenting significant steps so that final outcomes do not emerge without evidence of the creative process.

AO3

- Gather, select, organise and communicate information that is relevant to their personal interests as a consequence of careful research and analysis of a rich variety of resources.
- Record ideas, first-hand observations, insights and judgments by any suitable means, especially drawing, and including, for example, line, colour, tonal and textural studies, photographs and annotation in sketchbooks, study sheets and/or on tablets or other means, to support personal intentions.
- Critically reflect on work as it progresses in order to review what has been learned, acquire deeper understanding and clarify purposes and meanings.

AO4

- Present essentially personal, imaginative final outcomes that, together with selective evidence of thinking and production processes, effectively realise the student's stated intentions and demonstrate critical understanding of visual, tactile and, where appropriate, other forms of communication.
- Make explicit connections, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well-informed and in a sequence that can be easily followed and results in quality outcomes.
- Consider different presentational formats and select the most appropriate for the submission. Due regard should be given to the purpose of the work and how it might engage the interest of an audience. For example, preliminary drawings, photographs and notes can be used to show how a sequence of images of a flower from bud stage to final decay might be developed into a painted triptych.

Guidance: Indicative Content for Art and Design (Graphic Communication)

GUIDANCE: *This content is not prescriptive but is intended to provide helpful guidance to teachers and students relating to the kinds of evidence that should be provided for each assessment objective specific to the title entered for. The assessment objectives checklist (available in the Sample Assessment Materials and on the website) and the indicative content may be used in conjunction and apply to both the Portfolio and the Externally Set Assignment. This information should be referred to at the start and during the process of the work to check that evidence across the assessment objectives is clearly demonstrated and presented in assignments. (Each submission will be assessed on its merits according to the generic mark scheme (see Appendix B) based on the four assessment objectives).*

Graphic Communication is defined here as the process of creating primarily visual material to convey information, ideas and emotions through the use of graphic elements such as symbols, diagrams, drawings, photographs, maps and typography. This option encompasses a wide and developing area of study, incorporating a variety of related disciplines and utilising traditional skills, such as calligraphy and hand-formed lettering, alongside cutting-edge digital technologies. Boundaries between related graphic processes are becoming increasingly blurred but aspects, such as computer aided design; web design, apps and games; letterforms; typography; drawing; technical and book illustration; design for print; TV adverts, film title sequences, photography and package design, provide an indication of what might be covered within the option.

Students undertaking this title must explore practical and relevant critical and contextual sources such as the work of historical and contemporary graphic designers and the different purposes, intentions and functions of graphic communication as appropriate to their own work. They should demonstrate the ability to work creatively with processes and techniques appropriate to their chosen area. Outcomes may be two or three dimensional or time-based, taking the form of posters, brochures, flyers, T-shirts, CD/DVD sleeves, book covers, magazine spreads, calendars, stamps, packaging, publicity materials, vehicle livery, billboards, advertising, logos, branding, corporate identity, audio-visual (e.g. time-based and animated graphics), three-dimensional point-of-sale and exhibition design.

Designers often combine images and letterform/type to communicate a client's message to an audience and explore the creative possibilities presented by combining words and images. It is the task of the designer not only to find or create appropriate letterforms and images but also to establish the best balance between them.

In order to provide sufficient opportunities for research into contemporary practice, students can explore practitioners working in such areas as general illustration, typography, corporate identity and branding consultancy, information graphics, computer-generated imagery, 2D animation, 3D modelling, design for learning, print technology, web design, television, video and computer games.

As part of their studies for *Graphic communication* students should aim to present clear evidence of addressing the assessment objectives, as in the following examples.

AO1

- Develop ideas that are informed by investigative, contextual and cultural studies of historical and contemporary graphic design and other sources relevant to their selected area of study in their own and other societies.
- Explore a wide variety of work produced by graphic communicators and understand the differences in their methods, approaches, purposes and intentions such as ethical considerations, marketing strategies, promotional campaigning, and design for print and the web.
- Provide evidence of analytical skills and critical and contextual understanding by appraising, comparing and contrasting the work of relevant graphic communicators and other historical and contextual sources, using this to inform their own work.
- Increase awareness of the wide variety of graphic communication processes and outcomes and the differences between these.

AO2

- Refine and reflect upon work as it progresses by exploring ideas, selecting and experimenting with an appropriate breadth of graphic communication approaches and processes, including the purposeful manipulation of digital software. Exercise skilful and safe application of these to maximise creative potential and produce quality outcomes.
- Explore a stimulating and rich variety of resources to initiate and develop innovative ideas. Pay due regard to line, tone, colour, shape, texture and other visual elements to explore and communicate ideas.
- Provide evidence of appropriate depth and breadth of study of graphic communication practices, including drawing as a means to explore and communicate ideas. Employ sensitive control, for example in refining detail, such as selection of fonts, relationship of typography to images and recognising suitable reprographic processes.
- Show discrimination in reviewing ideas as work develops. Establish a clear working relationship between working methods and outcomes by documenting significant steps so that final outcomes do not emerge without evidence of the creative process.

AO3

- Gather, select, organise and communicate information that is relevant to their personal interests as a consequence of careful research and analysis of a stimulating and rich variety of resources.
- Record ideas, first-hand observations, insights and judgments by any suitable means, such as layout drawings, thumbnail sketches, storyboards and written notes that are relevant to and support personal intentions.
- Critically reflect on work as it progresses in order to review what has been learned, acquire deeper understanding and clarify purposes and meanings.

AO4

- Present essentially personal, imaginative final outcomes, together with selective evidence of thinking and production processes, that effectively realise the student's stated intentions, fulfil any design brief and demonstrate critical understanding of visual and, where appropriate, other forms of communication.
- Make explicit connections, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well-informed and in a sequence that can be easily followed and results in quality outcomes.
- Consider different presentational formats and select the most appropriate for the submission. Due regard should be given to the purpose of the work and how it might engage the interest of an audience or potential clients. For example, alternative ideas might be presented using PowerPoint to show possible layouts, colourways and typefaces as well as how large-scale work such as billboards might look in location.

Guidance: Indicative Content for Art and Design (Textile Design)

GUIDANCE: *This content is not prescriptive but is intended to provide helpful guidance to teachers and students relating to the kinds of evidence that should be provided for each assessment objective specific to the title entered for. The assessment objectives checklist (available in the Sample Assessment Materials and on the website) and the indicative content may be used in conjunction and apply to both the Portfolio and the Externally Set Assignment. This information should be referred to at the start and during the process of the work to check that evidence across the assessment objectives is clearly demonstrated and presented in assignments. (Each submission will be assessed on its merits according to the generic mark scheme (see Appendix B) based on the four assessment objectives).*

Textile Design is defined here as the creation of designs and products for woven, knitted, stitched or printed fabrics and involves an understanding of fibres, yarns and fabrics. Students undertaking this title must explore practical and relevant critical and contextual sources, such as the work of historical and contemporary textile designers and makers, as well as the different purposes, intentions and functions of textile design as appropriate to their own work. There are close links between constructed, embellished, printed, sewn and dyed methods of textile design and with fashion design and installed textiles. Interdisciplinary opportunities might be explored as well as developing a specialisation in one area.

Students undertaking this title must demonstrate the ability to work creatively with processes and techniques appropriate to the chosen areas of study such as: weaving, surface printing (block, screen or digital), pattern making, pattern cutting, embroidery (machine or hand), knitting, batik, soft sculpture, appliqué and collage.

Textile Design encompasses a very broad range of materials, techniques and processes, including recyclable materials and a growing number of interdisciplinary approaches. The range is increasing as new materials and technologies emerge, for example in the field of 'intelligent textiles'.

In order to provide sufficient opportunities for research into contemporary practice, students can explore practitioners working in occupations such as a textile designer, textile buyer, fashion designer, fashion forecaster, knitwear designer, milliner, fashion journalist, colour consultant, theatrical costume designer, fashion illustrator, pattern-cutter and designer-maker.

As part of their studies for *Textile design* students should aim to present clear evidence of addressing the assessment objectives, as in the following examples.

AO1

- Develop ideas that are informed by investigative, contextual and cultural studies of historical and contemporary textile design in their own and other societies and other sources, for example fine art and crafts such as jewellery.
- Explore a wide variety of work produced by textile designers and understand the differences in their methods, approaches, purposes and intentions, such as ethical, cultural, aesthetic and utilitarian considerations.
- Provide evidence of analytical skills and critical and contextual understanding by appraising, comparing and contrasting the work of relevant textile designers and other historical and contextual sources, using this to inform their own work.
- Increase awareness of the wide variety of textile design processes and outcomes and the differences between these, including relationships between functional, aesthetic, stylistic and technological considerations and how these are applied and adapted to meet particular needs.

AO2

- Refine and reflect upon work as it progresses by exploring ideas, selecting and experimenting with an appropriate breadth of textile design approaches and processes including, where appropriate, the purposeful manipulation of digital software. Exercise skilful and safe application of these to maximise creative potential and produce quality outcomes.
- Explore a stimulating and rich variety of resources to initiate and develop innovative ideas. Pay due regard to line, tone, colour, shape, texture and other visual elements and, where appropriate, use drawing to explore and communicate ideas.
- Provide evidence of appropriate depth and breadth of study of textile design, including drawing. Employ sensitive control, for example in refining detail, such as the design and production of surface pattern or decorative features.
- Show discrimination in reviewing ideas as work develops. Establish a clear working relationship between working methods and outcomes by documenting significant steps so that final outcomes do not emerge without evidence of the creative process.

AO3

- Gather, select, organise and communicate information that is relevant to their personal interests as a consequence of careful research and analysis of a stimulating and rich variety of resources.
- Record ideas, first-hand observations, insights and judgments by any suitable means, such as sketches, illustrations, free-arm embroidered studies, test pieces and written notes that are relevant to personal intentions.
- Critically reflect on work as it progresses in order to review what has been learned, acquire deeper understanding and clarify purposes and meanings.

AO4

- Present essentially personal, imaginative final outcomes, together with selective evidence of thinking and production processes, that effectively realise the student's stated intentions or a design brief and demonstrate critical understanding of visual and, where appropriate, other forms of communication. For example, costume designs for a school performance to be made from recycled materials.
- Make explicit connections, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well-informed and in a sequence that can be easily followed and results in quality outcomes.
- Consider different presentational formats and select the most appropriate for the submission. Due regard should be given to the purpose of the work and how it might engage the interest of an audience or potential clients. For example, screen-printed curtains for a small child's bedroom.

Guidance: Indicative Content for Art and Design (Three-Dimensional Design)

GUIDANCE: *This content is not prescriptive but is intended to provide helpful guidance to teachers and students relating to the kinds of evidence that should be provided for each assessment objective specific to the title entered for. The assessment objectives checklist (available in the Sample Assessment Materials and on the website) and the indicative content may be used in conjunction and apply to both the Portfolio and the Externally Set Assignment. This information should be referred to at the start and during the process of the work to check that evidence across the assessment objectives is clearly demonstrated and presented in assignments. (Each submission will be assessed on its merits according to the generic mark scheme (see Appendix B) based on the four assessment objectives).*

Three-Dimensional Design is defined here as the design, prototyping, modelling or making of primarily functional and aesthetic consumer products, objects, and environments. This might include site-specific sculptural forms made to meet a design brief.

Three-dimensional design is often intended for mass or batch production. Such production scales are seldom possible for school or small college situations and therefore work will more usually involve more individualised problem solving. Manipulative skills and an understanding of manufacturing can be acquired through appropriate use of tools and materials. Knowledge and understanding can be developed through an awareness of economic considerations, planning for production, presentation, strength of structures and environmental awareness.

Students undertaking this title must explore practical and relevant critical and contextual sources such as the work of historical and contemporary three-dimensional designers and makers, as well as the different purposes, intentions and functions of three-dimensional design as appropriate to their own work. Students should demonstrate the ability to work creatively with processes, techniques and materials, including those that are recyclable, appropriate to the chosen area of study such as: computer-aided design, model making; prototyping; constructing and assembling. An understanding of the relationship between form and function is essential.

In order to provide sufficient opportunities for research into contemporary practice, students can explore practitioners working in occupations such as an industrial/product designer, theatre designer, designer for television and film, exhibition designer, packaging designer, furniture designer, interior designer, ceramicist, architectural model-maker, silversmith and jeweller.

As part of their studies for *Three-dimensional design* students should aim to present clear evidence of addressing the assessment objectives, as in the following examples.

AO1

- Develop ideas that are informed by investigative, contextual and cultural studies of historical and contemporary three-dimensional design in their own and other societies and other sources, for example, in the work of craftspeople working in wood or metal.
- Explore a wide variety of work produced by three-dimensional designers and understand the differences in their methods, approaches, purposes and intentions such as ethical considerations.
- Provide evidence of analytical skills and critical and contextual understanding by appraising, comparing and contrasting the work of relevant three-dimensional designers and other historical and contextual sources, using this to inform their own work.
- Increase awareness of the wide variety of three-dimensional design processes and outcomes and the differences between these, including relationships between functional and aesthetic considerations and how these are applied and adapted to meet particular needs.

AO2

- Refine and reflect upon work as it progresses by exploring ideas, selecting and experimenting with an appropriate breadth of three-dimensional design materials and processes, including, wood, clay, plastic, metal, card and paper and, where appropriate, the purposeful manipulation of digital software. Exercise skilful and safe application of these to maximise creative potential and produce quality outcomes.
- Explore a stimulating and rich variety of resources to initiate and develop innovative ideas. Pay due regard to line, tone, colour, shape, texture and other visual elements and where appropriate, use drawing to explore and communicate ideas.
- Provide evidence of appropriate depth and breadth of study of three-dimensional design. Employ sensitive control, for example in refining detail, aspects of functionality, and ergonomic and aesthetic considerations.
- Show discrimination in reviewing ideas as work develops. Establish a clear working relationship between working methods and outcomes by documenting significant steps so that final outcomes do not emerge without evidence of the creative process.

AO3

- Gather, select, organise and communicate information that is relevant to their personal interests as a consequence of careful research and analysis of a stimulating and rich variety of resources.
- Record ideas, first-hand observations, insights and judgments by any suitable means, such as sketches, diagrams, technical drawings and written notes that are relevant to personal intentions.
- Critically reflect on work as it progresses in order to review what has been learned, acquire deeper understanding and clarify purposes and meanings.

AO4

- Present essentially personal, imaginative final outcomes, together with selective evidence of thinking and production processes, that effectively realise the student's stated intentions or a design brief and demonstrate critical understanding of visual and, where appropriate, other forms of communication. For example, producing designs and a model of play equipment for a children's playground in a local park or open space.
- Make explicit connections, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well-informed and in a sequence that can be easily followed and results in quality outcomes.
- Consider different presentational formats and select the most appropriate for the submission. Due regard should be given to the purpose of the work and how it might engage the interest of an audience or potential clients. For example, students could make a scale model of a film or theatre set or a one-off piece of jewellery.

Guidance: Indicative Content for Art and Design (Photography)

GUIDANCE: *This content is not prescriptive but is intended to provide helpful guidance to teachers and students relating to the kinds of evidence that should be provided for each assessment objective specific to the title entered for. The assessment objectives checklist (available in the Sample Assessment Materials and on the website) and the indicative content may be used in conjunction and apply to both the Portfolio and the Externally Set Assignment. This information should be referred to at the start and during the process of the work to check that evidence across the assessment objectives is clearly demonstrated and presented in assignments. (Each submission will be assessed on its merits according to the generic mark scheme (see Appendix B) based on the four assessment objectives).*

Photography is defined here as the practice of creating durable static or moving images by recording light with light-sensitive materials such as photographic film or digitally by means of an image sensor. It includes still photography and other lens-based media.

Students undertaking this title must explore practical and relevant critical and contextual sources such as the work of historical and contemporary photographers and the different purposes, intentions and functions of photography as appropriate to their own work. Photography and other light and lens-based media are frequently used to document, record and to provide a visual source of information for other areas of study. Within a traditional department it requires access to particular and specialised equipment such as cameras, enlargers and dryers and can involve the use of chemicals and darkroom processes. Alternatively, or additionally, it may require specialist computer hardware, printers and software or what is now more commonly known as the 'digital darkroom'. Students must demonstrate the ability to work creatively with processes and techniques appropriate to the chosen area of study such as: photograms; pinhole cameras; film (chemical) processes; digital processes; time-lapse photography; stop-frame animation; installation; film; video; animation; photomontage; digital manipulation of images. Outcomes can be screen or print-based, comprise still or moving images.

In order to provide sufficient opportunities for research into contemporary practice, students can explore practitioners working in such areas as advertising, photojournalism, fashion, wildlife, industrial and technical photography, high street photography studios and film, television and video.

As part of their studies for *Photography* students should aim to present clear evidence of addressing the assessment objectives, as in the following examples.

AO1

- Develop ideas that are informed by investigative, contextual and cultural studies of historical and contemporary photography and lens-based imagery in their own and other societies and other sources, for example in the work of photojournalists and filmmakers.
- Explore a wide variety of work produced by photographers, filmmakers and video artists and understand the differences in their methods, approaches, purposes and intentions, such as ethical considerations.
- Provide evidence of analytical skills and critical and contextual understanding by appraising, comparing and contrasting the work of relevant photographers, filmmakers and video artists and other historical and contextual sources and use this to inform their own work.
- Increase awareness of the wide variety of photography, lens and light-based processes and outcomes and the differences between these, including how different genres are applied and adapted to meet particular needs.

AO2

- Refine and reflect upon work as it progresses by exploring ideas, selecting and experimenting with appropriate photographic media and processes, other media and combinations of media, with controlled use of lighting, shutter speed, aperture, lenses, filters and, where appropriate, the purposeful manipulation of digital software. Exercise skilful and safe application of these to maximise creative potential and produce quality outcomes.
- Explore a stimulating and rich variety of resources to initiate and develop innovative ideas. Pay due regard to line, tone, colour, shape, texture and other visual elements and, where appropriate, use drawing to explore and communicate ideas.
- Provide evidence of appropriate depth and breadth of study of photography and other lens-based media. Employ sensitive control, for example in refining digital and/or chemical processes, composition, or use of lighting.
- Show discrimination in reviewing ideas as work develops. Establish a clear working relationship between working methods and outcomes by documenting significant steps so that final outcomes do not emerge without evidence of the creative process.

AO3

- Gather, select, organise and communicate information that is relevant to their personal interests as a consequence of careful research and analysis of a stimulating and rich variety of resources.
- Record ideas, first-hand observations, insights and judgments by photography and any other suitable means, such as sketches, diagrams, story boards, layouts and written notes that are relevant to personal intentions.
- Critically reflect on work as it progresses in order to effectively review what has been learned, acquire deeper understanding and to clarify purposes and meanings.

AO4

- Present essentially personal, imaginative final outcomes, together with selective evidence of thinking and production processes, that effectively realise the student's stated intentions or a design brief and demonstrate critical understanding of visual and, where appropriate, other forms of communication. For example, students could reinterpret still life paintings from the Dutch 'Golden Age' in the 17th century by setting up 21st century equivalents in the studio paying particular attention to the formal elements.
- Make explicit connections, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well-informed and in a sequence that can be easily followed and results in quality outcomes.
- Consider different presentational formats and select the most appropriate for the submission. Due regard should be given to the purpose of the work and how it might engage the interest of an audience or potential clients. For example, students could produce a slide show (with accompanying text) documenting images of neglected parts of the local environment as the start of a community improvement campaign.

Guidance: Indicative Content for Art and Design (Critical and Contextual Studies)

GUIDANCE: *This content is not prescriptive but is intended to provide helpful guidance to teachers and students relating to the kinds of evidence that should be provided for each assessment objective specific to the title entered for. The assessment objectives checklist (available in the Sample Assessment Materials and on the website) and the indicative content may be used in conjunction and apply to both the Portfolio and the Externally Set Assignment. This information should be referred to at the start and during the process of the work to check that evidence across the assessment objectives is clearly demonstrated and presented in assignments. (Each submission will be assessed on its merits according to the generic mark scheme (see Appendix B) based on the four assessment objectives).*

The **Critical and Contextual Studies** title is defined here as the critical analysis, interpretation and reflective appraisal from a contemporary perspective of the work of artists, craftspeople and designers from our time and other times, our place and other places. It should be emphasised that this option differs from traditional approaches to the history of art. It is important to recognise that Critical and Contextual Studies is not an alternative term for the History of Art and Design. Students are required to provide evidence of achievement across all of the four assessment objectives.

Students undertaking this title must demonstrate the ability to analyse critically, and interpret the work of artists, craftspeople and designers taking into account the various contexts (e.g. historical, cultural, social, economic, political) of their production in order to understand meanings, purposes, relationships and influences. Students should choose appropriate methods and media to communicate their responses and to demonstrate their knowledge, understanding and the ability to work creatively with their chosen topics by covering some, or the majority, of the following approaches:

- understanding artefacts and images as particular products of a society in time and place;
- enquiring into artists, craft-workers and designers, movements, styles and examples of work;
- studying social, historical, political and cultural contexts and references;
- visiting museums, galleries, studios, individuals;
- exercising critical judgement;
- studying specific historical periods or issues.

This title should provide a broad range of intellectual and practical learning experiences through lively and creative strategies for developing and presenting personal, practical, critical and contextual responses. These may include a wide variety of annotated practical outcomes that demonstrate understanding of, for example, the work of a particular artist or designer, a movement or a theme. Such outcomes might include audio-visual presentations, transcribed and illustrated interviews (real or imaginary) with artists, designers and craftspeople, practical work directly inspired and reinterpreted in relation to a particular artist, or a critique of a current exhibition following a visit to a gallery or studio.

In order to provide sufficient opportunities for research into contemporary practice, students can explore practitioners working in occupations such as curators or conservators in galleries, museums and art centres, as well as journalists, teachers and academics.

As part of their work for *Critical and contextual studies* students should aim to present clear evidence of addressing the assessment objectives, as in the following examples.

AO1

- Develop ideas that are informed by investigative, contextual study of historical, cultural and contemporary art, craft and design in their own and other societies.
- Explore a wide variety of work, (not only the work of fine artists), and understand the differences in methods, approaches, purposes and intentions.
- Provide evidence of analytical skills and critical and contextual understanding by appraising, comparing and contrasting the work of relevant artists, craftspeople and designers and other historical and contextual sources, using this to inform their own work.
- Increase awareness of a variety of art, craft and design genres, movements, contexts, styles and practices and the differences between these.

AO2

- Select and purposefully explore a sufficient and appropriate breadth of media, material, techniques and processes, critical and contextual topics, themes, periods, movements and styles and ways in which ideas, attitudes and beliefs have influenced art, craft and design.
- Explore a stimulating and rich variety of resources to initiate and develop innovative ideas. Pay due regard to how line, tone, colour, shape, texture and other visual elements have been used by artists, craftspeople and designers. Wherever possible, visits should be undertaken to primary sources such as galleries, museums, studios and workshops of artists, craftspeople and designers to encounter and engage with creative outcomes and their makers at first hand.
- Provide evidence of appropriate depth and breadth of study of chosen topics. Employ sensitive control, for example in refining processes to produce well-resolved quality outcomes.
- Show discrimination in reviewing ideas as work develops. Establish a clear working relationship between working methods and outcomes by documenting significant steps so that final outcomes do not emerge without evidence of the creative process.

AO3

- Gather, select, organise and communicate information that is relevant to their personal interests as a consequence of careful research and analysis of a stimulating and rich variety of resources.
- Record ideas, first-hand observations, insights and judgments by photography and any other suitable means, such as drawing, painting, written notes, audio and/or video recordings which are relevant to personal intentions.
- Critically reflect on work as it progresses in order to effectively review what has been learned, acquire deeper understanding and to clarify purposes and meanings. For example find and visit the viewpoints used by a local landscape artist and reinterpret their work by working from images (sketches and photographs) made at the same spot.

AO4

- Present essentially personal, imaginative final outcomes, together with selective evidence of thinking and production processes, that effectively realise the student's stated intentions and demonstrate critical understanding of visual, tactile and, where appropriate, other forms of communication. For example, make a study of selected artists' self-portraits from Rembrandt to the present via Picasso, Kahlo, Warhol and Hockney, and show how these might have been used for self-promotion. Create an image of yourself (drawing, painting, photograph, 'selfie', etc.) that has a similar purpose and shows your interests.
- Make explicit connections, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well-informed and in a sequence that can be easily followed and results in quality outcomes.
- Consider different presentational formats and select the most appropriate for the submission. Due regard should be given to the purpose of the work and how it might engage the interest of an audience. For example, writing and illustrating a book on animals in art for young children.

ASSESSMENT DOCUMENTATION

Authentication and 'My Creative Statement'

Each candidate's work for both Unit 1 (Portfolio) and Unit 2 (Externally Set Assignment) must be accompanied by the appropriate authentication and 'My Creative Statement' documentation.

Examples of these forms are included in Appendix A.

Assessment Objective Checklists

To help students and teachers ensure that they have provided evidence to meet all assessment objectives for both units, an 'Assessment Objective Checklist for Students' will be provided.

An example of this checklist is included in Appendix B.

Candidate Mark Sheets

Candidate Mark Sheets are available online.



GCSE ART and DESIGN UNIT 1: PORTFOLIO

AUTHENTICATION DOCUMENTATION COMPLETION OF THIS FORM IS COMPULSORY

TO BE COMPLETED BY THE STUDENT

Centre Name	<input type="text"/>	Centre Number	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
Candidate Name	<input type="text"/>	Candidate Number	2	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
Entered Option	<input type="text"/>							

I declare that this is all my own work and I have acknowledged all my secondary sources:

Signed _____ Date _____

MY CREATIVE STATEMENT COMPLETION OF THIS SECTION IS COMPULSORY

Complete and submit this statement with your work as it may be beneficial to the moderation process and will be referred to when it is assessed (expand boxes below if required).

To place your submission in a suitable context, use the template below to:

Explain the **MAIN IDEA** for this assignment

Describe the **CONTEXT** (influences, purposes and meanings) of your work

REFLECT on your work critically as it progresses and on its completion

AUTHENTICATION DOCUMENTATION
COMPLETION OF THIS SECTION IS COMPULSORY

TO BE COMPLETED BY THE TEACHER

Authentication exceptions: clarify any circumstances that should be considered regarding this work having been selected and presented as the candidate's own:

Signed _____ **Date** _____



**GCSE
ART and DESIGN
UNIT 2:
EXTERNALLY SET ASSIGNMENT**

**AUTHENTICATION DOCUMENTATION
COMPLETION OF THIS FORM IS COMPULSORY**

TO BE COMPLETED BY THE STUDENT

Centre Name Centre Number

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Candidate Name Candidate Number

2				
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Entered Option

I declare that this is all my own work and I have acknowledged all my secondary sources:

Signed _____ **Date** _____

**MY CREATIVE STATEMENT
COMPLETION OF THIS SECTION IS COMPULSORY**

Complete and submit this statement with your work as it may be beneficial to the moderation process and will be referred to when it is assessed (expand boxes below if required).

To place your submission in a suitable context, use the template below to:

Explain the **MAIN IDEA** for this assignment

Describe the **CONTEXT** (influences, purposes and meanings) of your work

REFLECT on your work critically as it progresses and on its completion

AUTHENTICATION DOCUMENTATION
COMPLETION OF THIS SECTION IS COMPULSORY

TO BE COMPLETED BY THE TEACHER

Authentication exceptions: clarify any circumstances that should be considered regarding this work having been selected and presented as the candidate's own:

Signed _____ Date _____

APPENDIX B

GCSE ART and DESIGN

ASSESSMENT OBJECTIVE CHECKLIST FOR STUDENTS

UNIT 1 PORTFOLIO / UNIT 2 EXTERNALLY SET ASSIGNMENT

Guidance on writing: You should record your ideas, observations, insights and independent judgements, not only in visual terms but also through written commentary. You may use annotation or more extended forms of writing to show how you have met any one, or any combination, of the assessment objectives. Your style of writing should be suitable for purpose, legible, clear and coherent. You should use specialist vocabulary where appropriate.

ASSESSMENT OBJECTIVES	Provide evidence that shows you have:	√ or x
<p>AO1 Critical Understanding</p> <p>Develop ideas through investigations, demonstrating critical understanding of sources.</p>	<p>Investigated the work of other artists, craftspeople and designers as well as other sources and used your research to develop a range of ideas.</p> <p>Documented your own judgements and opinions about the work of others.</p> <p>Developed your ideas through sustained, focused and coherent investigations, demonstrating a clear understanding of your sources and their relevance to your own ideas.</p>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
<p>AO2 Creative Making</p> <p>Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.</p>	<p>Explored and refined your ideas throughout each stage of development.</p> <p>Been able to select and experiment with a variety of materials and processes in order to progress your work.</p> <p>Skilfully and safely handled materials and processes to produce quality outcomes.</p> <p>Reviewed your work to improve quality as it progresses.</p>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
<p>AO3 Reflective Recording</p> <p>Record ideas, observations and insights relevant to intentions as work progresses.</p>	<p>Used suitable and varied methods to record ideas, observations and experiences, preferably from first hand, rather than secondary, sources.</p> <p>Demonstrated that your research and enquiry has been relevant to your personal intentions.</p> <p>Organised and clearly conveyed your ideas as they have developed from your research, reflecting on your work as it has progressed.</p>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
<p>AO4 Personal Presentation</p> <p>Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.</p>	<p>Presented your own, imaginative ideas and outcomes.</p> <p>Demonstrated the processes through which you have realised your intentions.</p> <p>Made clear connections between the various parts of your work, including that of other artists, craftspeople and designers; so that it is meaningful and in a sequence that can be easily followed</p> <p>Thought carefully about the final selection and method of presentation of your work.</p>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>