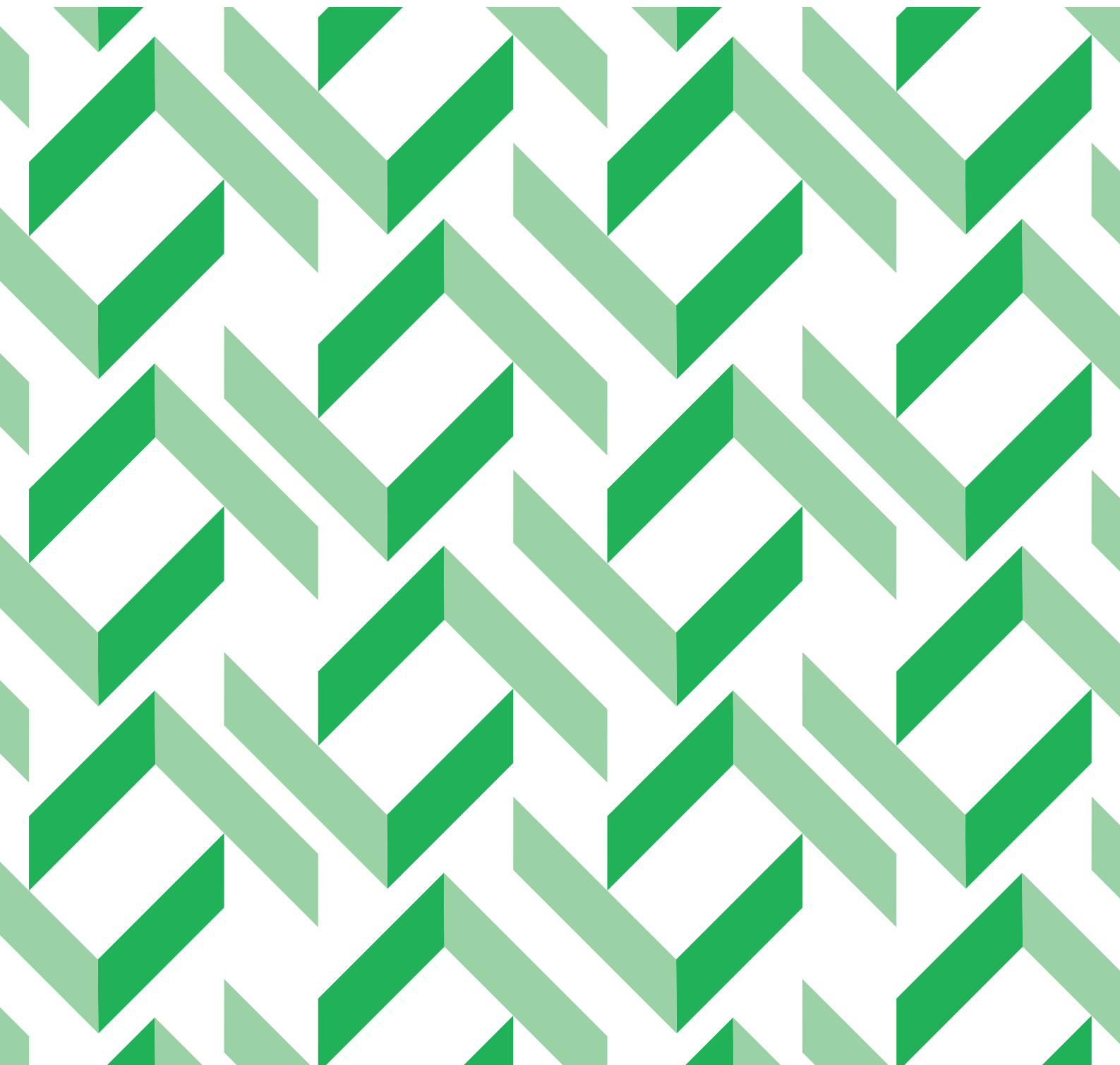




GCSE

Specifications for teaching from 2009

Art & Design



Contents

WJEC GCSE in Art & Design
For Teaching from 2009
For Award from 2011

| | Page |
|--|-------------|
| Summary of Assessment | 2 |
| 1 Introduction | 3 |
| 2 Specification Content | 7 |
| 3 Scheme of Assessment | 19 |
| 4 Awarding and Reporting | 33 |
| 5 Grade Descriptions | 35 |
| 6 Administration of Controlled Assessment | 37 |
| 7 The Wider Curriculum | 42 |
| 8 Appendices | 44 |

ART & DESIGN

SUMMARY OF ASSESSMENT

| |
|---|
| Assessment 1 (Candidate Portfolio) (60%) 120 marks |
| <ul style="list-style-type: none"> • Internally set and developed from personal and/or given starting points • Selected and presented by the candidate from work undertaken within the course • Requires evidence of how the candidate has met each of the assessment objectives |
| Assessment 2 (Externally set task or starting point) [research & preparation plus 10 hours] (40%) 80 marks |
| <ul style="list-style-type: none"> • Requires a sustained period of focussed study of no longer than 10 hours • Presented to the candidates no earlier than the start of January in the year of the examination • Requires evidence of how the candidate has met each of the assessment objectives |

First Assessment and Award: Summer 2011

| Subject Entry Codes | | |
|---|---------|----------|
| | Subject | Option* |
| Art & design | 4000 | SA or GU |
| Art & design: applied | 4010 | SA or GU |
| Art & design: fine art | 4020 | SA or GU |
| Art & design: critical and contextual studies | 4030 | SA or GU |
| Art & design: textile design | 4040 | SA or GU |
| Art & design: graphic communication | 4050 | SA or GU |
| Art & design: three-dimensional design | 4060 | SA or GU |
| Art & design: photography – lens- and light-based media | 4070 | SA or GU |

* Option Codes: English Medium SA, Welsh Medium GU

Qualification Accreditation Number: 500/4635/4

ART & DESIGN

1 INTRODUCTION

GCSE subject criteria set out the knowledge, understanding, skills and assessment objectives common to all GCSE specifications in art and design. They provide the framework within which WJEC creates the detail of the specification that meets the regulators' general requirements, including the common and GCSE criteria as defined in *The statutory regulation of external qualifications* (QCA/04/1293)

Art & Design subject criteria are intended to:

- help ensure consistent and comparable standards in art and design across the awarding bodies
- ensure that the rigour of GCSE is maintained
- ensure that the specification builds on the knowledge, understanding and skills established by the national curricula for England, Northern Ireland and Wales, and facilitate progression to higher level general or vocational qualifications in art and design, applied art and design or related sectors of employment
- help higher education institutions, employers and other stakeholders such as learners and parents/guardians know what has been studied and assessed.

Any GCSE specification that contains significant elements of art and design must be consistent with the relevant parts of these subject criteria.

1.1 Rationale

This specification is designed to provide opportunity for candidates to gain a sequential and incremental experience of art and design from a broad introductory foundation of art, craft and design.

The internally assessed, externally moderated Assessment 1 *candidate portfolio* should encourage adventurous and open programmes of study that promote personal exploration, experimentation and opportunities for productive personal expression. Candidates should be given exploratory experience of working within different processes and disciplines appropriate to their chosen area of study.

The internally assessed, externally moderated Assessment 2 *externally set task or starting point* enables candidates to select a preferred task, issue, creative problem, written or visual stimulus and to apply the knowledge, understanding and skills that they have learned. An appropriate outcome, produced within a set time frame, should demonstrate their best achievement. Assessment will be made against grade descriptions. Grades awarded will reflect levels of ability demonstrated by the candidate and matched with agreed national criteria for standards.

The specification is designed to encompass four principal areas for critical, practical and theoretical study of art, craft and design. These emphasise the qualities of analytical understanding, practical experimentation, researching and individual expression required at GCSE level.

These areas are incorporated into assessment objective headings as follows:

- *contextual understanding;*
- *creative making;*
- *reflective recording;*
- *personal presentation.*

1.2 Aims and Learning Outcomes

Following a course in GCSE Art & Design should encourage learners to:

- be inspired, moved and changed by following a broad, coherent, satisfying and worthwhile course of study;
- make informed decisions about further learning opportunities and career choices;
- actively engage in the process of art and design in order to develop as effective and independent learners and as critical and reflective thinkers with enquiring minds;
- develop creative skills through learning to use imaginative and intuitive powers when exploring and creating images and artefacts that are original and of value;
- become confident in taking risks and learning from their mistakes when exploring and experimenting with ideas, materials, tools and techniques;
- develop competence, and increasing independence, refining and developing ideas and proposals, personal outcomes or solutions;
- learn to actively engage with the experience of working with a broad range of media, materials and techniques including; when appropriate; traditional and new media and technologies;
- develop cultural knowledge, understanding and application of art, craft, design, media and technologies in historical and contemporary contexts, societies and cultures;
- develop an understanding of the different roles, functions, audiences and consumers of art, craft and design practice;
- develop critical understanding through investigative, analytical, experimental, interpretive, practical, technical and expressive skills to develop as effective and independent learners and as critical and reflective thinkers with enquiring minds;
- develop personal attributes including self-confidence, resilience, perseverance, self-discipline and commitment;
- gain a personal interest in why art and design matters;
- experience working within real and relevant frameworks;
- experience the work practices of individuals, organisations and creative and cultural industries;
- understand art, craft and design processes, associated equipment and safe working practices.

1.3 Prior Learning and Progression

This specification is designed so that candidates can experience art, craft and design thoroughly and comprehensively. Their knowledge, understanding and skills should be enhanced by integrated practical and theoretical elements. Their ability to be creative, imaginative and to communicate in visual and spatial form should be challenged and extended through the specification. This should build upon their National Curriculum experiences at key stages one, two and three. Candidates should have covered such educational experiences in art and design, as:

- recording from direct experience, observation and imagination;
- developing ideas for their work by investigating visual and other sources of information;
- exploring and using a range of media for working in two and/or three dimensions;
- reviewing, modifying and refining work as it progresses and realising intentions;
- identifying the distinctive characteristics of art, craft and design and relating them to the context in which the work was created; making connections with their own work;
- making critical judgements about art, craft and design, using a specialist vocabulary.

GCSE Art & Design has been designed for a wide range of candidates. It is particularly suitable for those who enjoy painting, drawing, print-making, constructing, modelling, fabricating, making, investigating, handling traditional and/or contemporary media, materials, techniques and tools, inventing, improvising, planning and designing and using historical and contemporary influences and references.

Art and design has close links with technology, history, and the expressive and performing arts including music and drama. This specification builds on the broad range of skills, knowledge and understanding developed in programmes of study throughout primary and secondary education. It is possible therefore, for courses based on this specification to be rewarding and set appropriate challenges for pupils and students who have not taken an examination in this area of study, or previously shown any particular aptitude for art and design. It is desirable, however, that candidates should have had some previous experience of aspects of learning associated with art and design.

This specification should build upon prior learning at KS3 by diagnostically identifying strengths and those aspects that need to be developed as an early part of the GCSE course of study. Candidates should then progress through a suitably broad and balanced range of learning activities culminating in the *candidate portfolio*. This will provide an appropriate basis for progression to the significantly increased challenge, which requires developing maturity, independence and, where appropriate, enhanced specialisation; of the externally set task or starting point

This specification provides a suitable foundation for the study of art and design, or a related area, through AS and Advanced Level to a range of higher education courses (e.g. B.A. Fine art); progression to the next level of vocational qualifications (e.g. Level 3 Diploma in Foundation Studies, Art and Design); or direct entry into employment. In addition, the specification provides a coherent, satisfying and worthwhile course of study for candidates who do not progress to further study in this subject.

1.4 Equality and Fair Assessment

GCSEs often require assessment of a broad range of competences. This is because they are general qualifications and, as such, prepare candidates for a wide range of occupations and higher level courses.

The revised GCSE qualification and subject criteria have been reviewed to identify whether any of the competences required by the subject presented a potential barrier to any disabled candidates. If this was the case, the situation was reviewed again to ensure that such competences were included only where essential to the subject. The findings of this process were discussed with disability groups and with disabled people.

GCSE Art & Design provides opportunities for candidates to use a range of sensory experiences. Adjustments to the curriculum can be made for students with a sensory impairment by selective use of materials and resources. Assessment objective (AO3) highlights recording ideas and observations in visual, tactile and/or other forms. Those with a physical disability may be restricted as to which media they may work in (AO2).

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments. For this reason, very few candidates will have a complete barrier to any part of the assessment. Information on reasonable adjustments is found in the Joint Council for Qualifications document *Regulations and Guidance Relating to Candidates who are eligible for Adjustments in Examinations*. This document is available on the JCQ website (www.jcq.org.uk).

Candidates who are still unable to access a significant part of the assessment, even after exploring all possibilities through reasonable adjustments, may still be able to receive an award. They would be given a grade on the parts of the assessment they have taken and there would be an indication on their certificate that not all of the competences have been addressed. This will be kept under review and may be amended in future.

1.5 Classification Codes

Every specification is assigned a national classification code indicating the subject area to which it belongs. Centres should be aware that candidates who enter for more than one GCSE qualification with the same classification code will only have one grade (the highest) counted for the purpose of the School and College Performance Tables. The classification codes for GCSE Art & Design are as follows:

| | |
|------|--|
| 3510 | Art & Design |
| 0001 | Applied |
| 3690 | Fine Art |
| 3680 | Critical and Contextual Studies |
| 3650 | Textile Design |
| 3550 | Graphic Communication |
| 3670 | 3D Design |
| 3570 | Photography - Lens and Light-based Media |

Centres may wish to advise candidates that, if they take two specifications with the same classification code, schools and colleges are very likely to take the view that they have achieved only one of the two GCSEs. The same view may be taken if candidates take two GCSE specifications that have different classification codes but have significant overlap of content. Candidates who have any doubts about their subject combinations should check with the institution to which they wish to progress before embarking on their programmes.

Candidates who are entered for more than one area of study option must engage with each title independently. In the externally set task or starting point papers they must respond to a different assignment for each entry. This specification does not overlap significantly with any other.

2

CONTENT

This GCSE specification in Art & Design reflects the learning outcomes in the content. It requires integrated critical, practical and theoretical study in art, craft and design that encourages direct engagement with original work and practice.

This specification additionally requires learners to develop knowledge, understanding and the capability to evaluate:

- how ideas, feelings and meanings are conveyed and interpreted in images, artefacts and products;
- how the knowledge and understanding of the work of others can develop and extend thinking and inform their own work;
- a range of art, craft and design processes including two and/or three dimensions, traditional, new media and technologies;
- how images, artefacts and products relate to social, historical, vocational and cultural contexts;
- a variety of approaches, methods and intentions of contemporary and historical artists, craftspeople and designers from different cultures and their contribution to continuity and change in society.

This specification requires learners to develop the skills to explore and create by:

- recording experiences and observations in appropriate forms – undertaking research and gathering, selecting and organising visual, tactile and/or sensory materials and other relevant information
- exploring relevant resources – analysing, discussing, evaluating images and their meanings, objects and products and making and recording independent judgements in visual and other forms
- generating and exploring potential lines of enquiry using appropriate new media and techniques
- applying knowledge and understanding in making images, artefacts and products – reviewing and modifying work, planning and developing ideas in the light of their own and others' evaluations
- organising, selecting and communicating ideas, solutions and responses, and presenting them in a range of appropriate visual, tactile and/or sensory forms including the use of new technologies
- working both as individuals and in collaboration with others in a range of situations.

2.1 Titles and endorsements

This GCSE specification in Art & Design offers an unendorsed course in:

Art & Design

A broad course exploring practical and critical/contextual work through a range of 2D and/or 3D processes and new media and technologies.

This specification also offers the following endorsed titles:

Art & Design: Applied

A course that is explicitly vocational in nature and content, requiring a broad understanding, knowledge and skills of art and design applied within a work-located, client-orientated context. Learners explore the application of techniques and processes of art, craft and design based on professional practice.

Art & Design: Fine Art

A range of approaches, including painting, drawing, mixed-media, sculpture, installation, printmaking, lens and light-based media and new media.

Art & Design: Critical and Contextual Studies

This includes areas of study across art, craft and design.

Art & Design: Textile Design

This includes fashion, printed and/or dyed fabrics, constructed textiles and installed textiles.

Art & Design: Graphic Communication

This includes illustration, web design, advertising, packaging, design for print, multimedia and animation.

Art & Design: Three-Dimensional Design

This includes jewellery, body ornament, theatre design, exhibition design, film-set design, interior design, product and/or environmental design and architectural design.

Art & Design: Photography - Lens- and Light-Based Media

This includes traditional and digital, documentary, photojournalism, experimental imagery, photographic or digital installation, animation, video and film.

Examples under each endorsed area are illustrative and not exclusive. Each area is further exemplified under 2.4 to 2.12.

All endorsements allow learners to work with both traditional and new media. Learners may be allowed to work solely with new media within any endorsement provided the assessment objectives are met. Within each endorsed area learners' work should integrate practical and critical/contextual work.

2.2 Working definition of art, craft and design

Candidates will be working throughout the specification across the disciplines of art, craft and design. In order for them to be able to distinguish, where necessary, between the different categories, divisions and specialisms of art and design, the following guide is proposed to help candidates and teachers to identify strategies and contents for planning programmes of study.

In contemporary practice, art and design boundaries are becoming increasingly blurred. Some of the most productive and creative innovations are hybrid amalgamations of these terms, and relate fluidly to technology and engineering. Over-precise delineations of art, craft and design are not helpful to educational intentions. However, definitions that provide some form of differentiation between the terms can provide a specification such as this with useful points of departure.

In a specification where there are seven different forms of independent qualification, candidates need to make clear that when they are entered for more than one option, they are laying claim to a discrete area of activity in each submission, with its own understanding, knowledge and skills.

Art

By and large, Art focuses on creative expression. This is frequently a personal involvement that might be original or idiosyncratic to the individual engaging in the work. The outcomes reflect the candidate's imagination and personal experience. There may be some intention to engage the audience (viewer, onlooker). Art comes about from personal explorations such as perceptions, feelings and experiences. Art often involves direct observation such as looking analytically at people, things and places. Art may be originated by the candidate themselves, or in response to a brief, theme, task or problem. These situations may be structured or open-ended, and either be a response to a task, theme, brief or be self-initiated.

Craft

On the whole, Craft focuses on one person being responsible for making something or some things from the initial idea through to completion. A candidate's craft creativity comes about through an interaction between the maker, the tools, materials and the skills necessary to bring about a suitable outcome. This involves the intentions of the maker and the needs or requirements of the user (client, etc.). Craft depends upon practical experience, personal skills and the use of tools and materials. Candidates develop a working knowledge of traditional and contemporary approaches, technologies and materials. Craft can be closely related to either, or both, design and art. It makes important contributions to different forms of manufacturing and industry.

Design

Generally speaking, Design meets people's needs. This response might be arrived at through plans, processes and outcomes that are adventurous and risk-taking, or that remain close to attempting to solve the basic problems introduced by function, aesthetics and appearance, costs, economics, legislation, ethics, production, marketing, time and resources. Candidates often approach Design as a means of using materials creatively. Unlike Art and Craft above, Design is seldom about work being determined by the designer exclusively. Design activities can be either straightforward – for example, improving something that already exists; or more complicated – such as responding to a demanding brief involving proposals for a new product.

2.3 Indicative subject content for unendorsed & endorsed options

It must be stressed that the following subject content, for all titles within the specification, is **indicative** and is included to show the breadth and diversity within art and design disciplines. This offers teachers greater choice and scope for delivery. Expansion on area titles and sub-titles will be provided within the GCSE teacher guide.

2.4 Art, craft and design as an unendorsed title

The unendorsed title, Art & Design (embracing art, craft and design) enables candidates to demonstrate their ability to undertake work through a broad course; exploring practical and critical/ contextual work through a range of sensory experiences, sufficient to fulfil all assessment objectives. It must be reiterated that the recording of ideas and observations can be carried out in visual, tactile and/or other forms. The candidate's submission must include evidence of work beyond that undertaken for a single endorsed title. Unendorsed Art & Design is *not* the same as Endorsed Fine Art.

A course leading to unendorsed certification in GCSE Art & Design can incorporate work selected from any of the above titles in any combination. Candidates must present substantial evidence of achievement from a *variety of* artistic-creative processes. The purpose of unendorsed study is to promote learning across a variety of experiences and through various processes, tools, techniques, materials and resources to generate different kinds of evidence of working and outcomes.

2.5 Endorsed titles

Endorsed Art & Design allows candidates to focus on particular courses identified in the different titles. Submissions leading to endorsed certification in Art & Design must include; in each of the assessment units; substantial evidence of achievement exploring practical and critical/contextual work through a range of sensory experiences, sufficient to fulfil all assessment objectives within the area of study indicated by the title. Again, it must be reiterated that the recording of ideas and observations can be carried out in visual, tactile and/or other forms. The purpose of endorsed study is to provide the opportunity to study in suitable depth and with a particular focus on a more specialised aspect of the subject. Candidates' experiences with techniques, tools, materials, resources and contextual sources will generate evidence of specific creative activities and outcomes that cover a *variety of* processes within the same title.

Centres should ensure that candidates have access to an appropriate range of specialist resources relating to endorsed areas of study before embarking on such courses. All endorsements allow candidates to work solely with new media within any endorsement provided the aims and assessment objectives are met.

Candidates should provide evidence of their creative ownership of work, particularly through ICT and new media, by documenting and tracking in the form of sequential photographs, photocopies, print-outs, notes or sketches as well as a thorough bibliography.

2.6 Art & Design: Applied

Applied Art & Design is designed to provide an introduction to a broad vocational area enabling progression to further education, training or employment. This specification encourages teachers to widen participation in vocationally-related learning and to allow candidates to experience a vocationally-related course. Broadly speaking the Applied option introduces candidates to work-related learning, provides them with an overview of the sector, and gives them technical knowledge, skills and understanding associated with art and design in a vocational context.

The Applied option depends upon a broad and balanced curriculum of art and design experiences and learning opportunities. Examples used should be of contemporary artists, craftspeople and designers and first-hand contact with art and design materials with indications of its application to real-life situations on sites and specific venues as well as historical and cultural sources and contacts. It would be particularly beneficial to candidates opting for this course to have experience across two and three dimensions and ICT on a variety of scales, encouraging varying methods of analysis, ideas and feelings through a range of media, tools and techniques. Similar to the unendorsed and endorsed areas, the recording of ideas and observations can be carried out in visual, tactile and/or other forms. The importance of recognising and understanding approaches and methods used by a variety of artists, craftspeople and designers is accentuated.

Candidates will enrich their own images and artefacts by sharpening their awareness of the work of practitioners, especially when available, in their own locality. The various features and facets of art and design promote vocationally relevant creative activity. To do this, teachers should apply as far as possible the following content for the candidate portfolio for Assessment 1. The two elements *visual language/or other forms* and *materials, techniques and technology* should be integrated into one candidate portfolio *through* appropriate materials, techniques and technology.

visual language and / or other forms of communication

- techniques for making images and objects;
- formal elements of art, craft and design (line, tone, colour, form, shape, scale, structure, pattern and texture);
- different forms of two-dimensional and three-dimensional languages (visual, tactile, sensory and others);
- a variety of sources as starting points;
- broad awareness of other people's use of visual, tactile and sensory languages;
- making skills in mark-making, painting and drawing, collage and printmaking;
- making skills in three dimensional objects including cutting, carving, joining, constructing, forming and modelling;
- awareness and use of sources;
- collecting, recording and presenting information;
- working on a project brief utilising the above learning.

materials, techniques and technology

- qualities of a wide range of materials;
- techniques to make two and three dimensional work;
- using tools, techniques, equipment and technology safely;
- materials, techniques and technology;
- health and safety practice in a studio or workshop;
- exploring media (2D) and materials (3D);
- reference to artists, craftspeople and designers;
- collecting, recording and presenting information;
- working on a project brief utilising the above learning.

For Assessment 2, to apply learning gained through assessment 1 above, candidates should concentrate on:

working to a project-brief

- plan, create and develop ideas and prototypes to meet project briefs;
- produce complete art, craft or design work;
- present solutions effectively to a client;
- evaluate work in relation to the brief.

A project brief explains what the client wants and how this work will be carried out. It typically includes a statement about the purpose of the project and a description of the task, technical requirements and any potential constraints. It may describe what has to be produced, and to what stage of completion. This could include adapting or modifying an existing product. This aspect of the specification should clearly cover:

- the background to the work which sets out the context for the work;
- the clients, which might be people or organisations;
- constraints or factors that might limit what has to be done, such as the size, costing, market and resources including time, media and materials;

- awareness of legislative and economic issues such as copyright and working to commissions;
- customer information including needs and views that should be investigated;
- clear and effective presentation of work.

Projects should involve planning and research, exploring and developing ideas, completing final ideas, presentation and evaluation.

real-world scenarios

Since Applied is fundamentally concerned with vocational contexts and real-world scenarios, teachers and candidates are encouraged to work directly in commercial, industrial or on-site opportunities to expand their knowledge, skills and understanding of actual working locations. Within this context, issues such as social need, environmental, legislative and economic control should impact on the outcomes of learners. Alternatively candidates following the Applied option, would learn useful information and methods of application from appropriate artists, craftspeople or designers-in-residence.

important note for assessment 2

For Assessment 2 it is essential that candidates following the Applied option should respond to the set briefs within either the image or task starters. Assessment will cover the four assessment objectives through client needs, procedure, planning and developing ideas, final work, presentation and evaluation.

Further details are provided in *Specimen Assessment Materials*.

candidates entered for both Applied and another option

Candidates entered both for Applied and another endorsed option such as Textile Design, Graphic Communication, Three-Dimensional Design or Photography: Lens- and Light-Based Media; will be able to use the content from the second option (such as the learning skills discovered and practised during Assessment 1: Candidate Portfolio, to apply in a real-world scenario for Assessment 2.

For example, if a candidate is taking Graphic Communication and wishes to use their expertise for Assessment 2 in Applied, they may put their Graphic Communication ideas into a real-life scenario. In other words, they will have the opportunity to *apply* their graphic skills to a particular client-driven situation.

For example, a candidate may have explored and experimented with forms of advertising design thereby improving their skills and creativity. For Assessment 2 they could enter their work at an artistic-creative level for Graphic Communication in order to achieve a GCSE qualification in Art and Design (having submitted entirely discrete work for Assessment 1 Candidate Portfolio). They could adapt the same work, or a development of it; applied to a client-driven project for Applied in order to achieve a second GCSE qualification in Art and Design.

The moderator would assess both examples of work (Graphic Communication Assessment 2 and Applied Assessment 2) and ensure that the development from one to the other was in keeping with the specification outlines indicated above.

Candidates entered for two options will not have the same work marked twice. In the 'linked' option candidates must convincingly demonstrate how their chosen option can be investigated further through how artists, craftspeople and designers work; knowledge of others' use of visual, tactile and sensory languages; sourcing, collecting, recording and presenting information; health and safety factors in the workplace and references to current relevant examples of that option within the public sector. Each of the two options will be assessed on its own merits and awarded independently.

The outcomes in the case of the Applied option will always seek to be productive and vocationally orientated.

Further details are provided in *Specimen Assessment Materials*. It would be advisable for teachers introducing such a double course to consult with the Art and Design subject officer at WJEC **before** embarking on it.

2.7 Fine Art (*indicative content*)

Fine Art is used as a term for the expressive arts as opposed to applied or decorative arts or arts connected with function and utility. Fine Art normally covers drawing, painting, printmaking, installation sculpture, mixed media, lens and light based media and new media that include ICT and alternative media. Possible areas of study may include:

- Painting and drawing
- Mixed Media
- Sculpture
- Ceramics
- Installation
- Fine Art – Printmaking
- Light-and lens-based media
- New Media

2.8 Critical and Contextual Studies (*indicative content*)

Critical and Contextual Studies provide direct opportunities to develop critical appreciation of artefacts, texts and images within specific social and cultural contexts. They provide access to informing practice through an awareness of the wider world of art, craft and design.

This specification incorporates under Critical and Contextual Studies a broad range of creative and artistic experiences and encourages the development of a range of methods by which candidates may communicate their responses in lively and innovative ways. These may include the use of annotated practical outcomes, displays, learning resources, powerpoint, video presentation and various forms of writing for different purposes and audiences.

These might include exhibition brochures, gallery guides, newspaper articles, magazine spreads, television scripts for documentary programmes and fictional discussions between artists, craftworkers and/or designers. It is important to recognise that Critical and Contextual Studies is not an alternative term for the History of Art and Design. Submissions must display *all* the assessment objectives including designing and making a suitable outcome. Critical and Contextual Studies can cover any or all of the three definitions made in the specification of *Art*, *Craft* and/or *Design*.

The area would be expected to cover some or all of the following:

- understanding artefacts and images as particular products of a society in time and place;
- investigative studies as research documents enquiring into artists, craft-workers and designers, movements, styles and examples of work;
- social, political and cultural contexts and references;
- first-hand study (museums, galleries, studios, individuals);
- critical judgement;
- historical periods may be studied;
- specific issues may be studied - such studies need to be demonstrated or communicated in an appropriate form;
- Critical and Contextual Studies should be taught and integrated within studio practice;
- project work may be documentation of theory and/or practice, annotation of personal development or particular investigations such as gallery visits, textual analysis etc.

2.9 Textile Design (*indicative content*)

There are close links between constructed, embellished, printed, sewn and dyed methods of Textile Design and with fashion design and installed textiles. Most Textile Design programmes encourage interdisciplinary opportunities as well as developing a specialisation in one area. A broad approach might include: *raw materials, non-loom and loom-woven textiles, painted and printed, dyes, sewing, embroidery, embellishment together with re-cycling potential*. These traditional manipulative approaches have been recently added to and, in some cases, superseded by new media for textiles involving fully computerised systems and appropriate software. Possible areas of study may include:

- Woven
- Knitted
- Embroidered
- Printed / dyed
- Fashion
- Costume Design
- Mixed media

2.10 Graphic Communication (*indicative content*)

Graphic Communication is a creative area that uses words and visual images to convey ideas and information. Visual communication of this nature features in many different sectors of graphics including advertising, publishing, signage, packaging, corporate identity, branding and new media. Graphic Communication, through developments in technology, has become increasingly interactive through the platform of internet and digital software. Motion graphics; embracing digital video and animation; is increasingly dominating our screen-based visual landscape. Designers often combine images and letterform/type to communicate a client's message to an audience. They explore the creative possibilities presented by words (letterform / typography) and images (drawing, illustration, print, photography). It is up to the designer not only to find or create appropriate letterforms and images but also to establish the best balance between them.

Possible areas of study may include:

- Advertising design
- Packaging design
- Computer graphics (ICT)
- Web design
- Multimedia
- Animation
- Design for print
- Illustration
- Letterform and type

2.11 Three-Dimensional Design (*indicative content*)

This title is concerned with three-dimensional form, mainly from the point of view of utilitarian or functional design, in addition to the Fine Art sculptural qualities of making. A contemporary definition of design in this context is *the creation of artefacts for mass or batch reproduction*. This is not always appropriate for school or small college situations, where the activities are usually on a small scale and involve more individualised problem solving. Manipulative skills 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. Possible areas of study may include:

- Ceramics
- Jewellery
- Body ornament / adornment / wear
- Product and / or industrial design
- Interior design
- Theatre Design
- Set design
- Craft
- Exhibition design
- Environmental design
- Architectural design

2.12 Photography: - Lens and Light Based Media (*indicative content*)

Photography: Lens- and Light-Based Media covers an increasingly broad area, from orthodox use of camera, film and darkroom techniques to exploring, experimenting, expressing and communicating through various lens media such as video, photocopier, digital reproduction and replication.

Photography: Light- and Lens-Based Media is frequently used to document and record and as 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'.

Possible areas of study may include:

- Photography – lens-and light-based media (traditional methods)
- Digital photography
- Film and video
- Portraiture
- Landscape
- Still life
- Documentary
- Photo journalism
- Experimental imagery
- Installation

Important issues relating to areas of study

- **Fine Art Sculpture / 3D Form Making**

In terms of identifying titles and areas of study it is important that sculpture within Fine Art is not confused with form-making within Three-Dimensional Design. Although these share areas of common interest since both Fine Art and Three-Dimensional Design deal with form, shape, structure, mass, volume and so on; sculpture in Fine Art will apply to a different set of conditions than form-making in Three-Dimensional Design. Sculpture in Fine Art will apply to the *Art* definition in the specification, whereas Three-Dimensional Design will apply normally to the *Craft* and *Design* definitions. The following notes are intended as guidelines for teachers who have entered candidates for both Fine Art and Three-Dimensional Design.

Sculpture covers three-dimensional activities using new and traditional materials, techniques and skills. In Fine Art, sculpture can refer to any art activity other than painting, including, for example, written statements (conceptual art), and actions such as planned walks and maps (land art).

- **Fine Art Print-Making / Graphic Communication Print**

It is important that print-making within Fine Art is not confused with print-making within Graphic Communication. Although these share areas of common interest; since both Fine Art and Graphic Communication deal with surface, colour, line, registration and so on, print-making in Fine Art will apply to a different set of conditions than print in Graphic Communication.

The following notes are intended as guidelines for teachers who have entered candidates for both Fine Art and Graphic Communication. Print in Fine Art should refer to the *Art* and/or *Craft* definition in the specification and Print in Graphic Communication should refer to the *Design* definition. Fine Art printmaking processes normally include relief, intaglio, planographic or serigraphic or any combination of these and would be expected to cover some or all of the following:

originality of idea through observation; such as drawings, colour notes and/or proofs etc., craftsmanship; such as scale, overprinting, choice of ground, technical skill in inking and printing; quality of composition and selectivity; appreciation of the special qualities of specific printmaking processes.

- **Light- and Lens-Based Media within Fine Art /
Light- and Lens-Based Media within Photography**

In terms of identifying titles and areas of study for discrete qualification, light- and lens-based media within Fine Art should not be confused with lens- and light-based media within Photography. Although these share areas of common interest, since both Fine Art and Photography deal with form, light, tone, mass, dynamics, atmosphere and so on; light- and lens-based media in Fine Art will apply to a different set of conditions than in Photography. These notes are particularly important for candidates entered for both options. Candidates need to ensure that in such circumstances their work is focused on different intentions and outcomes.

- **New Media**

Although located within the area of Fine Art, new media permeates all titles within the specification. The arena that New Media inhabits has largely been run through electronic-technical resources and facilities. Many New Media artists interpret what they are doing as closer to 4D than 2D or 3D. They are frequently involved in recording, depicting, warping and confusing elements of time. New Media is probably closer to cinema than any other artistic-creative discipline. This specification makes clear that candidates can '*work with both traditional and new media*'. Candidates will be allowed to work solely with new media within any endorsement provided the aims and objectives are met. In this sense, 'new media' exists as an alternative Fine Art mode, and also as a generic term for contemporary practice including electronic and internet formatting.

- **Critical & Contextual Studies – additional guidance**

Critical and Contextual Studies as a discipline is occasionally misinterpreted as a bolt-on. It is seen as something that is done separately from work in the studio or workshop, taught by different people at different times for quite different reasons. This may follow a misconception that, whereas art and design is practically made, all Critical and Contextual Studies must be written. It is important for this specification that Art & Design is identified as being about more than making objects, images and artefacts and Critical and Contextual Studies is about more than writing essays.

Critical and Contextual Studies accentuates research and enquiry, analysis and evaluation and personal response. It is less clearly related, perhaps, to first-hand creative making. But Critical and Contextual Studies provides exactly the same opportunities for being just as creative, original, experimental and exciting as their practitioner counterparts.

The Critical and Contextual Studies issues are chiefly to do with the knowledge and understanding aspects of the subject of Art & Design. Art & Design projects can begin with a visit to a museum, art gallery or art studio. They might begin with a theme, issue, task, stimulus or idea. They might just as well begin in the working studio trying to solve a technical problem with a certain material. So how did *other* artists cope with this dilemma? Why? When? Where? What did they come up with? How will that shape *our* response?

Two of the most important operations conducted through Critical and Contextual Studies are *finding* (getting hold of something, someone, somewhere); such as tracking it down; and then *finding out* more about it; such as discovering important information and insights related to it. It is tempting to refer to this activity as about *awareness*. If pupils and students aren't aware that art, craft and design covers an enormous breadth (from abstract painting to designing footwear, from conceptual to ergonomic and from historical to cultural) then they need help finding, and finding out about, the range of artefacts, images, icons and ideas that make up the subject.

Critical and Contextual Studies can be made and presented in a variety of compelling formats. They can be in the form of annotation, film, audio and video-tape, constructed work such as installations and/ or new media. They are just as liberated, in their own way, as any of the other options. Just as Ceramics is not tied down to pots, and Textiles is not only linked with stuffed cushions, then pupils and students must be encouraged into delivering their Critical and Contextual Studies through adventurous and thorough-going alternative media, where that is appropriate. Critical and Contextual Studies are both *critical* and *studious*, and at source about the practice of Art, Craft and Design.

A key feature of this Art & Design specification is the dual role of critical and contextual studies as both an important component of art, craft and design as an integral element throughout all the titles and as a free-standing endorsed title in itself.

3

ASSESSMENT

3.1 Scheme of Assessment

Assessment for GCSE Art & Design is untiered, i.e. all components/units cater for the full range of ability and allow access to grades A*-G for the subject award.

This specification allocates a weighting of 40% to the externally set task and a weighting of 60% to the candidate portfolio in the overall scheme of assessment.

The scheme of assessment will consist of the following two elements:

Assessment 1: candidate portfolio (60%)

Internally set and developed from personal and/or given starting points. The candidate portfolio must:

- be selected and presented by the candidate from work undertaken within the course
- provide evidence of how the candidate has met each of the assessment objectives

Assessment 2: externally set task to elicit a personal response (40%)

The externally set task or starting point should:

- enable learners to provide evidence of how they have met each of the assessment objectives
- provide a sustained period of focused study of no longer than 10 hours
- be presented to the learners no earlier than the start of January in the year of the examination

Candidates working in groups, or roles during the production of an artefact or product should be assessed as follows:

3.2 Assessing learners in groups

Teachers must record personal profiles, that clearly indicate for each candidate involved in a group or role project, as to (i) *how well*, and (ii) *how far* they have contributed to the work. In other words, their specific, individual involvement in the group must be clearly indicated and assessed against the four equally weighted assessment objectives.

3.3 Assessment Objectives

Candidates will be required to demonstrate their ability to:

| Assessment objectives | | % weighting |
|-----------------------|--|-------------|
| AO1 | Develop their ideas through investigations informed by contextual and other sources demonstrating analytical and cultural understanding | 25 |
| AO2 | Refine their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes | 25 |
| AO3 | Record ideas, observations and insights relevant to their intentions in visual and/or other forms | 25 |
| AO4 | Present a personal, informed and meaningful response demonstrating analytical and critical understanding, realising intentions and where appropriate, making connections between visual, written, oral or other elements | 25 |

The four assessment objectives are interrelated and connections must be made.

The weighting of assessment objectives across components is as follows:

| | AO1 | AO2 | AO3 | AO4 | Total |
|---|------------|------------|------------|------------|--------------|
| Candidate Portfolio Assessment 1 | 15 | 15 | 15 | 15 | 60 |
| Externally set task Assessment 2 | 10 | 10 | 10 | 10 | 40 |
| Total Weighting | 25% | 25% | 25% | 25% | 100% |

3.4 Skills assessed by controlled assessment

The following skills must be assessed through controlled assessment in the form of a candidate portfolio.

Candidates must explore and create by:

- recording experiences and observations in appropriate forms - undertaking research and gathering, selecting and organising visual, tactile and/or sensory materials and other relevant information
- exploring relevant resources – analysing, discussing and evaluating images and their meanings, objects and products; making and recording independent judgements in visual and other forms

- generating and exploring potential lines of enquiry using appropriate new media and techniques
- reviewing and modifying work, planning and developing ideas in the light of their own and others' evaluations
- organising, selecting and communicating ideas, solutions and responses, and presenting them in a range of appropriate visual, tactile and/or sensory forms including the use of new technologies; working both as individuals and in collaboration with others in a range of situations.

In addition, elements of these skills may be assessed externally.

3.5 Level of control

Rules for controlled assessment in Art & Design are defined for the three stages of the assessment:

- task setting
- task taking
- task marking

For each stage, the level of control must be as high as possible to ensure reliability and authenticity. These are identified and explained at greater length under 6 Administration of Controlled Assessment.

3.6 Task setting

Limited level of control.

The candidate portfolio must be set by the centre. It must be developed from candidates' personal and/or given starting points.

WJEC will provide exemplar tasks and make available a controlled assessment adviser. The intention of this is to make assessments more valid and reliable, avoid assessments that are too formulaic and predictable, support good teaching and learning and make assessment more manageable for candidates and teachers.

Teachers will set tasks following guidance and criteria from WJEC; as well as consulting exemplar tasks or advisers; but do not need to get prior approval for their devised tasks.

3.7 Task taking

Medium level of control.

Task-taking parameters are externally defined for the following key controls:

- **Authenticity** control (defined by WJEC). Candidates must complete all work, with the exception of research, under informal supervision. Research may be completed under limited supervision. WJEC provides clear guidance regarding the use of research and development materials from other sources and the preparation for final production of the work to be assessed.
- **Feedback** control (defined by WJEC). Teacher support is allowed subject to the guidelines provided by WJEC. Support must be appropriately recorded.
- **Time control** (defined by WJEC). Approximate duration of tasks is set out by WJEC.

- **Collaboration control** (defined by the centre). The work of an individual may be informed by working with others but candidates must provide an individual response. Other parameters listed above defined by WJEC must be maintained.
- **Resources** (defined by the centre). Candidates' access to resources is determined by the centre, in line with guidelines set by WJEC.

These systems are in place to discourage and detect assessment malpractice, allow teachers to confidently authenticate candidates' work and to make assessment more manageable for candidates and teachers.

Task-taking parameters are externally defined by WJEC for three or four controls such as:

1. candidates complete all work under the direct supervision of a teacher (authenticity control)
2. feedback to candidates operates within tight guidelines specified by WJEC (feedback control)
3. candidates have a limited amount of time in which to complete all work (time control)

3.8 Task marking

Medium level of control

- Teachers mark the controlled assessment using mark schemes and criteria provided by WJEC.
- The WJEC moderation will be consistent with Code of Practice requirements.

These systems ensure that assessment judgements are of the highest quality.

Teachers will mark the tasks and WJEC moderates their marking. Teachers mark the work using mark schemes from marking criteria and guidelines provided by WJEC. WJEC then externally moderates the teacher marking. On the basis of this, scaled adjustments may be made to all candidates' work where necessary.

3.9 Moderation

Moderation will be by a visiting moderator in June. The internally assessed candidate portfolio for assessment 1 and the internally assessed, externally set task for assessment 2 will be sampled and moderated at the same time.

Centres will arrive at agreed standardised assessments of their candidates for Assessment 1 and Assessment 2. These assessments must be sent to WJEC on-line by mid May and a record must be kept both as centre marksheets in rank order and candidate annotated marksheets provided by WJEC. These may be of help during the moderation process and should be kept safely in the centre and provided on request to the moderator.

Instructions for the administration of internally-assessed work are given in the WJEC *Internal Assessment Manual*.

Candidate marks will be subject to moderation through scaled adjustments, where appropriate, in accordance with the Code of Practice.

3.10 Assessment 1 (Candidate Portfolio)

The proportion of the total marks available for Assessment 1 by the centre will be 60%.

Assessment 1 will involve the candidate, in selecting and presenting for examination, work which shows ability to sustain their own lines of enquiry and demonstrates their strengths across the areas of knowledge and understanding and the range of skills defined in the assessment objectives.

Although there is no limitation to the scale or amount of evidence to be presented for the *candidate portfolio*, the emphasis should be on quality rather than quantity. Candidates are expected to develop, as part of their studies, an ability to select and present relevant and succinct evidence of their development towards their best achievement with regard to the range of assessment objectives.

Assessment 1 candidate portfolios may be presented in any appropriate format that takes account of the following:

- assessment objectives as presented in this specification;
- appropriate reference to the entered title (unendorsed or endorsed);
- inclusion of evidence of both processes and outcomes;
- purposeful integration of critical, practical and theoretical study;
- evidence of exciting, challenging, coherent and meaningful learning experiences.

The *candidate portfolio* is internally set, assessed by the centre and externally moderated. It will be based around themes and subject matter developed from personal and/or given starting points.

Candidates will be expected to engage in integrated critical, practical and theoretical study in art, craft and design. They will present a coherent selection of their personal work demonstrating an appropriate range of artistic-creative processes from their Art & Design course, indicating knowledge, understanding and skills that cover all assessment objectives.

If the entry is unendorsed the candidate must demonstrate through their portfolio that they have been introduced to; and have developed creative approaches to; an appropriately broad range of art, craft and design. If the option is endorsed, the candidate portfolio must contain *a representative sample* of the endorsed options. The unit must contain different aspects of that option, if appropriate, through a common theme or themes, project or projects. For example, if the entered option is *Textile Design*, candidates can show both *woven* and *printed* or any combination of textile applications. Candidates should show preparatory studies, supporting studies (such as lead-up ideas, explorations and experiments), and finished outcomes (final personal expressions) demonstrating different processes within the same discipline.

For both unendorsed and endorsed options the *candidate portfolio* should be a combination covering a range of making experiences, using a variety of processes, tools, materials, techniques and arriving at different kinds of outcomes. Candidates should make use of a personal record, workbook and/or sketchbook (see 3.11) that should accompany the *candidate portfolio*, indicating clearly the candidate's own observations, interests, skills and experiments, as an indication of their personal development in art and design. This should specifically document work presented in the portfolio.

The *candidate portfolio* Assessment 1 must be shown at the time of internal assessment and external moderation.

Further details are provided in '*Specimen Assessment Materials*'.

Elsewhere in this specification it is made clear how reliability and fairness are secured by setting out requirements that ensure the robustness of each stage of the assessment, i.e.

- the specific skills to be assessed;
- setting of tasks;
- extent of supervision in carrying out of tasks;
- conditions under which assessment takes place;
- marking of the assessment and internal standardising procedures;
- moderation process.

Assessment 1 Candidate Portfolio is weighted at 60% of the whole programme of study. This specification recommends that the unit be given 60% of timetabled time to cover these elements, so that all the assessment objectives are clearly met.





Where conditions and timetabling allow, centres should aim to complete all candidate portfolio marking by the time the external examination has been opened (i.e. January of each year). Both Assessment 1 and Assessment 2 marks must be sent on-line to WJEC by mid May of the examined year. Once candidates' portfolios and the externally set tasks have been assessed and marked by the centre, candidates must not have access to their work for further development.

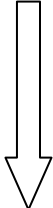
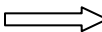
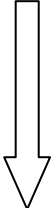
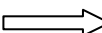
3.11 Sketchbooks, workbooks

Sketchbooks and/or workbooks and e-sketchbooks (*refer to p.15 of the Specimen Assessment Material document for information relating to e-sketchbooks*) should be an integral part of the candidate's submission for every element of the specification for **Assessment 1 candidate portfolio, and Assessment 2 externally set task**. They may be presented in any appropriate format such as a visual diary, contextual notebook or design sourcebook. A sketchbook/workbook provides opportunities for enquiry and exploration of visual and other sources and ideas. It should be regarded as a day-to-day companion that is personal to the candidate, providing ideas and potential starting points that may initiate and inform other portfolio activities. A sketchbook should be essentially concerned with discovering and developing processes as the clearest independent indicator of connecting and personalising and providing evidence of a mature personal response.

Mark Scheme: Assessment 1 (Portfolio)

Mark Scheme ART & DESIGN GCSE Assessment 1 Portfolio (circle the mark in each numerical assessment box/30)

| ASSESSMENT OBJECTIVES | | | | | | TOTAL |
|--|---|---|--|--|--|---|
| <p>AO1 Contextual understanding</p> <p>Develop their ideas through investigations informed by contextual and other sources, demonstrating analytical and cultural understanding.</p> | Ideas have been creatively developed and explored via thorough investigations. Related activities have been perceptively and rigorously sustained and images, artefacts and products show effective analysis and evaluation. Understanding of context has been clearly evidenced through diverse responses, interpretations and developments. | Ideas have been effectively developed and explored through investigation. The analysis and evaluation of images, artefacts and products have been undertaken with a sense of purpose. An understanding of context has triggered, in a variety of ways, further development and approaches. | Overall, ideas have been developed and explored in a relevant and direct manner. There is occasional evidence of analysis and evaluation through images, artefacts and products. However in some cases this is not always clearly evidenced. The response also shows some awareness and understanding of context. | Ideas have been explored and developed showing some degree of experimentation. There has been an attempt to analyse and evaluate images, artefacts and products. There is some understanding of context but the connection has either been modestly undertaken or in need of further development. | There is very limited evidence of idea development and exploration. Similarly, the analysis of images, artefacts and products is primitive, showing little, if any understanding of context. |  |
| <p>Mark out of 30 </p> | 30-29-28-27-26-25-24 (100%-80%) | 23-22-21-20-19-18 (79%-60%) | 17-16-15 -14-13-12 (59%-40%) | 11-10-9-8-7-6 (39%-20%) | 5-4-3-2-1-0 (19%-0%) | |
| <p>AO2 Creative making</p> <p>Refine their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes.</p> | Ideas have been refined through creative and rigorous experimentation. There is clear evidence of confident and appropriate manipulation and exploitation of wide ranging resources, media, material, techniques and processes. Knowledge, skills and understanding have been harnessed in resourceful, discriminating and purposeful ways. Clear and significant relationships have been established between process and product. Work is characterised by ongoing and meaningful evaluation, planning and modification. | There is appropriate and competent selection of resources, media, material, techniques and processes. The combination of knowledge, skills and understanding has also been combined in an appropriate and purposeful manner. The relationship between process and product has been evidenced together with an ability to review, modify and refine work as it progresses. | Generally there is evidence of appropriate control and understanding of media, material, techniques and processes. However, on occasions, this control can appear to be inconsistent and evidenced only intermittently. Knowledge, skills and understanding have, on the whole, been appropriately combined and there is some evidence to support links between process and product. Adjustments to work are implemented to aid the development of work. | Some control and understanding, although limited, has been evident through the application of media, material, techniques and processes. Knowledge, skills and understanding have been combined to show very modest and limited development. Although lacking clarity and conviction, some modifications have been applied to improve work as it progresses. | Although use of media, material, techniques and processes is sometimes evident, the outcomes are limited by shortcomings. An effort to combine knowledge, skills and understanding is occasionally evident but the work shows little, if any progression, direction or subtlety. |  |
| <p>Mark out of 30 </p> | 30-29-28-27-26-25-24 (100%-80%) | 23-22-21-20-19-18 (79%-60%) | 17-16-15 -14-13-12 (59%-40%) | 11-10-9-8-7-6 (39%-20%) | 5-4-3-2-1-0 (19%-0%) | |

| ASSESSMENT OBJECTIVES | | | | | | TOTAL |
|---|---|--|---|--|---|--|
| <p>AO3 Reflective recording</p> <p>Record ideas observations and insights relevant to their intentions, in visual and/or other forms.</p> <p><i>*For Endorsed Critical & Contextual Studies, the quality of written communication criteria (see below, bottom of page) should be applied.</i></p> | The recording of ideas and interpretation of observations and experiences have been sensitively and skilfully applied. Outcomes clearly show the candidate can present ideas and communicate the results of thorough research and enquiry in appropriate forms that clearly relate to and facilitate the realisation of intentions. | Generally, candidates have recorded ideas and interpreted observations and experiences competently and efficiently. Ideas have been presented and communicated with a degree of sensitivity and the outcomes of research and enquiry have linked consistently to initial intentions. | Evidence shows that observations and experiences have been recorded and considered. There is a link between the presentation of ideas and results of their research and enquiry with their intentions. However, ideas and results are often communicated within a simplistic framework indicating only appropriate understanding of form and intention. | Although generally limited, candidates have selected and recorded observations and drawn upon their experiences. Ideas have been presented with some understanding of the links between form and intention. However, this research operates at quite a basic level. | There is a very limited and somewhat naïve attempt to record observations. There is evidence, in most cases, of basic research, but this is characterised by many inconsistencies and shortcomings. |  |
| Mark out of 30  | 30-29-28-27-26-25-24 (100%-80%) | 23-22-21-20-19-18 (79%-60%) | 17-16-15 -14-13-12 (59%-40%) | 11-10-9-8-7-6 (39%-20%) | 5-4-3-2-1-0 (19%-0%) | |
| <p>AO4 Personal presentation</p> <p>Present a personal, informed and meaningful response demonstrating analytical and critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or other elements.</p> | Work is characterised by imaginative and personal responses and intentions are realised in a coherent and mature manner. A strong characteristic is an ability to make perceptive and informed connections between personal lines of enquiry and the work of others. | Evidence shows that personal responses have been clearly presented. Work is characterised by interesting and useful connections between own work and that of others. | There is evidence showing some connections with the work of others that generally contribute to the understanding and communicating of their work in a personal way. | Although underplayed, the work shows a personal response when endeavouring to realise intentions. There is a limited connection between their work and that of others and responses are characterised by inconsistencies | Occasionally there is an extremely limited attempt to recognise the connection between their own works with that of others. The level of response is highly erratic lacking clarity and focus. |  |
| Mark out of 30  | 30-29-28-27-26-25-24 (100%-80%) | 23-22-21-20-19-18 (79%-60%) | 17-16-15 -14-13-12 (59%-40%) | 11-10-9-8-7-6 (39%-20%) | 5-4-3-2-1-0 (19%-0%) | |
| <p>Quality of written communication</p> <p><i>*For Endorsed Critical & Contextual Studies, the quality of written communication criteria (see opposite) should be applied.</i></p> | The quality of grammar, spelling, punctuation and legibility is of a very high level and in a form and style appropriate to any extended writing that requires explanation and structure. Work is organised very clearly and coherently. | The quality of grammar, spelling, punctuation and legibility is of a suitable level in a form and style appropriate to any extended writing that requires explanation and structure. Work is organised in a predominantly clear and coherent manner. | The quality of grammar, spelling, punctuation and legibility is in a form and style appropriate to any extended writing that requires explanation and structure. Generally, work has been organised in a clear and coherent manner | The quality of grammar, spelling, punctuation and legibility is in a form and style occasionally appropriate to any extended writing that requires explanation and structure. Some effort is evident to organise work clearly but in many cases, work requires additional structure. | The quality of grammar, spelling punctuation and legibility has shortcomings. The work requires organisation and structure. | <p>Sub total</p> <p>/ 30</p> <p>/ 30</p> <p>/ 30</p> <p>/ 30</p> <p>TOTAL</p> <hr/> <p>120</p> |

3.12 Assessment 2

The proportion of total marks available for *Assessment 2 Externally set tasks* will be 40%. These marks will be allocated for a timed, supervised and externally set controlled assignment, marked by the centre and moderated by WJEC.

Assessment 2 will involve the candidate in bringing together and making connections between the knowledge, understanding and skills learned throughout the course and applying these by responding to one or more of the following:

- A stimulus or issue
- A design brief or problem
- An assignment that specifies an image, object or other outcome to be achieved.

Details are provided in '*Specimen Assessment Materials*'.

For Assessment 2 the supervised and timed period will be 10 hours. Additional time can be given for technical support and presenting for exposition.

Supervision and timing of externally assessed units must be fully documented in accordance with WJEC requirements.

Assessment 2 Externally set task will be a controlled assignment that is a timed and supervised response to a published paper of tasks, themes, issues, problems and visual and written stimuli. On, or as close as possible to, 1st January, candidates will be provided with multi-disciplinary assignments from which they should choose *one*.

Candidates entered for Art & Design (Unendorsed) may select any assignment and deal with it; applying what they have learned from their candidate portfolio experiences; to any scale with any media and materials. Candidates entered for an endorsed section (Applied Art & Design, Fine Art; Critical and Contextual Studies; Textile Design; Graphic Communication; Three-Dimensional Design and Photography: Lens- and Light-Based Media) may select any assignment and deal with it through media and materials appropriate to that endorsement. For example, if they are entered for Graphic Communication they may choose an assignment from the Textile Design section, but must undertake it through the discipline of Graphic Communication.


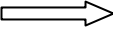
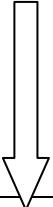
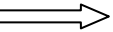
Candidates will prepare their assignment and then complete their final outcome, at an agreed date in the centre between March and early May, within ten hours as a continuous period of focused study. Candidates must clearly indicate their intentions and must take personal responsibility for selecting and presenting their own work.

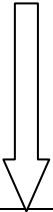
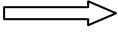
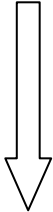
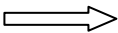
The external assessment paper will contain guidance and rubric that clearly indicates what is required from the candidate. This will include the need to cover all the assessment objectives that will be provided as a checklist.

Where candidates are entered for more than one area of study (title), they must choose a different assignment for each of them. Assessment 2 will be externally set, internally assessed and externally moderated. Further details are provided in the document '*Specimen Assessment Materials*'.

Mark Scheme: Assessment 2 (Externally Set Task)

Mark Scheme ART & DESIGN GCSE Assessment 2 Externally set task (circle the mark in each numerical assessment box/20)

| ASSESSMENT OBJECTIVES | | | | | | TOTAL |
|---|---|---|--|--|--|---|
| AO1 Contextual understanding Develop their ideas through investigations informed by contextual and other sources, demonstrating analytical and cultural understanding | Ideas have been creatively developed and explored via thorough investigations. Related activities have been perceptively and rigorously sustained and images, artefacts and products show effective analysis and evaluation. Understanding of context has been clearly evidenced through diverse responses, interpretations and developments. | Ideas have been effectively developed and explored through investigation. The analysis and evaluation of images, artefacts and products have been undertaken with a sense of purpose. An understanding of context has triggered, in a variety of ways, further development and approaches. | Overall, ideas have been developed and explored in a relevant and direct manner. There is occasional evidence of analysis and evaluation through images, artefacts and products. However in some cases this is not always clearly evidenced. The response also shows some awareness and understanding of context. | Ideas have been explored and developed showing some degree of experimentation. There has been an attempt to analyse and evaluate images, artefacts and products. There is some understanding of context but the connection has either been modestly undertaken or in need of further development. | There is very limited evidence of idea development and exploration. Similarly, the analysis of images, artefacts and products is primitive, showing little, if any understanding of context. |  |
| Mark out of 20  | 20-19-18-17-16 (100%-80%) | 15-14 -13-12 (79%-60%) | 11-10 -9-8 (59%-40%) | 7-6-5-4 (39%-20%) | 3-2-1-0 (19%-0%) | |
| AO2 Creative making Refine their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes. | Ideas have been refined through creative and rigorous experimentation. There is clear evidence of confident and appropriate manipulation and exploitation of wide ranging resources, media, material, techniques and processes. Knowledge, skills and understanding have been harnessed in resourceful, discriminating and purposeful ways. Clear and significant relationships have been established between process and product. Work is characterised by ongoing and meaningful evaluation, planning and modification. | There is appropriate and competent selection of resources, media, material, techniques and processes. The combination of knowledge, skills and understanding has also been combined in an appropriate and purposeful manner. The relationship between process and product has been evidenced together with an ability to review, modify and refine work as it progresses. | Generally there is evidence of appropriate control and understanding of media, material, techniques and processes. However, on occasions, this control can appear to be inconsistent and evidenced only intermittently. Knowledge, skills and understanding have, on the whole, been appropriately combined and there is some evidence to support links between process and product. Adjustments to work are implemented to aid the development of work. | Some control and understanding, although limited, has been evident through the application of media, material, techniques and processes. Knowledge, skills and understanding have been combined to show very modest and limited development. Although lacking clarity and conviction, some modifications have been applied to improve work as it progresses. | Although use of media, material, techniques and processes is sometimes evident, the outcomes are limited by shortcomings. An effort to combine knowledge, skills and understanding is occasionally evident but the work shows little, if any progression, direction or subtlety. |  |
| Mark out of 20  | 20-19-18-17-16 (100%-80%) | 15-14 -13-12 (79%-60%) | 11-10 -9-8 (59%-40%) | 7-6-5-4 (39%-20%) | 3-2-1-0 (19%-0%) | |

| ASSESSMENT OBJECTIVES | | | | | | TOTAL | | | | | | | |
|---|---|--|---|--|---|--|-----------|------|------|------|------|--------------|-----------|
| <p>AO3 Reflective recording</p> <p>Record ideas, observations and insights relevant to their intentions, in visual and/or other forms.</p> <p><i>*For Endorsed Critical & Contextual Studies, the quality of written communication criteria (see below, bottom of page) should be applied..</i></p> | The recording of ideas and interpretation of observations and experiences have been sensitively and skilfully applied. Outcomes clearly show the candidate can present ideas and communicate the results of thorough research and enquiry in appropriate forms that clearly relate to and facilitate the realisation of intentions. | Generally, candidates have recorded ideas and interpreted observations and experiences competently and efficiently. Ideas have been presented and communicated with a degree of sensitivity and the outcomes of research and enquiry have linked consistently to initial intentions. | Evidence shows that observations and experiences have been recorded and considered. There is a link between the presentation of ideas and results of their research and enquiry with their intentions. However, ideas and results are often communicated within a simplistic framework indicating only appropriate understanding of form and intention. | Although generally limited, candidates have selected and recorded observations and drawn upon their experiences. Ideas have been presented with some understanding of the links between form and intention. However, this research operates at quite a basic level. | There is a very limited and somewhat naïve attempt to record observations. There is evidence, in most cases, of basic research, but this is characterised by many inconsistencies and shortcomings. |  | | | | | | | |
| Mark out of 20  | 20-19-18-17-16 (100%-80%) | 15-14 -13-12 (79%-60%) | 11-10 -9-8 (59%-40%) | 7-6-5-4 (39%-20%) | 3-2-1-0 (19%-0%) | | | | | | | | |
| <p>AO4 Personal presentation</p> <p>Present a personal, informed and meaningful response demonstrating analytical and critical understanding, realising intentions and where appropriate, making connections between visual, written, oral or other elements.</p> | Work is characterised by imaginative and personal responses and intentions are realised in a coherent and mature manner. A strong characteristic is an ability to make perceptive and informed connections between personal lines of enquiry and the work of others. | Evidence shows that personal responses have been clearly presented. Work is characterised by interesting and useful connections between own work and that of others. | There is evidence showing some connections with the work of others that generally contribute to the understanding and communicating of their work in a personal way. | Although underplayed, the work shows a personal response when endeavouring to realise intentions. There is a limited connection between their work and that of others and responses are characterised by inconsistencies. | Occasionally there is an extremely limited attempt to recognise the connection between their own works with that of others. The level of response is highly erratic lacking clarity and focus. |  | | | | | | | |
| Mark out of 20  | 20-19-18-17-16 (100%-80%) | 15-14 -13-12 (79%-60%) | 11-10 -9-8 (59%-40%) | 7-6-5-4 (39%-20%) | 3-2-1-0 (19%-0%) | | | | | | | | |
| <p>Quality of written communication</p> <p><i>*For Endorsed Critical & Contextual Studies, the quality of written communication criteria (see opposite) should be applied.</i></p> | The quality of grammar, spelling, punctuation and legibility is of a very high level and in a form and style appropriate to any extended writing that requires explanation and structure. Work is organised very clearly and coherently. | The quality of grammar, spelling, punctuation and legibility is of a suitable level in a form and style appropriate to any extended writing that requires explanation and structure. Work is organised in a predominantly clear and coherent manner. | The quality of grammar, spelling, punctuation and legibility is in a form and style appropriate to any extended writing that requires explanation and structure. Generally, work has been organised in a clear and coherent manner. | The quality of grammar, spelling, punctuation and legibility is in a form and style occasionally appropriate to any extended writing that requires explanation and structure. Some effort is evident to organise work clearly but in many cases, work requires additional structure. | The quality of grammar, spelling punctuation and legibility has shortcomings. The work requires organisation and structure. | <table border="1"> <tr><td>Sub total</td></tr> <tr><td>/ 20</td></tr> <tr><td>/ 20</td></tr> <tr><td>/ 20</td></tr> <tr><td>/ 20</td></tr> <tr><td>TOTAL</td></tr> <tr><td>80</td></tr> </table> | Sub total | / 20 | / 20 | / 20 | / 20 | TOTAL | 80 |
| Sub total | | | | | | | | | | | | | |
| / 20 | | | | | | | | | | | | | |
| / 20 | | | | | | | | | | | | | |
| / 20 | | | | | | | | | | | | | |
| / 20 | | | | | | | | | | | | | |
| TOTAL | | | | | | | | | | | | | |
| 80 | | | | | | | | | | | | | |

3.13 Summary of assessment for all options

| | Component | weighting (marks) | Assessment |
|---------------------|---|-------------------------------|--|
| Assessment 1 | Candidate portfolio <ul style="list-style-type: none"> demonstrating different processes developed from personal and/or given starting points | 60% (120) | internally assessed; externally moderated |
| Assessment 2 | Externally set task <ul style="list-style-type: none"> externally set task demonstrating personal intentions during a sustained period of focused study that is supervised and timed for ten hours | 40% (80) | internally assessed; externally moderated |
| Total | | 100% (200) | |

| Assessment objectives | Skills to be assessed |
|-------------------------------------|--|
| AO1 Contextual understanding | Exploring relevant resources – analysing, discussing and evaluating images and their meanings, objects and products, making and recording independent judgements in visual and other forms |
| AO2 Creative making | Generating and exploring potential lines of enquiry using appropriate new media and techniques; applying knowledge and understanding in making images, artefacts and products – reviewing and modifying work and planning and developing ideas in the light of their own and others' evaluations |
| AO3 Reflective recording | Recording experiences and observations in appropriate forms – undertaking research and gathering, selecting and organising visual, tactile and/or sensory materials and other relevant information |
| AO4 Personal presentation | Organising, selecting and communicating ideas, solutions and responses and presenting them in a range of appropriate visual, tactile and/or sensory forms including the use of new technologies working both as individuals and in collaboration with others in a range of situations. |

3.14 Quality of written communication

For components involving extended writing such as endorsed Critical & Contextual Studies, candidates will be assessed on the quality of their written communication within the overall assessment of that component. For Critical and Contextual Studies, teachers should, in particular, cross-reference 'AO3 Reflective Recording' with the 'Quality of written communication' criteria for each of the two mark schemes.

Mark schemes for these components include the following specific criteria for the assessment of written communication:

- legibility of text; accuracy of spelling, punctuation and grammar; clarity of meaning;
- selection of a form and style of writing appropriate to purpose and to complexity of subject matter;
- clear and coherent organisation of information; use of specialist vocabulary where appropriate.

4

AWARDING, REPORTING AND RE-SITTING

GCSE qualifications are recorded on an eight point scale from A* to G, where A* is the highest grade. The attainment of pupils who do not succeed in reaching the lowest possible standard to achieve a grade is recorded as U (unclassified) and they do not receive a certificate.

This is a linear specification in which all assessments must be taken at the end of the course. Where candidates wish to re-sit, external components must be re-taken. The controlled assessment component may also be re-taken according to guidelines given in 'Administration of Controlled Assessment'. Alternatively, the total mark for this component may be carried forward for aggregation with the external components when these are re-taken.

4.1 Overview

The following figure provides a comprehensive overview of the titles available indicating courses of study and potential programmes for candidates.

| Title | Candidate portfolio (Assessment 1) | Externally set task (Assessment 2) |
|--|--|---|
| Art & Design | Candidate portfolio from art, craft and design presenting themes and subject matter developed from personal and/or given starting points | <i>Respond to any assignment appropriate to art, craft and design or from any section as a 10 hours outcome following preparation</i> |
| Applied | Candidate portfolio from Applied presenting themes and subject matter developed from personal and/or given starting points | <i>Respond to any assignment appropriate to Applied or from any section as a 10 hours outcome following preparation</i> |
| Fine Art | Candidate portfolio from Fine Art presenting themes and subject matter developed from personal and/or given starting points | <i>Respond to any assignment appropriate to Fine Art or from any section as a 10 hours outcome following preparation</i> |
| Critical and Contextual Studies | Candidate portfolio from Critical and Contextual Studies presenting themes and subject matter developed from personal and/or given starting points | <i>Respond to any assignment appropriate to Critical and Contextual Studies or from any section as a 10 hours outcome following preparation</i> |

| | | |
|---|---|--|
| Textile Design | Candidate portfolio from Textile Design presenting themes and subject matter developed from personal and/or given starting points | <i>Respond to any assignment appropriate to Textile Design or from any section as a 10 hours outcome following preparation</i> |
| Graphic Communication | Candidate portfolio from Graphic Communication presenting themes and subject matter developed from personal and/or given starting points | <i>Respond to any assignment appropriate to Graphic Communication or from any section as a 10 hours outcome following preparation</i> |
| Three-Dimensional Design | Candidate portfolio from Three-Dimensional Design presenting themes and subject matter developed from personal and/or given starting points | <i>Respond to any assignment appropriate to Three-Dimensional Design or from any section as a 10 hours outcome following preparation</i> |
| Photography: Lens- and Light-Based Media | Candidate portfolio from Photography: Lens- and Light-Based Media presenting themes and subject matter developed from personal and/or given starting points | <i>Respond to any assignment appropriate to Photography: Lens- and Light-Based Media or from any section as a 10 hours outcome following preparation</i> |

5 GRADE DESCRIPTIONS

Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by candidates awarded particular grades. The descriptions must be interpreted in relation to the content specified by the specification; they are not designed to define that content.

The grade awarded will depend, in practice, upon the extent to which the candidate has met the assessment objectives overall.

Shortcomings in some aspects of the examination may be balanced by better performances in others.

Grade A

- Candidates creatively develop and explore ideas through investigations.
- They sustain related activity perceptively and effectively analyse and evaluate images, artefacts and products.
- Responses, interpretations and subsequent developments are thoughtfully informed by an understanding of culture and context.
- They thoughtfully develop and refine their ideas through experimentation, confidently manipulating and exploiting a wide range of relevant resources, media, material, techniques and processes.
- They combine their knowledge, skills and understanding in resourceful, discriminating and purposeful ways.
- Significant relationships are established between process and product through continuing evaluation, planning and modification as their work progresses.
- They sensitively and skilfully record ideas and interpret observations and experiences.
- They present imaginative and personal responses, communicating the results of thorough research and enquiry in appropriate forms that clearly relate to and facilitate the realisation of intentions.
- They make perceptive and informed connections between personal lines of enquiry and the work of others.

Grade C

- Candidates effectively develop and explore ideas through considered investigations.
- They analyse and evaluate images, artefacts and products with a clear sense of purpose.
- They demonstrate a suitably broad understanding of context and culture, which inform developing responses.
- They refine their ideas and select and employ a range of resources media, material, techniques and processes appropriately.
- They combine their knowledge, skills and understanding in a generally appropriate and accomplished manner.
- They understand the relationship between process and product, and demonstrate growing ability to review, modify and refine their work as it progresses.
- They demonstrate the necessary skills to effectively record and respond to observations and experiences.
- They present ideas and the results of their research and enquiry competently in forms that are consistent with intentions.
- They make connections with the work of others, which inform personal responses and support the realisation of intentions.

Grade F

- Candidates develop and explore ideas through experimentation.
- They make an attempt to analyse and evaluate images, artefacts and products, and in their responses show evidence of a modest understanding of culture and context.
- They make an attempt to refine and modify their work as it progresses.
- They use media, material, techniques and processes with some control and understanding.
- They demonstrate some ability to combine the knowledge, skills and understanding they have developed.
- They select and record observations in a direct way and draw upon their experiences.

6

ADMINISTRATION OF CONTROLLED ASSESSMENT**Details of supervision, presentation, annotation, internal assessment and external moderation.**

The following recommendations may act as a guide in the development and delivery of Assessment 1 Candidate Portfolio, to ensure that reliability and fairness are secured. Please see the general introduction under 3 Assessment and particularly 3.5 Level of control.

6.1 Assessment 1 Candidate Portfolio**Design of candidate portfolio (task setting)**

- Assignments, tasks, projects and themes should involve candidates in different learning experiences, from free experimentation with materials and media through to acquiring and developing specific skills. *Most controlled assessment is designed by the teacher as a coherent mix of experiences of varying difficulty and style.* The tasks set by the teacher should enable candidates to demonstrate their knowledge, understanding and skills in art and design.
- Controlled assessment can be initially designed around the assessment objective parameters that are, broadly, awareness, making skills, interest and personal skills – or *contextual understanding, creative making, reflective recording and personal presentation.* Teachers can identify the main thrusts of the assessment objectives and guide candidates in recognising and delivering the qualities of each one. The ultimate aim is to thoroughly and convincingly *integrate* all four assessment objectives.
- Candidates must be informed of those skills to be assessed.
- Controlled assessment tasks must be supervised by the teacher. Where tasks are set outside normal timetabling sessions, the teacher must ensure the integrity of the work being carried out.
- Controlled assessment will be based on the teaching skills, preferences and resources available to the teacher responsible for delivering the course. The nature of activities can vary widely according to the working context, the number of candidates in a class or group, and the broad range of abilities of those candidates.
- Controlled assessment must motivate the personal interest of each candidate and at the same time appropriately relate to worthwhile educational experiences that will enable individual and independent development. Note the specification specifies '*developed from personal and/or given starting points*'. Candidates will score well on personal response when they play a significant role in the production and presentation of their own work.
- It is helpful to design controlled assessment that clearly demarcates *formative* and *summative* phases or components. In terms of summative work, candidates will need help in identifying and selecting the key aspects of their work that should be finally assessed in their portfolio.

- It might be helpful to design candidate portfolios, especially for the Art, Craft and Design (unendorsed) option that introduces candidates equally to art, craft and design; and to 2D and 3D making and 4D space-time experiences. Controlled assessment that addresses any of the seven endorsed options should deal both with general broad/eclectic awareness and interest throughout art, craft and design whilst in addition focus on the area of specialism.
- Best practice suggests that keeping a well documented record of a range of candidates' portfolios together with the agreed marks, provides an important archive for future development.

Timing (Task setting)

- This specification and accompanying documents, such as Specimen Assessment Materials and Teacher Guidance, together with regular INSETs, will provide teachers with exemplar tasks within clearly defined parameters that can be adapted by centres.
- WJEC will outline a number of appropriate approaches, provide a range of contexts and menus and encourage centres to work from them.
- WJEC will indicate with reference to the assessment criteria, the types of tasks and the characteristics of the performances matched to grade descriptions.
- Assignments, tasks, projects and themes can be of any duration, from brief practical exercises to extended investigations or analyses. Most controlled assessment is designed by the teacher as a coherent mix of experiences of varying length. Some candidates find extended projects difficult to cope with preferring tight targets for both content and timed delivery. Others will work well to open-ended briefs without prescribed parameters. It is important that candidates experience a full range of artistic-creative encounters of varying scope, duration and intensity throughout the controlled assessment.
- Teachers frequently design a calendar of events so that candidates cover a particular programme of learning. Candidates often need help coping with timed targets and fulfilling intentions and expectations.
- Teachers can set agreed times for submission of work and marking. Formative developmental controlled assessment can be negotiated with the candidate and improved by the teacher in terms of positive and helpful feedback. Summative submissions should be set for agreed dates and times and these must be maintained. These cannot be negotiated or improved by the teacher since they are to be assessed as independent work.
- Because of the nature of art and design, we recommend that teachers plan their marking of controlled assessment work very carefully. They should provide candidates with a strict calendar of when to submit work and details about what exactly constitutes a portfolio and in what form it should be presented. To minimise administrative burden, teachers are advised to mark all controlled assessments by the time the Externally Set Task is set the first week in January. Candidates need to be clear as to when their portfolio should be completed and submitted. After that time they should not be able to change or add to it. Such administrative final decisions, however, rest with each centre.

Assessment (Task marking)

- This specification should be read with the supporting *Specimen Assessment Materials* document. Further support from WJEC by way of *Teacher Guidance* and INSETs will be provided on a regular basis. These formats will provide mark schemes and appropriate criteria for full assessment of both Assessment 1 and Assessment 2.
- Teachers mark controlled assessment work in one of two modes. *Formative* work is developmental and based on the candidate learning through artistic-creative processes. *Summative* work is an outcome or outcomes and based on the conclusion of a project, assignment, theme or task.
- Teachers should mark different kinds of work. Candidates will inevitably prefer and do better in some ways of working rather than others. They can be assessed *formatively* throughout their general work and must be assessed *summatively* for their portfolio. Teachers may choose to focus on specific assessment objectives or more limited targets as part of the formative stages. However, summative assessment should be equally weighted across the four assessment objectives.
- All internal marking must be standardised across all members of staff contributing to the candidate's involvement in the course, whether or not they teach in the same department. Detailed training sessions should be conducted with support from WJEC's INSET provision.
- Moderators will mark the final candidate portfolio against how far and how well the work demonstrates mastery of the four assessment objectives. It is helpful if the work is convincingly presented in terms of identifying and meeting its intentions. Assessment procedures are always more accurate when the work is clear and structured or sequenced. Sometimes this involves Graphic Communication skills linked persuasively with presentational skills. In both cases, the elements required for enabling moderation are well defined within the four assessment objectives. A portfolio is a determined *selection* of work.
- Assessment 1 Candidate Portfolios will be assessed by a visiting moderator in mid June. A sample will be selected according to the Joint Council framework for sampling moderated work. The same candidate may not be seen for both portfolio and controlled assignment.
- This specification requires that Assessment 1 candidate portfolio is taught, administered and assessed as *one* overall unit of work. There must be *different* artistic-creative experiences to ensure a broad curriculum and sufficient opportunities for candidates to specialise where appropriate in an endorsed option.

Authentication (Task taking)

- All candidates complete all work under direct supervision at a medium level of control.
- Teachers should prepare opportunities for candidates to use research and development opportunities and materials including contacts from other sources.

- Teachers might introduce candidates to a wide range of art and design experiences through a structured sequence of exploring, experimenting and expressing for the initial portfolio exploration before the completed portfolio is undertaken for Assessment 1. They might, for unendorsed candidates, conduct projects in art, craft and design as alternative modes of working. For endorsed candidates they might conduct projects in 2 and/or 3 dimensions (and/or possibly 4 dimensions through space-time). These would be marked formatively with appropriate guidance and support.
- Throughout this period, teachers will maintain a careful oversight of each candidate's work by weekly monitoring. The bulk of the work will be carried out under 'informal supervision' which maintains regular authentication. Any internal assessment at this stage will be formative, wherein teachers will teach, support, guide, provide feedback and creatively stimulate all candidates as appropriate.
- For the portfolio period of the first unit teachers will maintain a stringent control over work carried out and mark this summatively.
- By the second part of the course, candidates would be ready (and eager) to embark on their portfolio showing their strengths, developing their knowledge, skills and understanding and dealing with fresh invigorating issues through ideas, images, artefacts, processes and methods. These would be selected and presented by the candidates themselves and marked summatively by the teacher, as the candidates' own work. Independent work is mandatory.
- Teachers should keep a time-sheet and tutor-reference of contacts for the entire period of Assessment 1. Where teacher support is direct and essential, this will be accurately recorded in terms of the amount and degree of support that has been provided.
- WJEC will provide appropriate individual candidate marksheets with room for annotation. Each sheet will be signed by the candidate and teacher acknowledging authenticity.
- For Assessment 2, teacher support will identify health and safety issues and technical availability such as the firing of kilns to ensure effective and efficient completion of the externally set task. Discussion with candidates will enable teachers to secure an appropriate work process. The work itself must be entirely that of the candidates.

Supervision of Assessment 2 (task taking)

- Question papers will arrive in centres in time to be given to candidates on the first day of January or as soon as possible after that date. On arrival at centres question paper packets should be checked by the examination officer and placed into the centre's secure storage.
- The question papers may be opened by the person responsible, who has ensured that they are maintained as confidential material, on the appropriate date. A system for recording when material is used and returned to secure storage must be in place and available for inspection by QCA, awarding bodies or JCQ regulators.
- Candidates may discuss starting points with centre staff to ensure that appropriate resources will be available.
- A reasonable level of supervision of candidates must be made by the centre.
- Authentication of work conducted during the research and preparatory period should be monitored by staff on a regular basis. Candidates may be asked to complete the same work again in school if the centre has doubts about any work conducted beyond the centre.
- During the controlled conditions for Assessment 2, candidates should be supervised at all times and remain within the examination room.

- Centres must establish a system of policing materials taken into controlled conditions. All contextual material used for research work including internet sites must be referenced.
- JCQ regulations should be studied and carried out by centres. Students may not use the Internet or mobile phones during controlled conditions.
- Accommodation for Assessment 2 must be appropriate and allow candidates the opportunities to complete work and realise their potential; that includes workspaces, washing facilities, lighting and ventilation.
- Risk assessment should be carried out to ensure the health and safety of candidates and invigilators.
- Guidance should be given by centre staff concerning appropriateness of students' plans. Issues that compromise child protection must be relayed to the centre's child protection officer and appropriate action taken.

7 THE WIDER CURRICULUM

7.1 Key Skills

Key Skills are integral to the study of GCSE Art & Design and may be assessed through the course content and the related scheme of assessment as defined in the specification. The following key skills can be developed through this specification at levels 1 and 2:

- Communication
- Application of Number
- Problem Solving
- Information and Communication Technology
- Working with Others
- Improving Own Learning and Performance

Mapping of opportunities for the development of these skills against Key Skills evidence requirement is provided in 'Exemplification of Key Skills for Art & design', available on WJEC website.

7.2 Opportunities for use of technology

Apart from the important role offered by Information and Communication Technology as a key skill in this specification, the subject of Art & Design is inextricably related to technology through media, materials, processes and resources. New media is a good example of an Art & Design sub-discipline closely linked with contemporary explorations and experiments in various forms of technology.

7.3 Spiritual, Moral, Ethical, Social, Legislative, Economic and Cultural Issues

Study of Art & Design at GCSE will contribute to an understanding of spiritual, moral, ethical, social, legislative, economic and cultural issues. The specification provides a framework for exploration of such issues and includes specific content through which individual courses may address these issues.

7.4 Citizenship

This specification encourages the use of themes and tasks that, in addition to aesthetic and creative qualities, involve candidates in social and cultural investigating, questioning and application. These aspects can be pursued throughout both controlled assessments. Candidates must be given opportunities to develop creative and artistic skills that allow them to both express and expand their point of view in art, craft and design terms, encouraging them to consider; critically and constructively; the views of others. This ability to make informed and considered judgements is a vital skill in the development of individual citizenship. Art & Design promotes the development of social and moral responsibility throughout the specification.

7.5 Environmental Issues

The study of Art & Design will contribute to an awareness of and support for environmental education. The course may serve to extend understanding of the issues involved in order that a balanced appreciation of the relevant conflicts and dilemmas may be encouraged.

7.6 Health and Safety Consideration

It is important that health and safety regulations are closely followed and monitored by centres through all programmes of study and candidates are made fully aware of these.

7.7 The European Dimension

This specification conforms to the aspirations expressed in the 1988 Resolutions of the European Community and the Ministers of Education meeting within the Council, concerning the European dimension in education and environmental education.

The specification framework encourages the use of the Welsh context by centres in Wales drawing on local examples and priorities, thereby promoting developing of The Curriculum Cymreig. The specification and specimen assessment materials are available through the medium of Welsh.

8

APPENDIX

Following the publication of this specification and the accompanying *Specimen Assessment Materials*, there will be a web-based *Guide for Teachers* that will contain highly visual support materials for teachers.

Teachers are urged to visit the National Society for Education in Art & Design <http://www.nsead.org>, where they can peruse units of work appropriate to GCSE. Level 2 support work can also be found at the QCA and DCELLS websites.

WJEC is currently commissioning portfolio material that will be available through NgFL www.ngfl-cymru.org.uk/ Titles in progress are 'Design', 'Pattern', 'Art and Design as process', 'Asking visual questions', 'Photography' and 'Let's face it' .

8.1 Recommended reading

- Archer, M. (2002) *Art Since 1960* [Thames & Hudson]
 Banksy (2006) *Wall and Piece* [Century]
 Barnes, R., et al (1997) *The Twentieth Century Art Book* [Phaidon]
 Blazwick, I, Wilson, S [Eds] (2000) *Tate Modern The Handbook* [Tate Publishing]
 Butler, A., Van Cleave, C., Stirling, S. (1994) *The Art Book* [Phaidon]
 Clarke, G. (1997) *The Photograph* [Oxford University Press]
 Cooke, R. (2004) *Coastline UK Amazing Views from the Air* [Thames & Hudson]
 Cooper, E. (1994) *People's Art: Working Class Art from 1750 to present day* [Mainstream]
 Dawtrey, L., Jackson, T., Masterton, M., Meecham, P. Eds. (1996) *Critical Studies & Modern Art* [Yale]
 De Waal, E. (2003) *Twentieth Century Ceramics* [Thames & Hudson]
 Dorra, H. (2007) *The Symbolism of Paul Gauguin* [University of California Press]
 Edmonds, J. (2005) *Three Dimensional Embroidery* [Batsford]
 Fer, B. (1997) *On Abstract Art* [Yale University Press]
 Fiell, C. & Fiell, P. (2001) *Design of the 20th Century* [Taschen]
 Fiell, C. & Fiell, P. (2003) *Design for the 21st Century* [Taschen]
 Fiell, C. & Fiell, P. (2005) *Graphic Design for the Twenty First Century* [Taschen]
 Fiell, C. & Fiell, P. (2006) *Industrial Design A-Z* [Taschen]
 Gaiger, J. & Wood, P. Eds. (2003) *Art of the Twentieth Century A Reader* [Yale University Press]
 Ghirardo, D. (1996) *Architecture after Modernism* [Thames & Hudson]
 Gillow, J. & Sentance, B. (1999) *World Textiles: A Visual Guide to Traditional Techniques* [T & Hudson]
 Gooding, M. Ed. (2004) *The Psychobox: A Box of Psychological Games* [Redstone Press]
 Gordon, B. & Gordon, M. (eds) (2005) *The Complete Guide to Digital Graphic Design (new edition)* [Thames & Hudson]
 Green, M. (1996) *Celtic Art* [Weidenfeld & Nicolson]
 Greene, R. (2004) *Internet Art* [Thames & Hudson]
 Greenhalgh, P. Ed. (2003) *The Persistence of Craft* [A&C Black]
 Grey, M. & Wild, J. (2004) *Paper, metal and stitch* [Batsford]
 Grey, M. (2003) *Raising the Surface* [Batsford]
 Jeffrey, I. (1997) *The Photography Book* [Phaidon]
 Julier, G. (1993) *20th Century Design* [Thames & Hudson]
 Kennedy, A. (2006) *Bauhaus* [Flame Tree Publishing]

- Lord, P. & Sibley, B. (1999) *Cracking Animation: Aardman Book of 3D Animation* [Thames & Hudson]
- Manners, E. (1997) *Ceramics Source Book* [Quantum, Grange Books]
- Martin, S. (2006) *Video Art* [Taschen]
- Marzona, D. (2005) *Conceptual Art* [Taschen]
- Marzona, D. (2006) *Minimal Art* [Taschen]
- Massey, A. (2001) *Interior Design of the Twentieth Century* [Thames & Hudson]
- McDermott, C. (1999) *20th Century Design* [Carlton/Design Museum]
- Mendes, V. & De La Haye, A. (1999) *Twentieth Century Fashion* [Thames & Hudson]
- Mifelbeck, R., et al (2005) *20th Century Photography – Museum Ludwig Cologne* [Taschen]
- Nicoll, C. (2004) *Leonardo da Vinci: The Flights of the Mind* [Penguin]
- Parkinson, D. (1995) *History of Film* [Thames & Hudson]
- Paul, C. (2003) *Digital Art* [Thames & Hudson]
- Powell, R. (1997) *Black Art and Culture in the 20th Century* [Thames & Hudson]
- Prendeville, B. (2000) *Realism in 20th Century Painting* [Thames & Hudson]
- Rhodes, C. (2000) *Outsider Art Spontaneous Alternatives* [Thames & Hudson]
- Rickliff, R. (2006) *Special Effects: The History and Technique* [Aurum]
- Riemschneider, B. & Grosenick, U. (2001) *Art Now* [Taschen]
- Rush, M. (1999) *New Media in Late 20th Century Art* [Thames & Hudson]
- Schloeser, M. (1999) *World Textiles* [Thames & Hudson]
- Stremmel, K. (2004) *Realism* [Taschen]
- Taylor, B. (1995) *The Art of Today* [Weidenfeld & Nicolson]
- Taylor, B. (2004) *Collage: The Making of Modern Art* [Thames & Hudson]
- Tinniswood, A. (1999) *The Arts & Crafts House* [Mitchell Beazley]
- Tribe, M. & Reena, J. (2006) *New Media Art* [Taschen]
- Vincentelli, M. (2000) *Women and Ceramics: Gendered Vessels* [Manchester]
- Waller, J. (2001) *The Human Form in Clay* [Crowood Press]
- Walsh, L. Ed. (1996) *Living Arts: Images* [The Open University]
- Weill, A. (2004) *Graphics: A Century of Poster & Advertising Design* [Thames & Hudson]
- Wiedermann, J. Ed. (2005) *Web Design Music Sites/ Flash Sites* [Taschen]
- Wilkinson, G. (1972) *Turner's Early Sketchbooks* [Barrie & Jenkins]
- Woodall, J. (1997) *Portraiture, Facing the Subject* [Manchester]
- Woolman, M. (2000) *Sonic Graphics: Seeing Sound* [Thames & Hudson]

8.2 Additional reading

- Addison, N. & Burgess, L. Eds. (2003) *Issues in Art and Design Teaching* [Routledge]
- Binch, N. & Robertson, L. Ed. (1994) *Resourcing and Assessing Art, Craft & Design* [Arts Council/Crafts Council]
- Clive, S. & Geggie, P. (1998) *Unpacking Teachers' Packs* [Engage]
- Downing, D. & Watson, R. (2004) *School Art: what's in it? Exploring visual arts in secondary schools* [NFER]
- Hickman, R. Ed. (2000) *Art Education: 11-18 – Meaning, Purpose and Direction* [Continuum]
- Prentice, R. Ed. (1995) *Teaching Art & Design: Addressing Issues and Identifying Directions* [Cassell]
- Pringle, E. (2002) *We Did Stir Things Up: The Role of Artists in Sites for Learning* [Arts Council, England]
- Rogers, R. & Bacon, S. Eds. (2004) *State of the Art* [Clare Duffield Foundation]
- Rogers, R., Edwards, S. & Steers, J. (2001) *Survey of Art and Design Resources in Primary and Secondary Schools* [Clare Duffield Foundation]

8.3 Useful websites

Arts Council England <http://artscouncil.org.uk/>
 British Film Institute <http://www.bfi.org.uk>
 British Museum www.thebritishmuseum.ac.uk
 Crafts Council <http://www.craftscouncil.org.uk>
 Database of contemporary UK artists www.axisartists.org.uk
 Design Council <http://www.design-council.org.uk>
 Design Museum www.designmuseum.org
 Institute of Contemporary Arts <http://www.ica.org.uk/>
 Institute of International Visual Arts www.iniva.org
 National Museum of Photography, Film and Television <http://nmpft.org.uk>
 National Society for Education in Art & Design <http://www.nsead.org>
 Tate (Tate Britain) <http://www.tate.org.uk/britain/>
 Victoria and Albert Museum www.vam.ac.uk

8.4 In Wales

Bala, I. (2006) *Groundbreaking: 20 Years of Public Art* [Seren]
 Jackson, T. Ed. (2006) *Artes Mundi* [Seren]
 Lord, P. (1998) *The Visual Culture of Wales: Industrial Society* [University of Wales Press]
 Nash, D. (2007) *Twmps* [Seren]
 Torjussen, A. Ed. (1996) *Teaching Art in Wales* [University of Wales Press]
Art in Process (nd) [Media Education Wales] Video

www.artefact.co.uk/g-wal.htm
www.artphotowales.com/
www.artswales.org
www.cywaithcymru.org/
funding in Wales www.gtcw.org.uk/
www.inspirationalwales.com
www.momawales.org.uk/
www.museumwales.ac.uk/en/art
www.ngfl.gov.uk/
www.ngfl-cymru.org.uk/
www.welshartsarchive.org.uk/index.html

8.5 Useful websites for each of the eight options

Whilst the following researched compilation of websites is a useful source for the exploration and development by teachers and candidates of art and design, we must urge users; who intend to produce items from them in their assessed GCSE work, to manage their visits and collection of information with care and attention.

These sites need to be researched skilfully and the findings adapted with intelligence to their intended application. Simply copying and downloading in itself is insufficient in terms of working evidence. Information needs to be selectively handled and applied convincingly.

WJEC cannot be held responsible for the appropriateness or suitability of any websites. It should be noted that they may change or close down and that funding and government details differ for various parts of the UK, including the Principality of Wales. Some of the sites have been replicated for more than one area of study option. Most of them are aimed at explicit new media development.

We hope to maintain this reference and keep it renewed and up-to-date in reprints and annual INSETS. Additional recommended sites should be forwarded to the Art & Design Subject Officer at WJEC.

8.6 Art & Design

<http://www.a-prints.com/>
http://www.moma.org/collection/depts/prints_books/index.html
<http://www.tamu.edu/mocl/picasso/>
www.accessart.org.uk/
www.artiscamnorth.org.uk/mac.php
www.axisweb.org/alHOME.aspx
www.copy-art.net/
www.drumcroon.org.uk
www.virtualartroom.com

8.7 Applied

www.eric.ed.gov
www.khake.com/
www.blackwell-synergy.com/
www.cultur.nl/files/pdf/innovate
www.curriculumonline.gov.uk/
www.schoolsnetwork.org.uk/
www.bbc.co.uk/learningzone/
www.vocationallearning.org.uk/
www.ssatrust.org.uk/vocationallearning/

8.8 Fine Art

Animation: <http://pub.exeter.gov.uk/asp/animatedexeter2006/default.asp>
<http://www.blitzgames.com/gameon/>
<http://www.drumcroon.org.uk/Arch1/Encounters/Keith/keith/html>
<http://www.gregkucera.com/artists.htm>
<http://www.nsead.org/ict/newmedia/newmedia32.aspx>
<http://www.philaprintshop.com/whataprt.html#What>
<http://www.sculpture.org/documents/webspec/magazine/wsenglis.htm>
<http://www.worldprintmakers.com/english/wp-main.htm>
<http://www4.discreet.com/3dsmax/>
<http://www4.discreet.com/gmax/>
 Printmaking: <http://www.printmaker.co.uk/pmc/>
 Sculpture: <http://www.sculpture.org/documents/webspec/digscul/brown/brown.htm>
www.uwe.ac.uk/amd/cfpr/

8.9 Critical and Contextual Studies

arthist.cla.umn.edu/aict/
<http://mayakovsky.com>
http://www.artcyclopedia.com/artists/beardsley_aubrey.html
<http://www.raymondloewy.com/>
<http://www.tamu.edu/mocl/picasso/>
witcombe.sbc.edu/ARTHLinks.html
www.artchive.com/
www.axisweb.org/ofHOME.aspx
www.bllearning.co.uk/live/sacredbook/Lesson
www.everyobject.org
www.nationalgallery.org.uk/education/itt/secondary.html
www.southern.net/wm/

8.10 Textile Design

Fashion <http://www.axisartists.org.uk/SPLASH.aspx>
<http://interrogatingfashion.umbal.com/if/pages/home/index.jsp>
<http://www.catdigital.co.uk/cat.html>
<http://www.ctdg.nildram.co.uk/home.htm>
<http://www.quilthistory.com/>
http://www.serif.com/store/serif/education/tutorials/edu_tutorials.asp#DP7
<http://www.textilearts.net/index.php3>
<http://www.thomasin.com/index.html>

8.11 Graphic Communication

<http://daphne.palomar.edu/design/contents.html>
<http://mayakovsky.com>
http://www.artcyclopedia.com/artists/beardsley_aubrey.html
<http://www.artsconnected.org/toolkit/>
<http://www.cadinschools.org/home/>
<http://www.capricorn-multimedia.co.uk/>
<http://www.colormatters.com/>
<http://www.flatliner-v2.com/>
<http://www.pixar.com/index.html>
<http://www.raymondloewy.com/>
<http://www.barbican.org.uk/education/commucate/>
www.theispot.com

8.12 Three-Dimensional Design

Architectural design <http://gallery.mcneel.com/?language=en&q=5>

Ceramics <http://www.art-life.com/MOCA/tasman/index.html>

Craft: <http://www.craftscouncil.org.uk>

<http://bryce.daz3d.com/>

<http://www.cerhas.uc.edu/>

<http://www.home.tiscali.nl/bechtold/virtv.html>

<http://www.just-style.com>

<http://www.myvirtualmodel.com>

<http://www.petersharpe.com/Tutorials.htm>

<http://www.raymondloewy.com/>

<http://www.snapfashion.com/schools.htm>

<http://www.speedstep.de>

<http://www.wgsn.com/public/>

www.craftscouncil.org.uk/photostore/index.html

www.makingitwork.org.uk/index.html

8.13 Photography: Lens- and Light-Based Media

Animation: <http://pub.exeter.gov.uk/asp/animatedexeter2006/default.asp>

www.anim8ed.org.uk

www.bbc.co.uk/blast/

www.luxonline.org.uk

8.14 Funding contracts

whiteboards.becta.org.uk

www.dfes.gov.uk/ictinschools/ict_active/subject.cfm?articleid=509

www.dfes.gov.uk/standardsfund/

www.teachernet.gov.uk

8.15 Support

www.becta.org.uk/ntss/display.cfm?section=1

www.curriculumonline.gov.uk

www.dfes.gov.uk/ictinschools/ict_teaching/subject.cfm?articleid=199

www.HOSmatrix.ncsl.org.uk

www.teachernet.gov.uk/supportpack/