

## **GUIDANCE: INDICATIVE CONTENT FOR ART AND DESIGN (ART, CRAFT AND DESIGN)**

*NOTE: This content is not prescriptive but learners are expected to give consideration to the aspects referred to below. Each submission will be assessed on its merits according to the generic mark scheme based on the four assessment objectives. Teachers may refer to this indicative content for additional guidance.*

Art, Craft and Design is distinguishable from other options inasmuch as learners are enabled to demonstrate personal interests and abilities across a particularly broad course of study. They should explore selected practical and contextual areas of art, craft and design through a range of two and/or three dimensional media and processes. Art, Craft and Design can involve use of an almost limitless range of materials, techniques and processes, but due regard should be given to achieving appropriate depth, as well as breadth of learning experiences.

**Submissions for Art, Craft and Design should aim to present evidence of the following in order to meet assessment objective requirements.**

### **AO1 Contextual understanding**

- Development of ideas that are informed by investigative contextual study of art, craft and design and other sources relevant to the selected area of study.
- Awareness of the wide variety of work produced by artists, craftspeople and designers and differences in their methods, approaches, purposes and intentions.
- Analytical skill and critical and contextual understanding in comparing and contrasting the work of relevant artists, craftspeople and designers and other contextual sources and in the evaluation of personal work.

### **AO2 Creative making**

- Selection of, and experimentation with, a sufficient and appropriate breadth of media and processes, exercising suitable control of these to maximise creative potential.
- Exploration of stimulating resources to initiate and develop innovative ideas, with due regard to relevant formal elements, particularly composition. Clear relationships between working methods and outcomes. Each significant step in the creative process should be documented, including the penultimate stage of development so that final outcomes do not suddenly appear.
- Discrimination shown in reviewing and refining ideas as work progresses. Skilful control exercised in attending to detail, such as re-constructing parts of three-dimensional craft pieces, to produce well resolved outcomes of quality.

### **AO3 Reflective recording**

- Gathering, selecting, organising and communicating relevant information in investigating visual and other sources of reference. Due attention given to selecting appropriate sources of enquiry and analysing these to extract informative detail.
- Recording, by drawing and other suitable means, such as colour, tonal and textural notes, photographs and annotation in sketchbooks and on study sheets, ideas, observations and insights that are in line with personal intentions.
- Critical reflection on progression of work review what has been learned, acquire understanding and clarify purposes and meanings. Where appropriate, learning could be transferred to new contexts, such as adapting an expressive, abstract painted response to cross sections of fruit in order to develop graphic designs for marketing locally-produced fruit yoghurts.

### **AO4 Personal presentation**

- Presentation of personal, imaginative final outcomes that, together with evidence of the processes by which they were produced, realise stated intentions.
- Connections made, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful and in an order which can be easily followed.
- Consideration of different presentational formats and selection of the most appropriate of these for the submission. Due regard should be given to the purpose of the work and how to make it look interesting, such as a display of an art, a craft and a design outcome developed from a common theme, accompanied by a screen-based programme of visuals and text.

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Art, Craft & Design is distinguishable from other options inasmuch as learners are enabled to demonstrate personal interests and abilities across a particularly broad course of study. They should explore selected practical and contextual areas of art, craft and design through a range of two and/or three dimensional media and processes. Art, Craft and Design can involve use of an almost limitless range of materials, techniques and processes, but due regard should be given to achieving appropriate depth, as well as breadth of learning experiences.

**Submissions for Art, Craft and Design should aim to present evidence of the following in order to meet assessment objective requirements.**

### **AO1 Contextual understanding**

- Development of ideas that are informed by investigative contextual study of historical and contemporary art, craft and design and other sources relevant to the selected area of study.
- Awareness of the wide variety of work produced by artists, craftspeople and designers and differences in their methods, approaches, purposes and intentions.
- Analytical skill and critical and contextual understanding in appraising, comparing and contrasting the work of relevant artists, craftspeople and designers and other contextual sources and in the formative and summative evaluation of personal outcomes.

### **AO2 Creative making**

- Selection of, and purposeful experimentation with, a sufficient and appropriate breadth of media and processes, mixed media and combinations of media, exercising suitable control of these to maximise creative potential, showing evidence of appropriate depth and breadth of study.
- Exploration of stimulating resources and rich visual and tactile sources to initiate and develop innovative ideas, with due regard to relevant formal elements, particularly composition. Clear relationships should be established between working methods and outcomes. Each significant step in the creative process should be documented, with due regard given to the penultimate stage of development so that final outcomes do not suddenly appear.
- Discrimination shown in reviewing and refining ideas as work progresses. Skilful control exercised in attending to detail, such as re-constructing parts of three-dimensional craft pieces, to produce well resolved outcomes of quality.

### **AO3 Reflective recording**

- Gathering, selecting, organising and communicating relevant information in undertaking research into visual and other sources of reference, showing personal interests and judgements. Due attention given to selecting appropriate sources of enquiry and rigorously analysing these to extract informative detail.
- Recording, by drawing and other suitable means, such as colour, tonal and textural notes, photographs and annotation in sketchbooks and on study sheets, ideas, observations and insights that are in line with personal intentions.
- Critical reflection on progression of work in order to effectively review what has been learned, acquire deeper understanding and clarify purposes and meanings. Where appropriate, learning could be transferred to new contexts, such as adapting an expressive, abstract painted response to cross sections of fruit to develop graphic designs for new, locally-produced fruit yoghurts.

### **AO4 Personal presentation**

- Presentation of truly personal, imaginative final outcomes that, together with selective evidence of the processes by which they were produced, effectively realise stated intentions.
- Explicit connections made, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well informed and in an order which can be easily followed.
- Consideration of different presentational formats and selection of the most appropriate of these for the submission. Due regard should be given to the purpose of the work and how it might engage the interest of an audience, such as a display of an art, a craft and a design outcome developed from a common theme, accompanied by a screen-based programme of visuals and text.

### **GUIDANCE: INDICATIVE CONTENT FOR ART AND DESIGN (FINE ART)**

*NOTE: This content is not prescriptive but learners are expected to give consideration to the aspects referred to below. Each submission will be assessed on its merits according to the generic mark scheme based on the four assessment objectives. Teachers may refer to this indicative content for additional guidance.*

Fine Art may be distinguishable by the emphasis it places on aesthetic and intellectual purposes rather than on practical, functional and utilitarian considerations. This option covers a broad and developing area of study that includes painting, drawing, ceramics, sculpture, installation, performance and conceptual art and aspects of print-making, photography and film. It utilises traditional, new and emerging media and processes and involves expressive use of a particularly wide range of materials, techniques and skills.

**Submissions for Art and Design (Fine Art) should aim to present evidence of the following in order to meet assessment requirements.**

#### **AO1 Contextual understanding**

- Development of ideas that are informed by contextual study of fine art and other sources such as architecture and production design and the place of fine art within these.
- Awareness of the variety of fine art processes and outcomes and the distinction between expressive and functional approaches.
- Analytical skill and critical and contextual understanding in comparing and contrasting the work of relevant fine artists and other contextual sources and in the evaluation of personal work.

#### **AO2 Creative making**

- Selection of, and experimentation with, breadth of fine art media and processes, exercising control of these to maximise creative potential.
- Exploration of stimulating resources to initiate and develop innovative ideas, with due regard to line, tone, colour, texture and other visual elements, particularly composition. Clear relationships between working methods and outcomes. Each significant step in the creative process should be documented including the penultimate stage of development so that final outcomes do not suddenly appear.
- Discrimination shown in reviewing and refining ideas as work develops. Control exercised in refining detail, such as delineation of anatomical structure in portraying the human form, to produce well resolved outcomes of quality.

#### **AO3 Reflective recording**

- Gathering, selecting, organising and communicating relevant information in investigating visual and tactile sources of references. Due attention given to selecting appropriate sources of enquiry and analysing these to extract informative detail.
- Recording, by drawing and other means, such as colour, tonal and textural notes, photographs and annotation in sketchbooks and on study sheets, ideas, observations and insights that are in line with personal intentions.
- Critical reflection on work and progress in order to review what has been learned, show understanding and clarify purposes and meanings.

#### **AO4 Personal presentation**

- Presentation of creative responses that are personal and realise stated intentions, such as a triptych comprising surface prints, experimental photographs and painted portraits depicting the life stages of a family member.
- Connections made, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful and in an order which can be easily followed.
- Consideration of different presentational formats and selection of the most appropriate of these for the submission, giving due regard to the purpose of the work and how to make it look interesting.

### **GUIDANCE: INDICATIVE CONTENT FOR ART AND DESIGN (FINE ART)**

*NOTE: This content is not prescriptive but learners are expected to give consideration to the aspects referred to below. Each submission will be assessed on its merits according to the generic mark scheme based on the four assessment objectives. Teachers may refer to this indicative content for additional guidance.*

Fine Art may be distinguishable by the emphasis it places on aesthetic and intellectual purposes rather than on practical, functional and utilitarian considerations. This option covers a broad and developing area of study that includes painting, drawing, ceramics, sculpture, installation, performance and conceptual art and aspects of print-making, photography and film. It utilises traditional, new and emerging media and processes and involves expressive use of a particularly wide range of materials, techniques and skills.

**Submissions for Art and Design (Fine Art) should aim to present evidence of the following in order to meet assessment objective requirements.**

#### **AO1 Contextual understanding**

- Development of ideas that are informed by contextual study 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.
- Awareness of the wide variety of fine art processes and outcomes and the differences between fine art sculpture, ceramics, printmaking and photography and utilitarian application of these art forms. Where appropriate, personal interpretations should demonstrate the distinction between expressive and functional approaches.
- Analytical skill and critical and contextual understanding in appraising, comparing and contrasting the work of relevant fine artists and other contextual sources and in the formative and summative evaluation of personal outcomes.

#### **AO2 Creative making**

- Selection of, and experimentation with, a sufficient and appropriate breadth of fine art media and processes, mixed media and combinations of media, exercising suitable control of these to maximise creative potential.
- Exploration of stimulating resources and rich visual and tactile sources to initiate and develop innovative ideas, with due regard to line, tone, colour, texture and other visual elements, particularly composition. Clear relationships should be established between working methods and outcomes. Each significant step in the creative process should be documented, with due regard given to the penultimate stage of development so that final outcomes do not suddenly appear.
- Discrimination shown in reviewing ideas as work develops. Careful control exercised in refining detail, such as delineation of anatomical structure in portraying the human form, to produce well resolved outcomes of quality.

#### **AO3 Reflective recording**

- Gathering, selecting, organising and communicating relevant information in undertaking research into visual and tactile sources of reference, showing personal interests and judgements. Due attention given to selecting appropriate sources of enquiry and rigorously analysing these to extract informative detail.
- Recording, by drawing and other suitable means, such as colour, tonal and textural notes, photographs and annotation in sketchbooks and on study sheets, ideas, observations and insights that are in line with personal intentions.
- Critical reflection on work and progress in order to effectively review what has been learned, show deeper understanding and clarify purposes and meanings.

#### **AO4 Personal presentation**

- Presentation of creative responses that are essentially personal and effectively realise stated intentions, such as a triptych comprising surface prints, experimental photographs and painted portraits depicting the life stages of a family member.
- Explicit connections made, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well informed and in an order which can be easily followed.
- Consideration of different presentational formats and selection of the most appropriate of these for the submission, giving due regard to the purpose of the work and how it might engage the interest of an audience.

## **GUIDANCE: INDICATIVE CONTENT FOR ART AND DESIGN (CRITICAL AND CONTEXTUAL STUDIES)**

*NOTE: This content is not prescriptive but learners are expected to give consideration to the aspects referred to below. Each submission will be assessed on its merits according to the generic mark scheme based on the four assessment objectives. Teachers may refer to this indicative content for additional guidance.*

Critical and Contextual Studies is a unique option inasmuch as it enables learners to develop innovative opportunities to acquire critical, contextual and curatorial knowledge, understanding and skills in appreciating artefacts, texts and images within particular cultural environments, alongside relevant practical investigations. The option provides for a broad range of intellectual and practical learning experiences through a variety of lively and creative strategies for developing and presenting personal, practical, critical and contextual responses. These may include a wide variety of practical outcomes that demonstrate understanding of, for example, the work of an artist, a movement by means such as theme or the devising of an audio-visual presentation, the development of an informative annotated display, the design of learning resources and through a variety of illustrated texts written in different formats and for a range of purposes. These might take the form of gallery guides, exhibition brochures, magazine spreads, newspaper articles, documentary television scripts and factual or fictional discussions or exchanges between artists, craftspeople or designers using a range of communication methods. It is necessary to emphasise that this option is different from traditional approaches to the history of art and learners are required to provide evidence of achievement across all four assessment objectives.

**Submissions for Art and Design (Critical and Contextual Studies) should aim to present evidence of the following in order to meet assessment requirements.**

**Submissions for Art and Design should present evidence of the following:**

### **AO1 Contextual understanding**

- Development of ideas that are informed by contextual study of art, craft and design and other sources, showing understanding of how artefacts and images reflect the time, and place which they are produced.
- Awareness of the wide variety of work produced by artists, craftspeople and designers, the relationship between their disciplines and differences in their methods and approaches.
- Analytical skill and critical and contextual understanding in comparing and contrasting the work of relevant artists, craftspeople and designers and other contextual sources and in the evaluation of personal outcomes.

### **AO2 Creative making**

- Selection and purposeful exploration of appropriate breadth of media and techniques, critical and contextual topics, themes, movements and styles and ways in which ideas and beliefs have influenced art, craft and design.
- Investigation of stimulating resources including visual and tactile sources, artists' presentations, radio and TV arts programmes, newspaper reviews, publications and selective use of the Internet. Wherever possible seeing historical and contemporary examples at first hand and engaging with artists, craftworkers and designers at work.
- Discrimination shown in reviewing and refining ideas as work progresses. Skilful control, evaluating and communicating judgements about images, objects and artefacts, to produce outcomes of quality.

### **AO3 Reflective recording**

- Gathering, selecting, organising and communicating relevant information in studying appropriate sources of reference, showing curiosity, personal interests and judgements. Due attention given to selecting appropriate sources of enquiry and analysing these to extract informative detail.
- Recording, by a variety of suitable means, such as written notes, sketches, colour, tonal and textural notes, photographs in workbooks, sketchbooks and on study sheets, observations and insights that are in line with personal intentions.
- Critical reflection on progression of work to review what has been learned, showing deeper understanding, clarifying purposes and ability to transfer learning to a new context such as adapting a written and illustrated exposition of the life and work of a local artist to a documentary TV script.

### **AO4 Personal presentation**

- Presentation of innovative responses that are essentially personal and realise stated intentions, such as a fictitious series of letters exchanged between a landscape painter and a landscape photographer in which they compare, in words and images, differences in their approaches.
- Clear connections made, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful and in an order which can be easily followed.
- Consideration of different presentational formats and selection of the most appropriate of these for the submission, giving due regard to the purpose of the work and how to make it look interesting for an audience or, for example, production of a gallery resource pack for KS3 learners.

## **GUIDANCE: INDICATIVE CONTENT FOR ART AND DESIGN (CRITICAL AND CONTEXTUAL STUDIES)**

*NOTE: This content is not prescriptive but learners are expected to give consideration to the aspects referred to below. Each submission will be assessed on its merits according to the generic mark scheme based on the four assessment objectives. Teachers may refer to this indicative content for additional guidance.*

Critical and Contextual Studies is a unique option inasmuch as it enables learners to develop innovative opportunities to acquire critical, contextual and curatorial knowledge, understanding and skills in appreciating artefacts, texts and images within particular cultural environments, alongside relevant practical investigations. The option provides for a broad range of intellectual and practical learning experiences through a variety of lively and creative strategies for developing and presenting personal, practical, critical and contextual responses. These may include a wide variety of practical outcomes that demonstrate understanding of, for example, the work of an artist, a movement or theme by means such as devising an audio-visual presentation, the development of an informative annotated display, the design of learning resources and through a variety of illustrated texts written in different formats and for a range of purposes. These might take the form of gallery guides, exhibition brochures, magazine spreads, newspaper articles, documentary television scripts and factual or fictional discussions or exchanges between artists, craftspeople or designers using a range of communication methods. It is necessary to emphasise that this option is different from traditional approaches to the history of art and learners are required to provide evidence of achievement across all four assessment objectives.

**Submissions for Art and Design (Critical and Contextual Studies) should aim to present evidence of the following in order to meet assessment objective requirements.**

### **AO1 Contextual understanding**

- Development of ideas that are informed by investigative contextual study of historical and contemporary art, craft and design and other sources, showing understanding of how artefacts and images are reflective of the time, place and other contexts within which they are produced.
- Awareness of the wide variety of work produced by artists, craftspeople and designers, the relationship between their disciplines and differences in their methods, approaches, purposes and intentions.
- Investigative, analytical skill and critical and contextual understanding in appraising, comparing and contrasting the work of relevant artists, craftspeople and designers and other contextual sources and in the formative and summative evaluation of personal outcomes.

### **AO2 Creative making**

- Judicious selection and purposeful exploration of 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.
- Investigation of stimulating resources including visual and tactile sources, live and recorded artists' presentations, radio and TV arts programmes, newspaper and magazine exhibition reviews, publications and selective use of the Internet. 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.
- Discrimination shown in reviewing and refining ideas as work progresses. Skilful control exercised in attending to detail in interpreting, evaluating and communicating judgements about images, objects and artefacts, to produce well resolved outcomes of quality.

### **AO3 Reflective recording**

- Gathering, selecting, organising and communicating relevant information in undertaking research into appropriate sources of reference, showing curiosity, personal interests and judgements. Due attention given to selecting appropriate sources of enquiry and rigorously analysing these to extract informative detail.
- Recording, by a variety of suitable means, such as written notes, sketches, colour, tonal and textural notes, photographs in workbooks, sketchbooks and on study sheets, ideas, observations and insights that are in line with personal intentions.
- Critical reflection on progression of work in order to effectively review what has been learned, showing deeper understanding, clarify purposes and meanings and ability to transfer learning to a new context such as adapting a written and illustrated exposition of the life and work of a local artist to a documentary TV script.

### **AO4 Personal presentation**

- Presentation of innovative responses that are essentially personal and effectively realise stated intentions, such as a fictitious series of letters exchanged between a landscape painter and a landscape photographer in which they compare, in words and images, differences in their approaches.
- Clear connections made, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well informed and in an order which can be easily followed.
- Consideration of different presentational formats and selection of the most appropriate of these for the submission, giving due regard to the purpose of the work and how it might engage the interest of an audience or editor, for example, production of a gallery resource pack for KS3 learners.

## **GUIDANCE: INDICATIVE CONTENT FOR ART AND DESIGN (TEXTILE DESIGN)**

*NOTE: This content is not prescriptive but learners are expected to give consideration to the aspects referred to below. Each submission will be assessed on its merits according to the generic mark scheme based on the four assessment objectives.*

*Teachers may refer to this indicative content for additional guidance.*

Textile Design encompasses a very broad range of materials, techniques and processes, including a growing number of interdisciplinary approaches. These comprise woven, embroidered, knitted, printed, painted, dyed, manipulated, embellished and constructional methods which are utilised to produce a great variety of textile outcomes that include costume and fashion design, accessories and body adornment. The range is increasing as new materials and technologies emerge.

**Submissions for Art and Design (Textile Design) should aim to present evidence of the following in order to meet assessment requirements.**

### **AO1 Contextual understanding**

- Development of ideas that are informed by contextual study of past and present textile design in our own and other cultures and other sources such as fine art, photography and production design.
- Awareness of the variety of creative textile processes and outcomes and understanding of the relationship between functional and aesthetic considerations. Sensitive response to issues such as cultural traditions and recycling.
- Analytical skill and critical and contextual understanding in comparing and contrasting the work of relevant textile designers and other contextual sources and in the evaluation of personal textile outcomes.

### **AO2 Creative making**

- Selection of, and purposeful experimentation with, a range of textile materials, processes and techniques, exercising suitable control of these to maximise creative potential. Technical details may be included, but should be selective and concise. Concern with technical or craft processes should not assume greater importance than the progression of creative ideas.
- Exploration of stimulating resources and rich visual and tactile sources to initiate and develop innovative ideas, with due regard to line, colour, pattern, texture and other visual elements, particularly form. Clear relationships established between working methods and outcomes. Each significant step in the creative process documented, with due regard given to the penultimate stage of development so that final outcomes do not suddenly appear.
- Discrimination shown in reviewing ideas as work develops. Careful control exercised in refining detail, such as the design and production of decorative features, to produce well resolved outcomes of quality.

### **AO3 Reflective recording**

- Gathering, selecting, organising and communicating relevant information in studying visual and tactile sources of reference, showing personal interests and judgements. Due attention given to selecting appropriate sources of enquiry and analysing these to extract informative detail.
- Recording in sketchbooks, workbooks and on study sheets, observations and insights that are in line with personal intentions, such as colour, pattern and textural notes, by means of sketching, mark-making and other suitable methods such as photographs and analytical commentary.
- Critical reflection on work and progress in order to effectively review what has been learned, show deeper understanding and clarify purposes and meanings.

### **AO4 Personal presentation**

- Presentation of creative responses that are essentially personal and realise stated intentions, such as machine embroidered, appliqué panels for the new home of a close friend.
- Connections made, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well informed and in an order which can be easily followed.
- Consideration of different presentational formats, such as through a studio photo-shoot of a theatrical costume or sketches of the textile product in a suitable setting. Selection of the most appropriate of these for the submission, giving due regard to the purpose of the work and how to make it look interesting for an audience. It is not necessary to always produce finished items or garments but they should be complete enough to demonstrate ability to take them through to a resolved conclusion.

### **GUIDANCE: INDICATIVE CONTENT FOR ART AND DESIGN (TEXTILE DESIGN)**

*NOTE: This content is not prescriptive but learners are expected to give consideration to the aspects referred to below. Each submission will be assessed on its merits according to the generic mark scheme based on the four assessment objectives. Teachers may refer to this indicative content for additional guidance.*

Textile Design encompasses a very broad range of materials, techniques and processes, including a growing number of interdisciplinary approaches. These comprise woven, embroidered, knitted, printed, painted, dyed, manipulated, embellished and constructional methods which are utilised to produce a great variety of textile outcomes that include costume and fashion design, accessories and body adornment. The range is increasing as new materials and technologies emerge.

**Submissions for Art and Design (Textile Design) should aim to present evidence of the following in order to meet assessment objective requirements.**

#### **AO1 Contextual understanding**

- Development of ideas that are informed by contextual study of historical and contemporary textile design in our own and other cultures and other sources such as fine art, architecture, photography, published media and production design.
- Awareness of the wide variety of creative textile processes and outcomes and the relationship between functional and aesthetic considerations, showing understanding of how these are applied and adapted to meet particular needs. Sensitive response to issues such as cultural traditions, disability, recycling, and upcycling.
- Analytical skill and critical and contextual understanding in appraising, comparing and contrasting the work of relevant textile designers and other contextual sources and in the formative and summative evaluation of personal textile outcomes.

#### **AO2 Creative making**

- Selection of, and purposeful experimentation with, a sufficient and appropriate range of textile materials and processes, mixed media and combinations of techniques, exercising suitable control of these to maximise creative potential. Technical details may be included, but should be selective and concise. Concern with technical or craft processes should not assume greater importance than the progression of creative ideas.
- Exploration of stimulating resources and rich visual and tactile sources to initiate and develop innovative ideas, with due regard to line, colour, pattern, texture and other visual elements, particularly form. Clear relationships established between working methods and outcomes. Each significant step in the creative process documented, with due regard given to the penultimate stage of development so that final outcomes do not suddenly appear.
- Discrimination shown in reviewing ideas as work develops. Careful control exercised in refining detail, such as the design and production of decorative features, to produce well resolved outcomes of quality.

#### **AO3 Reflective recording**

- Gathering, selecting, organising and communicating relevant information in undertaking research into visual and tactile sources of reference, showing personal interests and judgements. Due attention given to selecting appropriate sources of enquiry and rigorously analysing these to extract informative detail.
- Recording in sketchbooks, workbooks and on study sheets, observations and insights that are in line with personal intentions, such as colour, pattern and textural notes, by means of sketching, mark-making and other suitable methods such as photographs and analytical commentary.
- Critical reflection on work and progress in order to effectively review what has been learned, show deeper understanding and clarify purposes and meanings.

#### **AO4 Personal presentation**

- Presentation of creative responses that are essentially personal and which effectively realise stated intentions, such as machine embroidered, appliqué panels for the new home of a close friend.
- Explicit connections made, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well informed and in an order which can be easily followed.
- Consideration of different presentational formats, such as through a studio photo- shoot of a theatrical costume or sketches of the textile product in a suitable setting. Selection of the most appropriate of these for the submission, giving due regard to the purpose of the work and how it might engage the interest of an audience or potential clients. It is not necessary to always produce finished items or garments but they should be complete enough to demonstrate ability to take them through to a resolved conclusion.

## **GUIDANCE: INDICATIVE CONTENT FOR ART AND DESIGN (GRAPHIC COMMUNICATION)**

*NOTE: This content is not prescriptive but learners are expected to give consideration to the various aspects referred to below. Each submission will be assessed on its merits according to the generic mark scheme based on the four assessment objectives.*

*Teachers may refer to this indicative content for additional guidance.*

Graphic Communication may be defined as the process by which ideas are communicated through the use of symbols, drawings, photographs and typography to convey concepts and/or emotions. 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 advertising, packaging design, computer games, web and multi-media design, illustration and typography, provide an indication of what might be covered within the option. Graphic communication may also be closely associated with animation, architecture, photography and design for print. Outcomes can be two and three dimensional, and can take 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, and three dimensional point-of-sale and exhibition design.

**Submissions for Art and Design (Graphic Communication) should aim to present evidence of the following in order to meet assessment requirements.**

### **AO1 Contextual understanding**

- Development of ideas that are informed by contextual study of past and present graphic design and other sources such as, fine art, product design and published media.
- Awareness of the issues that influence the purposes, meanings and contexts of graphic design such as ethical and conservation considerations, reprographic processes and magazine production.
- Analytical skill and critical and contextual understanding in comparing and contrasting the work of relevant graphic designers, other contextual sources and in the evaluation of personal design processes and outcomes.

### **AO2 Creative making**

- Selection of, and purposeful experimentation with, appropriate graphic design media and processes, with controlled use of typography and imagery from primary and secondary sources, including purposeful manipulation using digital software. Technical details may be included, but should be selective and concise. Concern with technical processes should not assume greater importance than the progression of creative ideas.
- Exploration of resources and studio-based and environmental sources to develop innovative ideas, with due regard to composition and layout, proportion, line, tone, colour, texture, and other visual elements. The potential of graphic communication should be explored through experimentation with established and emerging technologies. Each significant step in the creative process should be documented, with particular attention given to the penultimate stage so that final outcomes do not suddenly appear.
- Discrimination in reviewing ideas as work develops. Careful control exercised in refining detail, such as selection of fonts, relationship of typography to images and selecting a suitable reprographic process to produce outcomes of quality.

### **AO3 Reflective recording**

- Gathering, selecting, organising and communicating relevant information in undertaking research into visual and other sources of reference. Due attention given to the selection of the most appropriate images and the analytical annotation of these, rather than, for example, including multiple thumbnail prints with no evaluative comments.
- Recording, through drawing, photographs and by other means, such as layout sketches, storyboards and written notes, ideas, observations and insights that are relevant to personal intentions.
- Critical reflection on work and progress in order to review what has been learned, deepen understanding and clarify purpose and meaning.

### **AO4 Personal presentation**

- Presentation of creative responses that are essentially personal, effectively realise stated intentions and fulfil design requirements.
- Explicit connections made, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well informed and in an order which can be easily followed.
- Consideration of different presentational formats, such as public transport advertising or bus shelter posters, selecting the most appropriate of these for the submission, giving due regard to the purpose of the work and how to make it look interesting. If the print size or cost of a preferred format is a constraint, then this could be drawn, described and/or presented as a scale model.

### **GUIDANCE: INDICATIVE CONTENT FOR ART AND DESIGN (GRAPHIC COMMUNICATION)**

*NOTE: This content is not prescriptive but learners are expected to give consideration to the various aspects referred to below. Each submission will be assessed on its merits according to the generic mark scheme based on the four assessment objectives. Teachers may refer to this indicative content for additional guidance.*

Graphic Communication may be defined as the process by which ideas are communicated through the use of symbols, drawings, photographs and typography to convey concepts and/or emotions. 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 advertising, packaging design, computer games, web and multi-media design, illustration and typography, provide an indication of what might be covered within the option. Graphic communication may also be closely associated with animation, architecture, photography and design for print. Outcomes can be two and three dimensional, and can take 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, and three dimensional point-of-sale and exhibition design.

**Submissions for Art and Design (Graphic Communication) should aim to present evidence of the following in order to meet assessment objective requirements.**

#### **AO1 Contextual understanding**

- Development of ideas that are informed by contextual study of past and present graphic design and other sources such as television and cinema, fine art, product design and published media.
- Awareness of the variety of issues that influence the purposes, meanings and contexts of graphic design such as ethical and conservational considerations, marketing strategies, promotional campaigning, reprographic processes and magazine and journal production.
- Analytical skill and critical and contextual understanding in appraising, comparing and contrasting the work of relevant graphic designers, other contextual sources and in the formative and summative evaluation of personal design processes and outcomes.

#### **AO2 Creative making**

- Selection of, and experimentation with, appropriate graphic design media and processes, with controlled use of typography and imagery from primary and secondary sources, including purposeful manipulation using digital software. Technical details may be included, but should be selective and concise. Concern with technical processes should not assume greater importance than the progression of creative ideas.
- Exploration of stimulating resources and studio-based and environmental sources to initiate and develop innovative ideas, with due regard to composition and layout, proportion, line, tone, colour, texture, scale and other visual elements. The full potential of graphic communication should be explored through experimentation with established and emerging technologies and, where appropriate, combining graphic design methods with other processes to originate new ways of working. Each significant step in the creative process should be documented, with particular attention given to the penultimate stage so that final outcomes do not suddenly appear.
- Discrimination in reviewing ideas as work develops. Careful control exercised in refining detail, such as selection of fonts, relationship of typography to images and a suitable reprographic process to produce outcomes of quality.

#### **AO3 Reflective recording**

- Gathering, selecting, organising and communicating relevant information in undertaking research into visual and other sources of reference. Due attention given to the selection of the most appropriate images and the analysis and annotation of these, rather than including multiple thumbnail prints with no evaluative comments.
- Recording, through drawing, photographs and by other means, such as layout sketches, storyboards and written notes, ideas, observations and insights that are relevant to personal intentions.
- Critical reflection on work and progress in order to review what has been learned, deepen understanding and clarify purpose and meaning.

#### **AO4 Personal presentation**

- Presentation of creative responses that are essentially personal, effectively realise stated intentions and fulfil design requirements.
- Explicit connections made, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well informed and in an order which can be easily followed.
- Consideration of different presentational formats, such as public transport advertising or bus shelter posters, selecting the most appropriate of these for the submission, giving due regard to the purpose of the work and how it might engage the interest of an audience or potential clients. If the print size or cost of a preferred format is a constraint, then this could be drawn, described and/or presented as a scale model.

## **GUIDANCE: INDICATIVE CONTENT FOR ART AND DESIGN (THREE-DIMENSIONAL DESIGN)**

*NOTE: This content is not prescriptive but learners are expected to give consideration to the various aspects referred to below. Each submission will be assessed on its merits according to the generic mark scheme based on the four assessment objectives.*

*Teachers may refer to this indicative content for additional guidance.*

Three-Dimensional Design is distinguishable in this option by the emphasis placed upon functional and utilitarian considerations as compared to three-dimensional outcomes produced in other disciplines, such as sculpture in Fine Art, where the intentions might be centred upon the aesthetic qualities of expressive form. Three-Dimensional Design covers a particularly wide range of activities ranging in scale from jewellery and body adornment to architectural and environmental design. Other aspects include functional ceramics, product design, interior and exhibition design, theatre and production design incorporating film and television. Aspects of craft may also be included, such as puppetry, toy making and single items of furniture that are concerned with functionality and manual skills as well as aesthetic qualities.

**Submissions for Art and Design (Three-Dimensional Design) should aim to present evidence of the following in order to meet assessment requirements.**

### **AO1 Contextual understanding**

- Development of ideas that are informed by contextual study of past and present three dimensional design in our own and other cultures and sources such as fine art, film and television, and textiles.
- Awareness of the variety of factors that influence the purposes, meanings and contexts of three dimensional design such as ergonomic factors, economic considerations, production methods and the practical criteria of a given space. Relevant knowledge of working arrangements within which particular three dimensional outcomes are produced, such as in set production for a stage play. Understanding that such designers most are essentially responsive and collaborative.
- Analytical skill, critical and contextual understanding in comparing and contrasting the work of relevant three dimensional designers and other contextual sources and in the formative and summative evaluation of personal design processes and outcomes. Personal responses to inspirational images rather than production of cut and paste 'mood' boards.

### **AO2 Creative making**

- Selection of, and experimentation with, appropriate three-dimensional design processes and materials, such as wood, clay, plastic, metal, card and paper, with controlled and safe use of suitable tools and equipment. Technical details may be included, but should be selective and concise. Concern with technical processes should not assume greater importance than the progression of creative ideas.
- Exploration of stimulating resources and workshop-based and environmental sources to develop innovative ideas, with due regard to the use to be made of the intended outcome, its surface, structure, texture, colour, form, scale and strength and other three-dimensional elements. The potential of selected aspects of three-dimensional design should be explored through experimentation with traditional and emerging technologies. Each significant step in the creative process should be documented, with particular attention given to the penultimate stage, so that final outcomes do not suddenly appear.
- Discrimination in reviewing and refining ideas as work develops. Careful control exercised in attending to detail, such as well-formed connections of components, functional working parts, surface finish and aesthetic appearance, to realise outcomes of quality.

### **AO3 Reflective recording**

- Gathering, selecting, organising and communicating relevant information in studying three-dimensional, visual, tactile and other sources of reference. Due attention given to analysis of the most appropriate design possibilities and problem-solving solutions.
- Recording, through sketches, perspective drawings, technical drawings by hand and CAD, photographs, written notes and by other means, ideas, observations and insights that are relevant to personal intentions.
- Critical reflection on work and progress in order to review what has been learned, deepen understanding, clarify purpose and, where appropriate, transfer learning to a new context, such as from stage to screen.

### **AO4 Personal presentation**

- Presentation of creative outcomes that are essentially personal solutions to design requirements and effectively realise stated intentions with evidence of personal curiosity and engagement.
- Explicit connections made, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work in an order which can be easily followed.
- Consideration of different presentational formats, such as design sheets and audio-visual programme, selecting the most appropriate of these for the submission. Due regard should be given to the purpose of the work and how to make it look interesting. If the cost of a preferred format is a constraint, then this could be drawn, described and/or presented using less expensive materials. Outcomes may take the form of finished pieces, prototypes and full size or scale models. They could be one-off pieces or capable of small batch or mass production.

### **GUIDANCE: INDICATIVE CONTENT FOR ART AND DESIGN (THREE-DIMENSIONAL DESIGN)**

*NOTE: This content is not prescriptive but learners are expected to give consideration to the various aspects referred to below. Each submission will be assessed on its merits according to the generic mark scheme based on the four assessment objectives. Teachers may refer to this indicative content for additional guidance.*

Three-Dimensional Design is distinguishable in this option by the emphasis placed upon functional and utilitarian considerations as compared to three-dimensional outcomes produced in other disciplines, such as sculpture in Fine Art, where the intentions might be centred upon the aesthetic qualities of expressive form. Three-Dimensional Design covers a particularly wide range of activities ranging in scale from jewellery and body adornment to architectural and environmental design. Other aspects include functional ceramics, product design, interior and exhibition design, theatre and production design incorporating film and television. Aspects of craft may also be included, such as puppet design and construction and single items of furniture that are concerned with functionality and manual skills as well as aesthetic qualities.

**Submissions for Art and Design (Three-Dimensional Design) should aim to present evidence of the following in order to meet assessment objective requirements.**

#### **AO1 Contextual understanding**

- Development of ideas that are informed by contextual study of past and present three dimensional design in our own and other cultures and sources such as science fiction games and publications, film and television, fine art and textiles.
- Awareness of the variety of factors that influence the purposes, meanings and contexts of three dimensional design such as ergonomic factors, ethical, conservational and economic considerations, production methods and the practical criteria of a given space. Relevant knowledge of working arrangements within which particular three dimensional outcomes are produced, such as in set production for a stage play. Understanding that most designers are essentially responsive and collaborative.
- Analytical skill, critical and contextual understanding in appraising, comparing and contrasting the work of relevant three dimensional designers and other contextual sources and in the formative and summative evaluation of personal design processes and outcomes. Personal responses to inspirational images rather than production of cut and paste 'mood' boards.

#### **AO2 Creative making**

- Selection of, and experimentation with, appropriate three-dimensional design media and processes, such as wood, clay, plastic, metal, card and paper, with controlled and safe use of suitable tools and equipment and, where relevant, specialised use of computer aided design and control. Technical details may be included, but should be selective and concise. Concern with technical processes should not assume greater importance than the progression of creative ideas.
- Exploration of stimulating resources and workshop-based and environmental sources to initiate and develop innovative ideas, with due regard to the use to be made of the intended outcome, its surface, structure, texture, colour, form, mass, volume, scale, proportion, durability and strength and other three dimensional elements. The full potential of selected aspects of three-dimensional design should be explored through experimentation with traditional and emerging technologies and, where appropriate, combining three-dimensional design methods with other processes to originate new ways of working. Each significant step in the creative process should be documented, with particular attention given to the penultimate stage, so that final outcomes do not suddenly appear.
- Discrimination in reviewing and refining ideas as work develops. Careful control exercised in attending to detail, such as well-formed connections of components, functional working parts, surface finish and aesthetic appearance, to realise outcomes of quality.

#### **AO3 Reflective recording**

- Gathering, selecting, organising and communicating relevant information in undertaking research and enquiry into three-dimensional, visual, tactile and other sources of reference. Due attention given to rigorous analysis of the most appropriate design possibilities and problem-solving solutions.
- Recording, through sketches, perspective drawings, technical drawings by hand and CAD, working plans, photographs, written notes and by other means, ideas, observations and insights that are relevant to personal intentions.
- Critical reflection on work and progress in order to review what has been learned, deepen understanding, clarify purpose and, where appropriate, transfer learning to a new context, such as from stage to screen.

#### **AO4 Personal presentation**

- Presentation of creative outcomes that are essentially personal solutions to design requirements and effectively realise stated intentions with evidence of personal curiosity and engagement.
- Explicit connections made, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work in an order which can be easily followed.
- Consideration of different presentational formats, such as design sheets and audio-visual programme, selecting the most appropriate of these 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, such as a producer or design studio. If the cost of a preferred format is a constraint, then this could be drawn, described and/or presented using less expensive materials. Outcomes may take the form of finished pieces, prototypes and full size or scale models. They could be one-off pieces or capable of small batch or mass production.

## **GUIDANCE: INDICATIVE CONTENT FOR ART AND DESIGN (PHOTOGRAPHY)**

*NOTE: This content is not prescriptive but learners are expected to give consideration to the various aspects referred to below. Each submission will be assessed on its merits according to the generic mark scheme based on the four assessment objectives. Teachers may refer to this indicative content for additional guidance.*

This option covers a broad and changing area of study with light-based imagery spanning almost two centuries. Learners might engage with early light-based images and rudimentary technology, such as a pinhole camera, as well as the most contemporary, which may include the use of digital cameras, video camcorders, photocopiers, scanners and mobile phones. They may also work exclusively with film based or digital technology or with both. Outcomes can be screen or print-based, comprise still or moving images and might be discrete to the subject area or combined with other art forms.

**Submissions for Art and Design (Photography) should aim to present evidence of the following in order to meet assessment requirements.**

### **AO1 Contextual understanding**

- Development of ideas that are informed by contextual study of past and present photographic and other sources such as film, fine art, graphic design and published media and the place of photography within these.
- Awareness of the issues that influence the purposes, meanings and contexts of photographic and of the variety of photographic and motion picture genre and, where appropriate, relating personal work to a particular genre.
- Analytical skill and critical and contextual understanding in comparing and contrasting the work of relevant photographers and other contextual sources and in the formative and summative evaluation of personal photographic outcomes.

### **AO2 Creative making**

- Selection of, and experimentation with, appropriate photographic media and processes, other media and combinations of media, with controlled use of lighting, shutter speed, aperture, lenses, filters and digital software. Technical details may be included, but should be selective and concise. Concern with technical processes should not assume greater importance than the progression of creative ideas.
- Exploration of stimulating resources and studio-based and environmental sources to initiate and develop innovative ideas, with due regard to viewpoint, composition, tone, colour, texture, scale and other visual elements. Each significant step in the creative process should be documented. The full potential of photography should be explored through experimentation with traditional and digital media.
- Discrimination in reviewing ideas as work develops. Careful control exercised in refining detail, such as in editing, image manipulation and print resolution, to produce outcomes of quality.

### **AO3 Reflective recording**

- Gathering, selecting, organising and communicating relevant information in studying visual and tactile sources of reference. Due attention should be given to the selection of only the most significant images and the analysis and annotation of these, rather than including multiple thumbnail/contact prints with no evaluative comments.
- Recording, through photography and by other means, such as sketches, storyboards and written notes, ideas, observations and insights that are relevant to personal intentions.
- Critical reflection on work and progress in order to review what has been learned, deepen understanding and clarify purpose and meaning.

### **AO4 Personal presentation**

- Presentation of creative responses that are essentially personal and effectively realise stated intentions, such as a photographic poster to support a strongly held opinion or images of architectural structures projected onto a three-dimensional construction.
- Explicit connections made, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work in an order which can be easily followed.
- Consideration of different presentational formats, such as animated sequences and use of mixed media, selecting the most appropriate of these for the submission, giving due regard to the purpose of the work and how to make it look interesting. If the print size or cost of a preferred format is a constraint, then this could be drawn, described and/or presented as a scale model.

### **GUIDANCE: INDICATIVE CONTENT FOR ART AND DESIGN (PHOTOGRAPHY)**

*NOTE: This content is not prescriptive but learners are expected to give consideration to the various aspects referred to below. Each submission will be assessed on its merits according to the generic mark scheme based on the four assessment objectives. Teachers may refer to this indicative content for additional guidance.*

This option covers a broad and changing area of study with light-based imagery spanning almost two centuries. Learners might engage with early light-based images and rudimentary technology, such as a pinhole camera, as well as the most contemporary, which may include the use of digital cameras, video camcorders, photocopiers, scanners and mobile phones. They may also work exclusively with film based or digital technology or with both. Outcomes can be screen or print-based, comprise still or moving images and might be discrete to the subject area or combined with other art forms.

### **Submissions for Art and Design (Photography) should present evidence of the following:**

#### **AO1 Contextual understanding**

- Development of ideas that are informed by contextual study of past and present photographic and other sources such as film, fine art, installation art, graphic design, production design and published media and the place of photography within these.
- Awareness of the variety of photographic and motion picture genre and, where appropriate, relating personal work to a particular genre.
- Analytical skill and critical and contextual understanding in appraising, comparing and contrasting the work of relevant photographers and other contextual sources and in the formative and summative evaluation of personal photographic outcomes.

#### **AO2 Creative making**

- Selection of, and experimentation with, appropriate photographic media and processes, other media and combinations of media, with controlled use of lighting, shutter speed, aperture, lenses, filters and digital software. Technical details may be included, but should be selective and concise. Concern with technical processes should not assume greater importance than the progression of creative ideas.
- Exploration of stimulating resources and studio-based and environmental sources to initiate and develop innovative ideas, with due regard to viewpoint, composition, tone, colour, texture, scale and other visual elements. Each significant step in the creative process should be documented. The full potential of photography should be explored through experimentation with traditional and digital media, where appropriate, combining photographic and other techniques to originate new ways of working.
- Discrimination in reviewing ideas as work develops. Careful control exercised in refining detail, such as in editing, image manipulation and print resolution, to produce outcomes of quality.

#### **AO3 Reflective recording**

- Gathering, selecting, organising and communicating relevant information in undertaking research into visual and tactile sources of reference. Due attention should be given to the selection of only the most significant images and the analysis and annotation of these, rather than including multiple thumbnail/contact prints with no evaluative comments.
- Recording, through photography and by other means, such as sketches, storyboards and written notes, ideas, observations and insights that are relevant to personal intentions.
- Critical reflection on work and progress in order to review what has been learned, deepen understanding and clarify purpose and meaning.

#### **AO4 Personal presentation**

- Presentation of creative responses that are essentially personal and effectively realise stated intentions, such as a photographic poster to support a strongly held opinion or images of architectural structures projected onto a three-dimensional construction.
- Explicit connections made, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work in an order which can be easily followed.
- Consideration of different presentational formats, such as animated sequences and use of mixed media, selecting the most appropriate of these for the submission, giving due regard to the purpose of the work and how it might engage the interest of an audience or potential clients. If the print size or cost of a preferred format is a constraint, then this could be drawn, described and/or presented as a scale model.