

## 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 17<sup>th</sup> century by setting up 21<sup>st</sup> 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.