

GCE AS/A LEVEL



# WJEC GCE AS/A LEVEL in ART AND DESIGN

ACCREDITED BY WELSH GOVERNMENT

## SPECIMEN ASSESSMENT MATERIALS

Teaching from 2015



This Welsh Government regulated qualification is not available to centres in England.

For teaching from 2015

GCE AS and A Level  
ART and DESIGN

SPECIMEN ASSESSMENT  
MATERIALS



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## **Introduction**

This WJEC AS/A Level Art and Design specification consists of one unit, the Personal Creative Enquiry, for AS, and two units, the Personal Investigation and Externally Set Assignment, for A Level. All three units are internally assessed and externally moderated. These specimen assessment materials clarify the assessment of each of these three units.

These Specimen Assessment Materials consist of :

- a mark scheme for Unit 1, the Personal Creative Enquiry
- a mark scheme for Unit 2, the Personal Investigation
- an example of Unit 3, the Externally Set Assignment and its associated mark scheme
- indicative content which relates to submissions for all three units.

## **Assignments, briefs and themes**

It is important that centres give due consideration to the determination by learners and teachers of assignments, briefs or themes for the Personal Creative Enquiry and Personal Investigation to ensure that they allow learners to meet the assessment objectives. If in doubt about assignments, briefs or themes, refer to the online guidance materials and resources.

Learners must ensure that any written work is legible and communication is clear. Learners should use a form and style of writing which is suitable for purpose and organise information clearly and coherently, using appropriate specialist vocabulary.

At the conclusion of each unit the learner should select, present and evaluate material and submit it for assessment by the centre. Once summative internal assessment has taken place and the marks have been submitted to WJEC, \*work must be retained securely by the centre until the Enquiries about Results deadline of 20 September. The learner must not be able to access it up until that point.

## **Validation and authentication**

It is important that assessment is rigorously monitored by centres to ensure that learners' work is their own. All learners are required to sign an authentication document endorsing the originality of their assignment(s) and centres must sign to confirm that they have taken all reasonable steps to validate this. The document can be downloaded from the website.

Validity can be further enhanced by ensuring that learners clearly acknowledge all secondary source materials such as artists', designers' or craftspersons' images or quotes. Any work which is not entirely that of the learner's should be identified.

## Assessment objectives, weightings and marks

Below are the assessment objectives for this specification. Each of these is equally weighted. Learners must demonstrate their ability to:

<b>AO1 Contextual understanding</b>	Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.
<b>AO2 Creative making</b>	Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.
<b>AO3 Reflective recording</b>	Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.
<b>AO4 Personal presentation</b>	Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

The table below shows the weighting and marks of each assessment objective for the qualification's three units.

<b>Unit</b>	<b>AO1 Weighting % Marks</b>	<b>AO2 Weighting % Marks</b>	<b>AO3 Weighting % Marks</b>	<b>AO4 Weighting % Marks</b>
<b>Unit 1: Personal Creative Enquiry</b> 40% of A level 160 marks	10.0% 40	10.0% 40	10.0% 40	10.0% 40
<b>Unit 2: Personal Investigation</b> 36% of A level 160 marks	9.0% 40	9.0% 40	9.0% 40	9.0% 40
<b>Unit 3: Externally Set Assignment</b> 24% of A level 100 marks	6% 25	6% 25	6% 25	6% 25
<b>Total Weighting Total Marks (420)</b>	<b>25% 105</b>	<b>25% 105</b>	<b>25% 105</b>	<b>25% 105</b>

## Mark schemes and Indicative Content

Teachers should use the appropriate mark scheme to make assessments of learners' achievement for each of the four assessment objectives. The marks awarded will arise by matching the learner's performance for each assessment objective to one of the performance descriptors and then deciding upon the extent to which the learner has managed to demonstrate the relevant criteria in their work. Teachers should determine a mark for each assessment objective and then total the marks to provide an overall mark for each unit. The indicative content may be referred to for additional guidance.

Markschemes have been provided for each unit and accompanying these there is separate indicative content for AS and A2, which relate the expectation at each level.



**A LEVEL ART and DESIGN**

**UNIT 3**

**Externally Set Assignment**

**SPECIMEN**

**This paper and video clip must not be released to candidates until 1 February or after.**

**PREPARATORY STUDY PERIOD**

*The start and finish dates of the preparatory study period are to be determined by the centre.  
The centre needs to take into account the scheduling of the 15 hour sustained focus work  
and the May deadline for the submission of internally assessed marks to WJEC.*

**SUSTAINED FOCUS WORK**

**15 hours under supervised examination conditions.**

Sessions must be recorded by the centre.

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

**ADDITIONAL MATERIALS**

- Appropriate art, craft and design materials
- Video clip (for assignment 1)
- Compulsory 'Unit 3 Externally Set Assignment Learner Statement', to be completed by the learner
- Compulsory 'Unit 3 Externally Set Assignment Authentication document', which must be signed by the candidate and teacher to verify that the learner is submitting entirely their own work.

**INSTRUCTIONS TO CANDIDATES**

- This paper contains **12** possible assignments. **Choose ONE Assignment only.**
- There are **6** visual stimuli and **6** written stimuli which cover the following options:

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

**Turn over.**



## INSTRUCTIONS TO CANDIDATES (CONTINUED)

### Options

- If your option is Art, Craft and Design, you may work in any discipline(s) associated with any endorsed title(s).
- If your option is taken from any of the other endorsed titles, you must work in the discipline related to your option. For example, if you are entered for Textile Design, you should work predominantly through the medium/discipline of Textiles.
- If your work is mainly digital, for example in Graphic Design or Photography, **you are reminded that you must** provide clear evidence of creative thinking through every significant stage of the development process.
- If you are entered for Three-Dimensional Design **you must** take account of utilitarian and functional considerations. Outcomes may take the form of finished pieces, prototypes and full size or scale models. They can be one-off pieces or capable of small batch or mass production.

### Preparatory Study and Sustained Focus Periods

- The 'preparatory study period' and 'sustained focus work' will be monitored by the centre to ensure that all of your work is entirely your own. You must take all preparatory material, which you are considering submitting, to the place where you will be working when you begin the 15 hour focus period. You will not be allowed to add to your preparatory work once the 15 hour sustained focus work has begun.
- Once you have started your sustained focus work under supervised examination conditions, the work you produce, including all of your preparatory material, will be retained by the centre. You will **not** be able to have access to any of this work outside the designated sustained focus work sessions.
- At the conclusion of the preparatory and focus periods of work you should select, present and evaluate your material and submit it for marking by the centre.

### Preparation for assessment

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

**Continued next page.**

**INFORMATION FOR CANDIDATES**

- The Externally Set Assignment is worth 24% of the total marks for A level.
- The outcome does not have to be a finished piece of work but you should have completed enough to demonstrate your ability to take the assignment through to a resolved conclusion. If you are entered for more than one option you **must** undertake a different assignment for each one.
- All second-hand source material must be properly acknowledged. Do not plagiarise and remember to use support material inventively and resourcefully. If you are including work which is **not** entirely your own, such as quotes and images produced by others, it is **essential** that each of these is specifically identified and acknowledged within your work and as an exception on the authentication document. Failure to disclose exceptions can have serious consequences.
- Ensure that written work is legible and written communication is clear. You should use a form and style of writing which is suitable for purpose and organise your information clearly and coherently, using appropriate specialist vocabulary.

**GUIDANCE FOR CANDIDATES**

- Your work will be marked against the four assessment objectives (see the table below and the checklist within the learner statement). There is helpful guidance in the indicative content sections of the mark scheme relating to the kinds of evidence you should provide for each assessment objective, as specific to the title or endorsed title you are entered for. You will find the indicative content documents alongside the mark schemes, which are available in the specification and in the Specimen Assessment Materials. The assessment objectives, checklist and indicative content apply to both your Personal Investigation and the Externally Set Assignment. You should refer to this information at the start and during the process of your work to check that evidence across the assessment objectives is clearly demonstrated and presented in this assignment.

<b>AO1</b> <b>Contextual understanding</b>	Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.
<b>AO2</b> <b>Creative making</b>	Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.
<b>AO3</b> <b>Reflective recording</b>	Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.
<b>AO4</b> <b>Personal presentation</b>	Ppresent a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

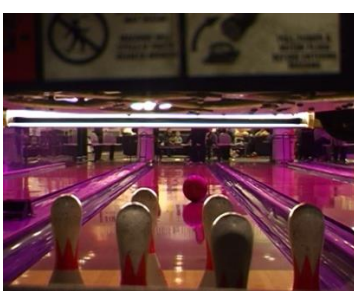
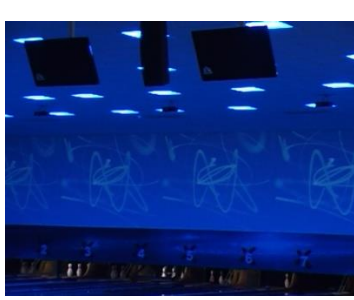
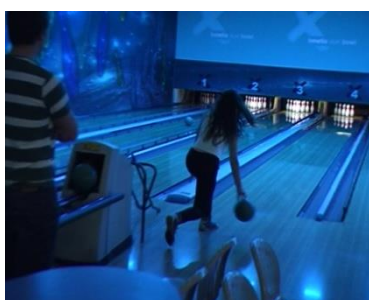
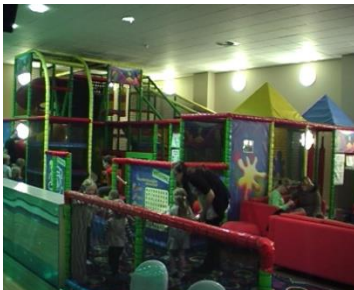
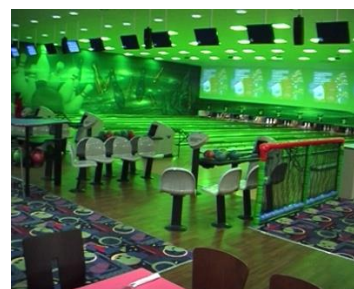
Select one from the following 12 assignments and develop it in the form of:

- a personal response
- an issue to be addressed
- a problem to be considered
- a specific design brief

or another suitable starting point.

The stimuli provide the basis from which you should originate personal intentions that must be structured in your own way and explained clearly and precisely.

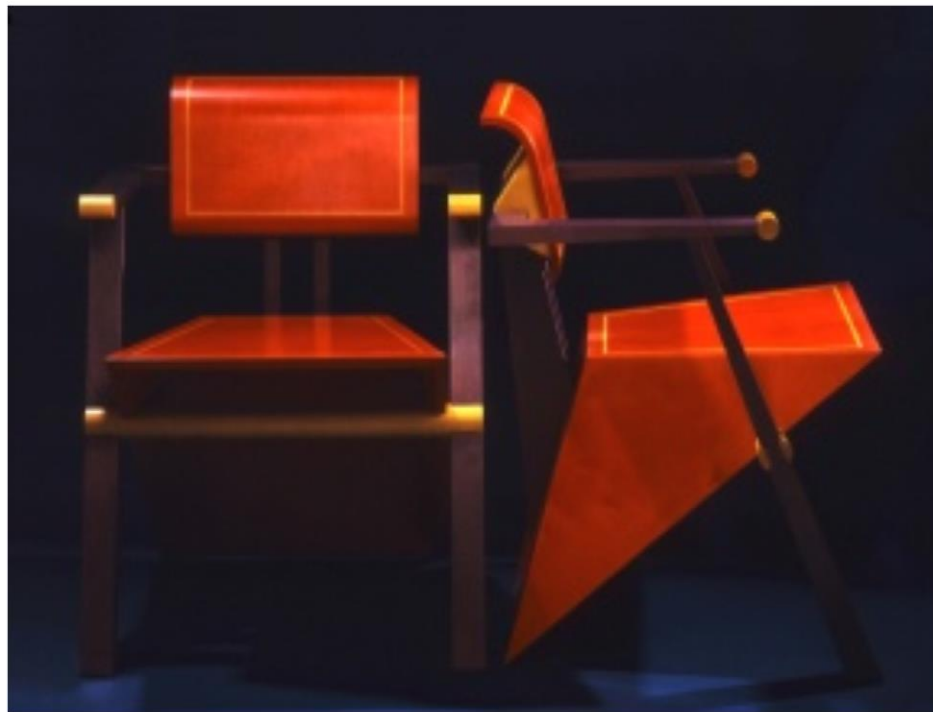
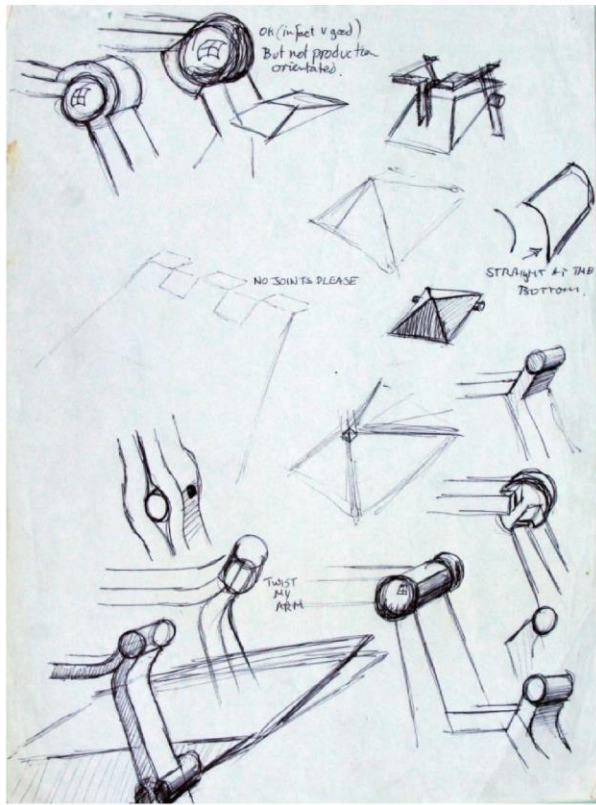
## VISUAL STIMULI ASSIGNMENTS



### 1. Leisure

*Moving image frame grabs: please refer to the DVD film clip for this assignment*

*With grateful acknowledgement to Xcel Bowl, Carmarthen*



*With grateful acknowledgement to furniture designer Fred Baier*

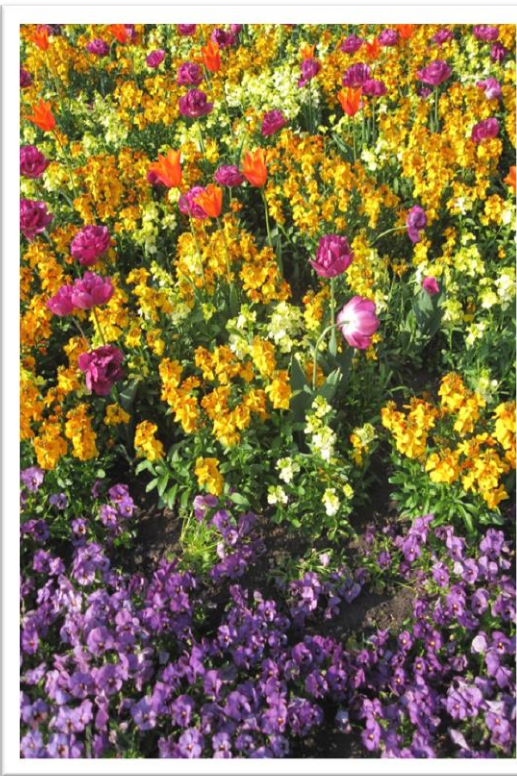
## 2. Seats





### 3. Performance





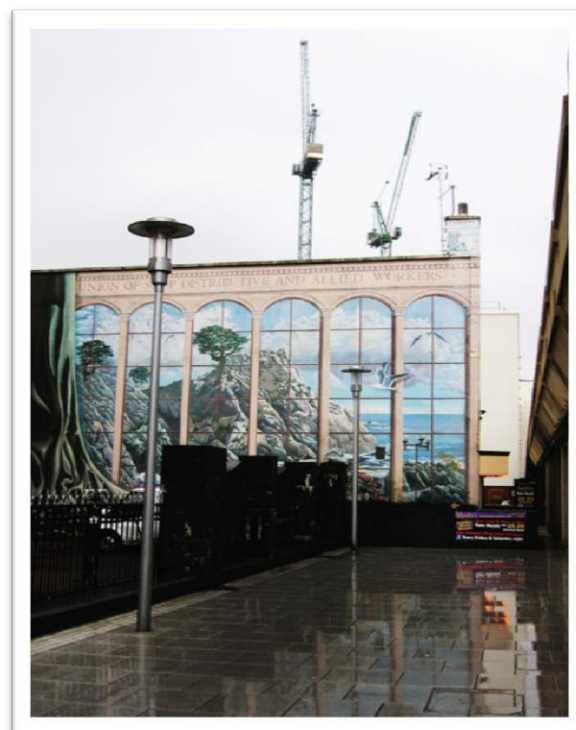
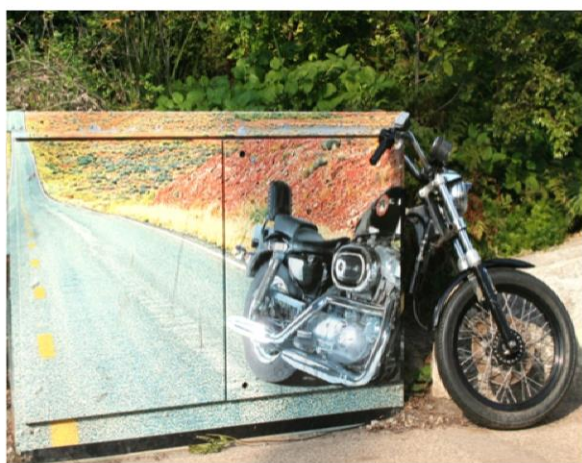
#### 4. Botanical



With grateful acknowledgement to Costume Designer  
Alexandra Bonds



## 5. Black and white



6. Look again



## WRITTEN STIMULI ASSIGNMENTS

### 7. Investigate signs and symbols in today's culture.

*Every 'tribe' has its symbols and signs; punk had safety pins, bondage trousers and plastic carrier bags; city bankers have their pinstripe suits, pink shirts and laptops and art students their scruffy jeans, T- shirt and portfolios . Your response could be based on a particular 'tribe' or you could initiate one of your own.*

### 8. Promote the participation of young people in a community activity or event.

*There is concern that young adults seem reluctant to become involved in positive activities in their community. Activity groups can range from brass bands to St John Ambulance and events may vary from a local carnival to an amateur operatic production. Participation can be encouraged by featuring such activities or events in your work, producing an artefact such as a carnival costume, or designing promotional material such as pamphlets or posters.*

### 9. Explore the relationship between people and architectural space.

*Architecture is concerned with the design of built structures and architectural spaces can vary in form and scale, from cathedrals to house doorways, from a niche to a bus shelter. Artists, craftworkers and designers continue to be fascinated by the relationship between human and built forms.*

### 10. Convey your feelings about the start of a day.

*It is observed that not all young people are at their best at the start of a day and, for various reasons, some days are better than others. Your response might focus on a good or a bad day and may agree or disagree with the observation.*

### 11. Depict a person or persons dressed for an occasion.

*There are many interpretations of being dressed for an occasion. These may range from dignitaries in their regalia, someone 'dressed to kill', a character preparing for a fancy dress ball or a sportsperson ready for an event. Your depiction could involve creating a costume or might promote the occasion itself.*

### 12. Re-visit impressionism and produce a contemporary response.

*Impressionism was a late 19<sup>th</sup> century movement that was concerned with the visual effects of reflected light on objects and in Wales there are many outstanding examples that can be studied at first hand. From your contextual research and practical experimentation, which might include new media, develop an up-to-date, personal interpretation of Impressionism.*

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Mark Scheme for AS ART AND DESIGN		Unit 1:	Personal Creative Enquiry (160 Marks)	
	AO1	AO2	AO3	AO4
	<i>Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.</i>	<i>Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.</i>	<i>Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.</i>	<i>Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.</i>
<b>5</b>	<b>33 - 40</b>	<b>33 - 40</b>	<b>33 - 40</b>	<b>33 - 40</b>
	<p>Thorough development of ideas through sustained and focused investigations.</p> <p>Rigorous critical analysis and evaluation of relevant contextual and other sources.</p> <p>Comprehensive responses and interpretations informed by a good understanding of purposes, meanings and contexts.</p>	<p>Good evidence of selecting appropriate resources, media and processes.</p> <p>Confident exploration of materials and skilful control of techniques to exploit their creative potential.</p> <p>Significant relationships established between working methods and outcomes that are frequently reviewed and appropriately refined.</p>	<p>Good ability to record observations, experiences, ideas and insights relevant to intentions within the context of thorough research and enquiry.</p> <p>Rigorous and effective critical reflection on work and progress is demonstrated.</p>	<p>Imaginative, personal and meaningful responses are presented, with intentions realised in a very competent and clear way.</p> <p>Significant connections between visual, written, oral and other elements, where appropriate, conveyed in a convincing way.</p>
<b>4</b>	<b>25 - 32</b>	<b>25 - 32</b>	<b>25 - 32</b>	<b>25 - 32</b>
	<p>Reasonable development of ideas through generally sustained investigations .</p> <p>Reasonable critical analysis and evaluation of generally relevant contextual and other sources.</p> <p>Responses and interpretations are generally informed by reasonable understanding of purposes, meanings and contexts.</p>	<p>Reasonable evidence of selecting appropriate resources, media and processes.</p> <p>Reasonable exploration of materials and control of techniques to exploit their creative potential.</p> <p>Relationships established between ideas, working methods and outcomes that are reviewed and reasonably refined.</p>	<p>Reasonable ability to record observations, ideas and insights relevant to intentions within the context of reasonable research and enquiry.</p> <p>Reasonably effective critical reflection on work and progress is demonstrated.</p>	<p>Reasonably imaginative, personal and meaningful responses are presented, with intentions realised in a satisfactory way.</p> <p>Relevant connections between visual, written, oral and other elements, where appropriate, conveyed in a reasonably convincing way.</p>
<b>3</b>	<b>17 - 24</b>	<b>17 - 24</b>	<b>17 - 24</b>	<b>17 - 24</b>
	<p>Some development of ideas through investigations, some aspects of which are sustained.</p> <p>Some critical analysis and evaluation of partly relevant contextual and other sources.</p> <p>Responses and interpretations are sometimes informed by some understanding of purposes, meanings and contexts.</p>	<p>Some evidence of selecting resources, media and processes, some of which are appropriate.</p> <p>Some exploration of materials and control of techniques to exploit their creative potential.</p> <p>Links sometimes made between ideas, working methods and outcomes that are sometimes reviewed and to some extent refined.</p>	<p>Some ability to record observations, ideas and insights relevant to intentions within the context of some research and enquiry.</p> <p>Some critical reflection on work and progress is demonstrated.</p>	<p>Some ability to present imaginative, personal and meaningful responses, with intentions realised in an inconsistent way.</p> <p>Some evidence of relevant connections between visual, written, oral and other elements, where appropriate, conveyed in a partly convincing way.</p>

	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO4</b>
<b>2</b>	<b>9 - 16</b>	<b>9 - 16</b>	<b>9 - 16</b>	<b>9 - 16</b>
	<p>Limited development of ideas through limited investigations.</p> <p>Limited attempts made to analyse critically and evaluate contextual and other sources.</p> <p>Responses and interpretations show limited awareness of aspects of purpose, meaning and context.</p>	<p>Limited evidence of selecting resources, media and processes, a minimum of which are appropriate.</p> <p>Limited attempts made to explore materials and control techniques to exploit their creative potential.</p> <p>Limited links are made between ideas, working methods and outcomes that are sometimes reviewed and refined in a limited way.</p>	<p>Limited ability to record observations, ideas and insights relevant to intentions within the context of limited research and enquiry.</p> <p>Limited critical reflection work and progress is demonstrated.</p>	<p>Limited ability to present imaginative, personal and meaningful responses, with intentions realised in a limited way.</p> <p>Limited evidence of relevant connections between visual, written, oral and other elements, where appropriate, conveyed in a limited way.</p>
<b>1</b>	<b>1 - 8</b>	<b>1 - 8</b>	<b>1 - 8</b>	<b>1 - 8</b>
	<p>Extremely limited development of ideas occasionally evident.</p> <p>Extremely limited attempts made to analyse critically and consider contextual and other sources.</p> <p>Responses and interpretations show extremely limited awareness of aspects of purpose, meaning and context.</p>	<p>Extremely limited evidence of selecting resources, media and processes, of which few if any are appropriate.</p> <p>Extremely limited attempts made to explore materials and techniques.</p> <p>Extremely limited links are made between ideas, working methods and outcomes, with extremely limited attempts made to review and refine.</p>	<p>Extremely limited ability to record observations, ideas and insights within the context of extremely limited research and enquiry.</p> <p>Extremely limited attempt to reflect critically on work and progress.</p>	<p>Extremely limited ability to present imaginative, personal and meaningful responses, with intentions realised in an extremely limited way.</p> <p>Extremely limited evidence of relevant connections between visual, written, oral and other elements, where appropriate, conveyed in an extremely limited way.</p>
<b>0</b>	<b>0 Response not worthy of credit or not attempted.</b>	<b>0 Response not worthy of credit or not attempted.</b>	<b>0 Response not worthy of credit or not attempted.</b>	<b>0 Response not worthy of credit or not attempted.</b>

Mark Scheme for ART & DESIGN A Level			UNIT 2 : Personal Investigation = Total Marks 160	
	AO1	AO2	AO3	AO4
	<i>Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.</i>	<i>Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.</i>	<i>Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.</i>	<i>Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.</i>
<b>5</b>	33 - 40	33 - 40	33 - 40	33 - 40
	<p>Sophisticated and thorough development of ideas through coherently sustained, focused and in-depth investigations.</p> <p>Perceptive and rigorous visual and written critical analysis and evaluation applied to highly relevant contextual and other sources, including the perceptive and rigorous use of appropriate specialist vocabulary.</p> <p>Mature and comprehensive responses and interpretations consistently informed by very good understanding of associated purposes, meanings and contexts.</p>	<p>Sophisticated evidence of selecting appropriate resources, media and processes.</p> <p>Rigorous and confident exploration of materials and highly skilful control of techniques to fully exploit their creative potential.</p> <p>Significant and perceptive relationships established between working methods and outcomes that are continually reviewed and sensitively refined.</p>	<p>Sophisticated ability to record observations, experiences, ideas and insights relevant to intentions within the context of thorough and coherent research and enquiry.</p> <p>Perceptive, rigorous and effective critical reflection on work and progress is demonstrated.</p>	<p>Highly imaginative, personal and meaningful responses presented, with intentions realised in a perceptive and coherent way.</p> <p>Significant and perceptive connections between visual, written, oral and other elements, where appropriate, conveyed in a highly convincing way.</p>
<b>4</b>	25 - 32	25 - 32	25 - 32	25 - 32
	<p>Thorough development of ideas through sustained and focused investigations.</p> <p>Rigorous visual and written critical analysis and evaluation applied to highly relevant contextual and other sources, including the rigorous use of appropriate specialist vocabulary.</p> <p>Comprehensive responses and interpretations informed by a good understanding of purposes, meanings and contexts.</p>	<p>Good evidence of selecting the appropriate resources, media and processes.</p> <p>Confident exploration of materials and skilful control of techniques to exploit their creative potential.</p> <p>Significant relationships established between working methods and outcomes that are frequently reviewed and appropriately refined.</p>	<p>Good ability to record observations, experiences, ideas and insights relevant to intentions within the context of thorough research and enquiry.</p> <p>Rigorous and effective critical reflection on work and progress is demonstrated.</p>	<p>Imaginative, personal and meaningful responses presented, with intentions realised in a very competent and clear way.</p> <p>Significant connections between visual, written, oral and other elements, where appropriate, conveyed in a convincing way.</p>

	<b>A01</b>	<b>A02</b>	<b>A03</b>	<b>A04</b>
<b>3</b>	<b>17 - 24</b>	<b>17 - 24</b>	<b>17 - 24</b>	<b>17 - 24</b>
	<p>Reasonable development of ideas through investigations that are generally sustained.</p> <p>Reasonable visual and written critical analysis and evaluation of generally relevant contextual and other sources, including the reasonable use of specialist vocabulary.</p> <p>Responses and interpretations are generally informed by understanding of purposes, meanings and contexts.</p>	<p>Reasonable evidence of selecting appropriate resources, media and processes.</p> <p>Reasonable exploration of materials and control of techniques to exploit their creative potential.</p> <p>Relationships established between working methods and outcomes that are reviewed and reasonably refined.</p>	<p>Reasonable ability to record observations, experiences, ideas and insights relevant to intentions within the context of reasonable research and enquiry.</p> <p>Reasonably effective critical reflection on work and progress is demonstrated.</p>	<p>Reasonably imaginative, personal and meaningful responses presented, with intentions realised in a satisfactory way.</p> <p>Relevant connections between visual, written, oral and other elements, where appropriate, conveyed in a reasonably convincing way.</p>
<b>2</b>	<b>9 - 16</b>	<b>9 - 16</b>	<b>9 - 16</b>	<b>9 - 16</b>
	<p>Some development of ideas through investigations, some of which are sustained.</p> <p>Some visual and written critical analysis and evaluation of some relevant contextual and other sources, including some use of specialist vocabulary.</p> <p>Responses and interpretations are sometimes informed by understanding of purposes, meanings and contexts.</p>	<p>Some evidence of selecting resources, media and processes, some of which are appropriate.</p> <p>Some exploration of materials and control of techniques to exploit their creative potential.</p> <p>Links sometimes made between working methods and outcomes that are sometimes reviewed and to some extent refined.</p>	<p>Some ability to record observations, experiences, ideas and insights relevant to intentions within the context of some research and enquiry.</p> <p>Some critical reflection on work and progress is demonstrated.</p>	<p>Some ability to present imaginative, personal and meaningful responses, with intentions realised in an inconsistent way.</p> <p>Some connections between visual, written, oral and other elements, where appropriate, conveyed in a partly convincing way.</p>
<b>1</b>	<b>1 - 8</b>	<b>1 - 8</b>	<b>1 - 8</b>	<b>1 - 8</b>
	<p>Limited development of ideas through investigations.</p> <p>Limited visual and written critical analysis and evaluation with minimal reference to contextual and other sources, with limited use of specialist vocabulary.</p> <p>Limited responses and interpretations partially informed by limited understanding of aspects of purpose, meaning and context.</p>	<p>Limited evidence of selecting resources, media and processes, a minimum of which are appropriate.</p> <p>Limited attempts made to explore materials and control techniques to exploit their creative potential.</p> <p>Limited links are made between working methods and outcomes that, to some extent, are reviewed and refined in a limited way.</p>	<p>Limited ability to record observations, experiences ideas and insights relevant to intentions within the context of limited research and enquiry.</p> <p>Limited critical reflection on work and progress is demonstrated.</p>	<p>Limited ability to present imaginative, personal and meaningful responses, with intentions realised in a limited way.</p> <p>Limited evidence of connections between visual, written, oral and other elements, where appropriate, conveyed in a limited way.</p>
<b>0</b>	<b>0</b> Response not worthy of credit or not attempted.	<b>0</b> Response not worthy of credit or not attempted.	<b>0</b> Response not worthy of credit or not attempted.	<b>0</b> Response not worthy of credit or not attempted.
<p><b>Assessment of extended writing:</b> a minimum of <b>400 words</b> extended writing must be included as evidence for <b>A01</b>. Depending on the nature of the investigation, learners may <b>choose</b> to also use extended writing for addressing <b>A02, A03 and/or A04</b> (as appropriate). For <b>A02, A03 and/or A04</b>, extended writing must be presented in sections of <b>200 words minimum</b>. Whatever the format of written responses, the <b>1000 word minimum</b> requirement applies in all instances.</p>				

Mark Scheme for ART & DESIGN A Level		UNIT 3 : Externally Set Assignment = Total Marks 100		
	AO1	AO2	AO3	AO4
	<i>Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.</i>	<i>Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.</i>	<i>Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.</i>	<i>Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.</i>
<b>5</b>	21 - 25	21 - 25	21 - 25	21 - 25
	<p>Sophisticated and thorough development of ideas through coherently sustained, focused and in-depth investigations.</p> <p>Perceptive and rigorous critical analysis and evaluation applied to highly relevant contextual and other sources.</p> <p>Mature and comprehensive responses and interpretations consistently informed by very good understanding of associated purposes, meanings and contexts.</p>	<p>Sophisticated evidence of selecting appropriate resources, media and processes.</p> <p>Rigorous and confident exploration of materials and highly skilful control of techniques to fully exploit their creative potential.</p> <p>Significant and perceptive relationships established between working methods and outcomes that are continually reviewed and sensitively refined.</p>	<p>Sophisticated ability to record observations, experiences, ideas and insights relevant to intentions within the context of thorough and coherent research and enquiry.</p> <p>Perceptive, rigorous and effective critical reflection on work and progress is demonstrated.</p>	<p>Highly imaginative, personal and meaningful responses presented, with intentions realised in a perceptive and coherent way.</p> <p>Significant and perceptive connections between visual, written, oral and other elements, where appropriate, conveyed in a highly convincing way.</p>
<b>4</b>	16 - 20	16 - 20	16 - 20	16 - 20
	<p>Thorough development of ideas through sustained and focused investigations.</p> <p>Rigorous critical analysis and evaluation applied to appropriate contextual and other sources.</p> <p>Comprehensive responses and interpretations informed by a good understanding of purposes, meanings and contexts.</p>	<p>Good evidence of selecting the most appropriate resources, media and processes.</p> <p>Confident exploration of materials and skilful control of techniques to exploit their creative potential.</p> <p>Significant relationships established between working methods and outcomes that are frequently reviewed and appropriately refined.</p>	<p>Good ability to record observations, experiences, ideas and insights relevant to intentions within the context of thorough research and enquiry.</p> <p>Rigorous and effective critical reflection on work and progress is demonstrated.</p>	<p>Imaginative, personal and meaningful responses presented, with intentions realised in a very competent and clear way.</p> <p>Significant connections between visual, written, oral and other elements, where appropriate, conveyed in a convincing way.</p>

	<b>A01</b>	<b>A02</b>	<b>A03</b>	<b>A04</b>
<b>3</b>	<b>11 - 15</b>	<b>11 - 15</b>	<b>11 - 15</b>	<b>11 - 15</b>
	<p>Reasonable development of ideas through investigations that are generally sustained.</p> <p>Reasonable critical analysis and evaluation of generally relevant contextual and other sources.</p> <p>Responses and interpretations are generally informed by understanding of purposes, meanings and contexts.</p>	<p>Reasonable evidence of selecting appropriate resources, media and processes.</p> <p>Reasonable exploration of materials and control of techniques to exploit their creative potential.</p> <p>Relationships established between working methods and outcomes that are reviewed and reasonably refined.</p>	<p>Reasonable ability to record observations, experiences, ideas and insights relevant to intentions within the context of reasonable research and enquiry.</p> <p>Reasonably effective critical reflection on work and progress is demonstrated.</p>	<p>Reasonably imaginative, personal and meaningful responses presented, with intentions realised in a satisfactory way.</p> <p>Relevant connections between visual, written, oral and other elements, where appropriate, conveyed in a reasonably convincing way.</p>
<b>2</b>	<b>6 - 10</b>	<b>6 - 10</b>	<b>6 - 10</b>	<b>6 - 10</b>
	<p>Some development of ideas through investigations, some of which are sustained.</p> <p>Some critical analysis and evaluation of some relevant contextual and other sources.</p> <p>Responses and interpretations are sometimes informed by understanding of purposes, meanings and contexts.</p>	<p>Some evidence of selecting resources, media and processes, some of which are appropriate.</p> <p>Some exploration of materials and control of techniques to exploit their creative potential.</p> <p>Links sometimes made between working methods and outcomes that are sometimes reviewed and to some extent refined.</p>	<p>Some ability to record observations, experiences, ideas and insights relevant to intentions within the context of some research and enquiry.</p> <p>Some critical reflection on work and progress is demonstrated.</p>	<p>Some ability to present imaginative, personal and meaningful responses, with intentions realised in an inconsistent way.</p> <p>Some connections between visual, written, oral and other elements, where appropriate, conveyed in a partly convincing way.</p>
<b>1</b>	<b>1 - 5</b>	<b>1 - 5</b>	<b>1 - 5</b>	<b>1 - 5</b>
	<p>Limited development of ideas through investigations.</p> <p>Limited critical analysis and evaluation with minimal reference to contextual and other sources.</p> <p>Limited responses and interpretations partially informed by limited understanding of aspects of purpose, meaning and context.</p>	<p>Limited evidence of selecting resources, media and processes, a minimum of which are appropriate.</p> <p>Limited attempts made to explore materials and control techniques to exploit their creative potential.</p> <p>Limited links are made between working methods and outcomes that, to some extent are reviewed and refined in a limited way.</p>	<p>Limited ability to record observations, experiences, ideas and insights relevant to intentions within the context of limited research and enquiry.</p> <p>Limited reflection on work and progress is demonstrated.</p>	<p>Limited ability to present imaginative, personal and meaningful responses, with intentions realised in a limited way.</p> <p>Limited evidence of connections between visual, written, oral and other elements, where appropriate, conveyed in a limited way.</p>
<b>0</b>	<b>0</b> Response not worthy of credit or not attempted.	<b>0</b> Response not worthy of credit or not attempted.	<b>0</b> Response not worthy of credit or not attempted.	<b>0</b> Response not worthy of credit or not attempted.



## AS Unit 1

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

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

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

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

#### **AO1 Contextual understanding**

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

#### **AO2 Creative making**

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

#### **AO3 Reflective recording**

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

#### **AO4 Personal presentation**

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

**AS Unit 1****GUIDANCE: INDICATIVE CONTENT FOR ART AND DESIGN (FINE ART)**

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

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

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

**AO1 Contextual understanding**

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

**AO2 Creative making**

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

**AO3 Reflective recording**

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

**AO4 Personal presentation**

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

**AS Unit 1****GUIDANCE: INDICATIVE CONTENT FOR ART AND DESIGN (CRITICAL AND CONTEXTUAL STUDIES)**

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

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

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

**AO1 Contextual understanding**

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

**AO2 Creative making**

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

**AO3 Reflective recording**

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

**AO4 Personal presentation**

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

**AS Unit 1****GUIDANCE: INDICATIVE CONTENT FOR ART AND DESIGN (TEXTILE DESIGN)**

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

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

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

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

**AO1 Contextual understanding**

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

**AO2 Creative making**

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

**AO3 Reflective recording**

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

**AO4 Personal presentation**

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

## AS Unit 1

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

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

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

Graphic Communication may be defined as the process by which ideas are communicated through the use of symbols, drawings, photographs and typography to convey concepts and/or emotions. This option encompasses a wide and developing area of study, incorporating a variety of related disciplines and utilising traditional skills, such as calligraphy and hand-formed lettering, alongside cutting-edge digital technologies. Boundaries between related graphic processes are becoming increasingly blurred but aspects, such as advertising, packaging design, computer games, web and multi-media design, illustration and typography, provide an indication of what might be covered within the option. Graphic communication may also be closely associated with animation, architecture, photography and design for print. Outcomes can be two and three dimensional, and can take the form of posters, brochures, flyers, T-shirts, CD/DVD sleeves, book covers, magazine spreads, calendars, stamps, packaging, publicity materials, vehicle livery, billboards, advertising, logos, branding, corporate identity, and three dimensional point-of-sale and exhibition design.

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

#### **AO1 Contextual understanding**

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

#### **AO2 Creative making**

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

#### **AO3 Reflective recording**

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

#### **AO4 Personal presentation**

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

## AS Unit 1

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

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

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

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

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

#### **AO1 Contextual understanding**

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

#### **AO2 Creative making**

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

#### **AO3 Reflective recording**

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

#### **AO4 Personal presentation**

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

**AS unit 1****GUIDANCE: INDICATIVE CONTENT FOR ART AND DESIGN (PHOTOGRAPHY)**

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

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

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

**AO1 Contextual understanding**

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

**AO2 Creative making**

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

**AO3 Reflective recording**

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

**AO4 Personal presentation**

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

## A2 Units 2 and 3

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

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

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

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

#### **AO1 Contextual understanding**

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

#### **AO2 Creative making**

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

#### **AO3 Reflective recording**

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

#### **AO4 Personal presentation**

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



## A2 Units 2 and 3

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

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

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

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

#### **AO1 Contextual understanding**

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

#### **AO2 Creative making**

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

#### **AO3 Reflective recording**

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

#### **AO4 Personal presentation**

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

## A2 Units 2 and 3

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

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

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

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

#### **AO1 Contextual understanding**

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

#### **AO2 Creative making**

- Judicious selection and purposeful exploration of a sufficient and appropriate breadth of media, material, techniques and processes, critical and contextual topics, themes, periods, movements and styles and ways in which ideas, attitudes and beliefs have influenced art, craft and design.
- Investigation of stimulating resources including visual and tactile sources, live and recorded artists' presentations, radio and TV arts programmes, newspaper and magazine exhibition reviews, publications and selective use of the Internet. Wherever possible, visits should be undertaken to primary sources such as galleries, museums, studios and workshops of artists, craftspeople and designers to encounter and engage with creative outcomes and their makers at first hand.
- Discrimination shown in reviewing and refining ideas as work progresses. Skilful control exercised in attending to detail in interpreting, evaluating and communicating judgements about images, objects and artefacts, to produce well resolved outcomes of quality.

#### **AO3 Reflective recording**

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

#### **AO4 Personal presentation**

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

## A2 Units 2 and 3

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

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

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

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

#### **AO1 Contextual understanding**

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

#### **AO2 Creative making**

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

#### **AO3 Reflective recording**

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

#### **AO4 Personal presentation**

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

## A2 Units 2 and 3

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

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

Graphic Communication may be defined as the process by which ideas are communicated through the use of symbols, drawings, photographs and typography to convey concepts and/or emotions. This option encompasses a wide and developing area of study, incorporating a variety of related disciplines and utilising traditional skills, such as calligraphy and hand-formed lettering, alongside cutting-edge digital technologies. Boundaries between related graphic processes are becoming increasingly blurred but aspects, such as advertising, packaging design, computer games, web and multi-media design, illustration and typography, provide an indication of what might be covered within the option. Graphic communication may also be closely associated with animation, architecture, photography and design for print. Outcomes can be two and three dimensional, and can take the form of posters, brochures, flyers, T-shirts, CD/DVD sleeves, book covers, magazine spreads, calendars, stamps, packaging, publicity materials, vehicle livery, billboards, advertising, logos, branding, corporate identity, and three dimensional point-of-sale and exhibition design.

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

#### **AO1 Contextual understanding**

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

#### **AO2 Creative making**

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

#### **AO3 Reflective recording**

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

#### **AO4 Personal presentation**

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

## A2 Units 2 and 3

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

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

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

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

#### **AO1 Contextual understanding**

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

#### **AO2 Creative making**

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

#### **AO3 Reflective recording**

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

#### **AO4 Personal presentation**

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

## A2 Units 2 and 3

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

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

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

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

#### **AO1 Contextual understanding**

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

#### **AO2 Creative making**

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

#### **AO3 Reflective recording**

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

#### **AO4 Personal presentation**

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

## **ASSESSMENT DOCUMENTATION**

### **Authentication and Learner Statement**

Each candidate's work for Unit 1(Personal Creative Enquiry), Unit 2 (Personal investigation) and Unit 3 (Externally Set Assignment) must be accompanied by the following:

- Authentication document
- Learner statement.

Examples of these forms are included in Appendix A.

### **Assessment Objective Checklists**

To help learners and their teachers ensure that they have provided evidence to meet all Assessment Objectives, checklists will be provided.

Examples of these checklists are included in Appendix B.

## **CANDIDATE MARK SHEETS**

Candidate Mark Sheets are available online.

## APPENDIX A



# AS ART and DESIGN

## UNIT 1: PERSONAL CREATIVE ENQUIRY

### AUTHENTICATION DOCUMENT

COMPLETION OF THIS FORM IS COMPULSORY

**TO BE COMPLETED BY THE LEARNER**

Centre Name

Centre Number

--	--	--	--	--

Candidate Name

Candidate Number

2				
---	--	--	--	--

Entered Option

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

Signed

Date

**TO BE COMPLETED BY THE TEACHER**

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


Signed

Date





## AS ART and DESIGN

### UNIT 1: PERSONAL CREATIVE ENQUIRY

#### TO BE COMPLETED BY THE LEARNER

Centre Name

Centre Number

--	--	--	--	--

Candidate Name

Candidate Number

2				
---	--	--	--	--

Entered Option

### LEARNER STATEMENT

#### COMPLETION OF THIS FORM IS COMPULSORY

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

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

Explain the **MAIN IDEA** from which you developed your responses

Outline your initial **PLAN** in the development of your work

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

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



## A Level ART and DESIGN

### UNIT 2 : PERSONAL INVESTIGATION

# AUTHENTICATION DOCUMENT

## COMPLETION OF THIS FORM IS COMPULSORY

### TO BE COMPLETED BY THE LEARNER

Centre Name

Centre Number

--	--	--	--	--

Candidate Name

Candidate Number

2				
---	--	--	--	--

Entered Option

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

Signed

Date

### TO BE COMPLETED BY THE TEACHER

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


Signed

Date



## A Level ART and DESIGN

### UNIT 2: PERSONAL INVESTIGATION

#### TO BE COMPLETED BY THE LEARNER

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

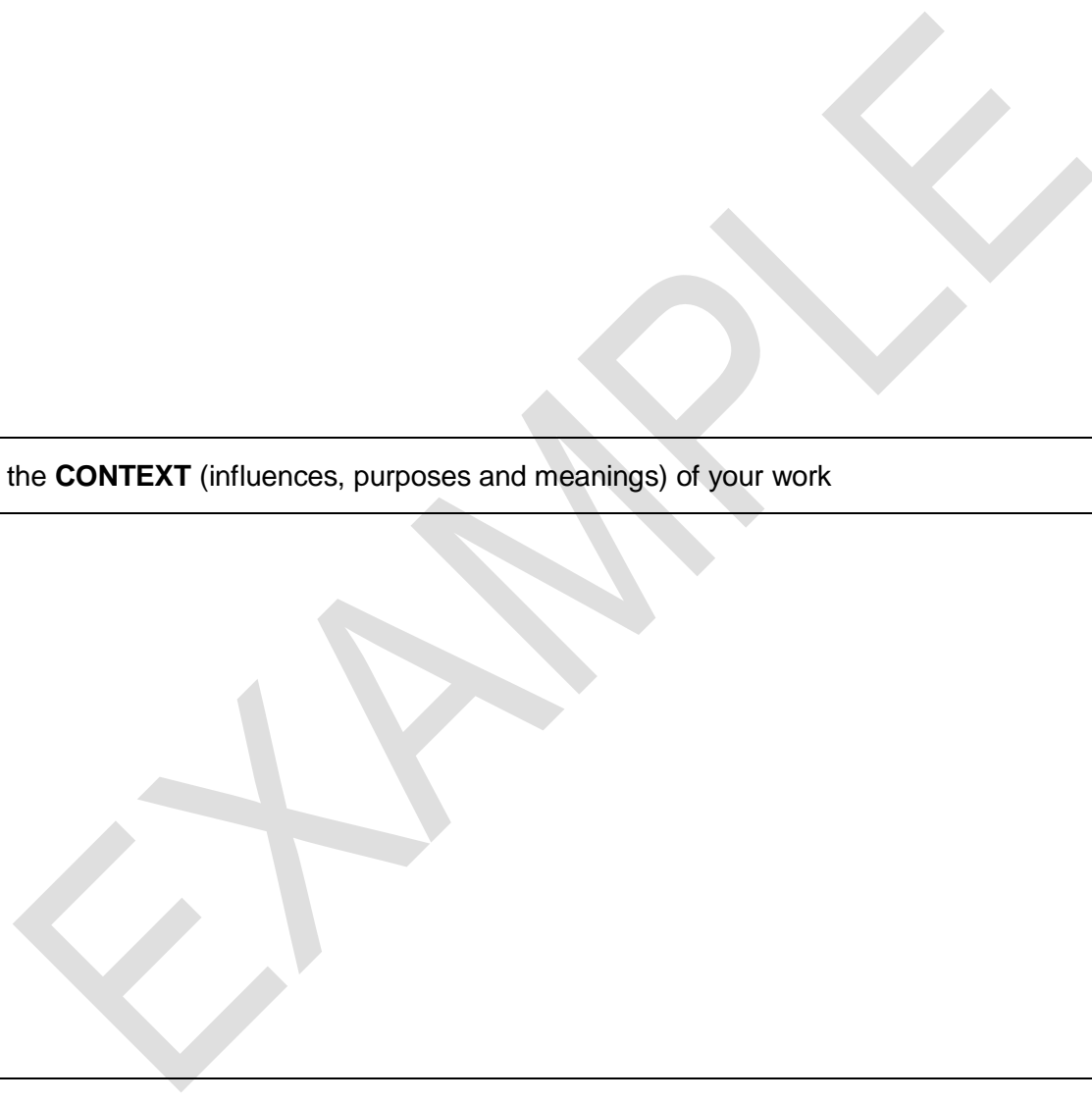
### LEARNER STATEMENT

#### COMPLETION OF THIS FORM IS COMPULSORY

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

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

Explain the **MAIN IDEA** from which you developed your responses

Outline your initial <b>PLAN</b> in the development of your work

Describe the <b>CONTEXT</b> (influences, purposes and meanings) of your work
<b>REFLECT</b> on your work critically as it progresses and on its completion



EXAMPLE



## A Level ART and DESIGN

### UNIT 3: EXTERNALLY SET ASSIGNMENT

# AUTHENTICATION DOCUMENT

## COMPLETION OF THIS FORM IS COMPULSORY

### TO BE COMPLETED BY THE LEARNER

Centre Name

Centre Number

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Candidate Name

Candidate Number

2				
---	--	--	--	--

Entered Option

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

Signed

Date

### TO BE COMPLETED BY THE TEACHER

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


Signed

Date



## A Level ART and DESIGN

### UNIT 3: EXTERNALLY SET ASSIGNMENT

#### TO BE COMPLETED BY THE LEARNER

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

### LEARNER STATEMENT

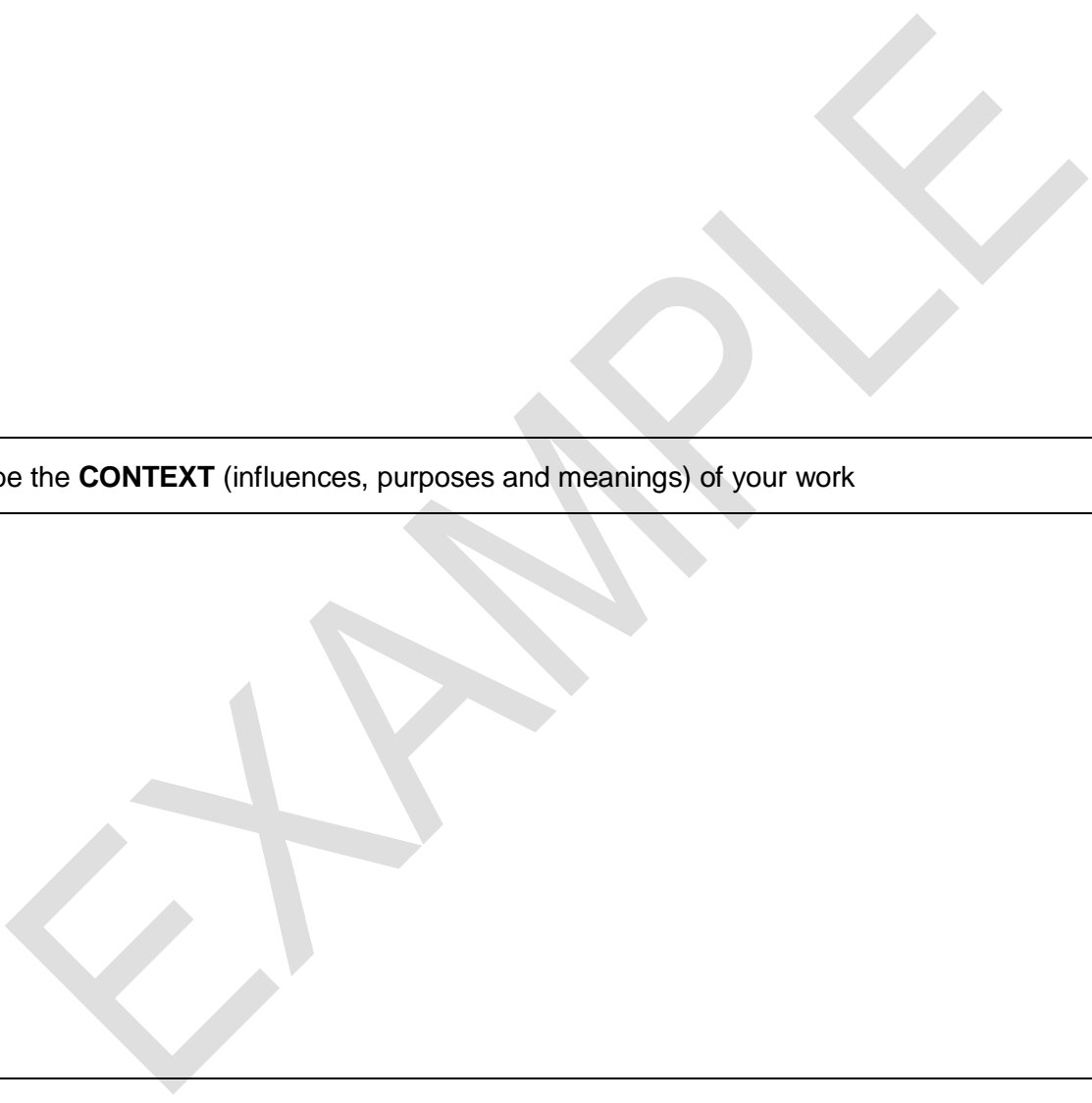
#### COMPLETION OF THIS FORM IS COMPULSORY

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

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

Explain the **MAIN IDEA** from which you developed your responses



Outline your initial <b>PLAN</b> in the development of your work

Describe the <b>CONTEXT</b> (influences, purposes and meanings) of your work
<b>REFLECT</b> on your work critically as it progresses and on its completion

## APPENDIX B


**AS/A Level ART and DESIGN**  
**Units 1,2 and 3**
**ASSESSMENT OBJECTIVE CHECKLIST FOR LEARNERS**

Have I provided evidence that shows that I am able to:

✓ or x

AO1 CONTEXTUAL UNDERSTANDING	<ul style="list-style-type: none"> <li>use my chosen contextual and other references to develop <i>new</i> thoughts and <i>fresh</i> ideas;</li> </ul>	<input type="checkbox"/>
	<ul style="list-style-type: none"> <li>carry out investigations which are <i>sustained</i> and <i>focused</i> on information relevant to my study;</li> </ul>	<input type="checkbox"/>
	<ul style="list-style-type: none"> <li><i>evaluate</i> the methods, approaches, purposes and intentions of artists/craftworkers/designers and <i>understand</i> how the different contexts in which their work has been produced influence interpretation and meaning;</li> </ul>	<input type="checkbox"/>
	<ul style="list-style-type: none"> <li><i>apply</i> contextual understanding in ways which <i>inform my own approach</i>;</li> </ul>	<input type="checkbox"/>
	<ul style="list-style-type: none"> <li><i>analyse</i> my sources by finding <i>relationships</i> between different aspects and <i>comparing and contrasting</i> these;</li> </ul>	<input type="checkbox"/>
	<ul style="list-style-type: none"> <li>ask <i>pertinent</i> questions and search for <i>relevant</i> answers, <i>distinguish</i> between different kinds of information and present my own, <i>considered</i> points of view.</li> </ul>	<input type="checkbox"/>
	AO2 CREATIVE MAKING	<ul style="list-style-type: none"> <li>convey a <i>sense of purpose</i> in exploring resources, processes and the visual elements;</li> </ul>
<ul style="list-style-type: none"> <li><i>carefully</i> select media and techniques and use them <i>appropriately</i> so that they complement my intentions;</li> </ul>		<input type="checkbox"/>
<ul style="list-style-type: none"> <li>research stimulating sources for <i>innovative</i> possibilities and <i>proficiently</i> draft my initial ideas;</li> </ul>		<input type="checkbox"/>
<ul style="list-style-type: none"> <li>document <i>coherent</i> evidence of each stage of the creative process with clear relationships established between working methods and outcomes;</li> </ul>		<input type="checkbox"/>
<ul style="list-style-type: none"> <li>review my work regularly to <i>improve</i> and <i>refine</i> it where necessary;</li> </ul>		<input type="checkbox"/>
<ul style="list-style-type: none"> <li><i>skilfully</i> handle materials, techniques and processes to produce <i>quality</i> outcomes.</li> </ul>		<input type="checkbox"/>
AO3 REFLECTIVE RECORDING		<ul style="list-style-type: none"> <li>apply myself <i>thoroughly</i> to productive methods of research and enquiry;</li> </ul>
	<ul style="list-style-type: none"> <li><i>efficiently</i> gather, select, organise and convey the findings of my research;</li> </ul>	<input type="checkbox"/>
	<ul style="list-style-type: none"> <li><i>effectively</i> record ideas, observations and insights in line with my intentions;</li> </ul>	<input type="checkbox"/>
	<ul style="list-style-type: none"> <li>utilise a <i>suitable</i> range of recording methods and <i>competent</i> recording skills;</li> </ul>	<input type="checkbox"/>
	<ul style="list-style-type: none"> <li><i>thoughtfully</i> review my work and progress to <i>deepen my understanding</i>;</li> </ul>	<input type="checkbox"/>
	<ul style="list-style-type: none"> <li>transfer ideas and skills to <i>new situations</i> and look for <i>meaning and purpose</i> in my studies.</li> </ul>	<input type="checkbox"/>
	AO4 PERSONAL PRESENTATION	<ul style="list-style-type: none"> <li>present ideas and outcomes which are <i>truly my own</i> and not plagiarised;</li> </ul>
<ul style="list-style-type: none"> <li>produce work which is <i>well informed</i> and has <i>meaning</i> for myself and others;</li> </ul>		<input type="checkbox"/>
<ul style="list-style-type: none"> <li><i>plainly convey</i> and <i>successfully realise</i> my intentions;</li> </ul>		<input type="checkbox"/>
<ul style="list-style-type: none"> <li>show sound <i>critical understanding</i> in the outcomes of my studies;</li> </ul>		<input type="checkbox"/>
<ul style="list-style-type: none"> <li>present my submission in <i>logical order</i> making <i>clear connections</i> between the various parts where appropriate;</li> </ul>		<input type="checkbox"/>
<ul style="list-style-type: none"> <li>devise an <i>appropriate</i> form of presentation which <i>suits the purpose</i> of my work and <i>engages an audience</i>.</li> </ul>		<input type="checkbox"/>
		<input type="checkbox"/>



## AS/A Level ART and DESIGN

### Units 1,2 and 3

#### ASSESSMENT OBJECTIVE CHECKLIST FOR TEACHERS

<p><b>AO1</b> <b>Contextual understanding</b></p> <p>Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.</p>	<p>Is about ability to <b>develop contextual ideas</b>, doing this through <b>sustained</b> and <b>focused investigations</b>. Candidates should show how they have been <b>informed</b> by <b>contextual</b> and <b>other sources</b> and demonstrate <b>analytical</b> and <b>critical understanding</b>.</p> <p>It is not just a matter of studying contextual sources, but showing <b>relevant understanding</b> and demonstrating <b>what impact</b> such study has had on <b>their own approach</b>.</p> <p>Analytical skills are concerned with identifying relationships (e.g. by comparing and contrasting) between constituent parts of a complex whole to determine its content, nature and structure.</p> <p>Critical skills involve <b>posing relevant questions</b>, <b>distinguishing</b> between <b>what is</b> and <b>what is not relevant</b>, <b>differentiating</b> between <b>various types of information</b> (e.g. biographical, descriptive, evaluative), clearly <b>presenting</b> and <b>justifying points of view</b>, giving <b>valid, well-argued reasons</b>.</p>
<p><b>AO2</b> <b>Creative making</b></p> <p>Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.</p>	<p>Is about <b>purposefully</b> exploring <b>resources, materials, processes</b> and ability to make <b>appropriate selection</b> from these. During the process of their work, candidates should provide evidence of <b>on-going evaluation /review</b>, to decide if changes are required to <b>improve / refine</b> it.</p> <p>It is concerned with <b>imaginative</b> activity to generate <b>original outcomes</b> relevant to the <b>intentions</b> of the learner. It is usually preceded by the <b>exploration of stimulating sources</b> likely to spark innovative ideas and can begin with <b>initial drafting of ideas</b> to give them shape and form.</p> <p>This can lead to a <b>process of development</b> in which initial visualisations are more clearly defined and the range of possible outcomes becomes more focused. <b>Suitable means of expression</b> should be considered, including sensitive <b>selection</b> of the most suitable media, technique, scale etc. before undertaking <b>final realisation</b>.</p> <p>The final phase may involve <b>refinement of detail</b> using <b>careful control</b> to produce <b>outcomes of quality</b>. <b>Clear relationships</b> should be established between <b>working methods</b> and <b>outcomes</b>.</p>
<p><b>AO3</b> <b>Reflective recording</b></p> <p>Record ideas, observations and insights relevant to intentions, reflecting on work and progress.</p>	<p>Is about <b>recording</b>, in <b>visual</b> and <b>other forms</b>, ideas, observations, insights <b>relevant to intentions</b>. It is centrally concerned with <b>research</b> and <b>enquiry</b> into visual and tactile sources of reference.</p> <p>As their studies develop, candidates should demonstrate ability to <b>reflect</b> on their <b>work</b> and their <b>progress</b>. They should pay attention to the way they <b>gather, select, organise</b> and <b>communicate</b> visual and other information.</p> <p>It also requires evidence of <b>reflective learning</b> which involves <b>taking time to think about their work</b> and reflecting on and <b>reviewing what they have learned</b> in order to <b>deepen understanding</b>. They should engage in <b>looking for meaning</b> and <b>purpose</b> in what they are doing and in <b>seeking</b> and <b>expressing balanced viewpoints</b>. Particularly important is evidence of their ability to <b>transfer learning to a new context</b>.</p>
<p><b>AO4</b> <b>Personal presentation</b></p> <p>Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.</p>	<p>Is about presenting responses which are <b>personal</b> (without the intervention of someone else), <b>informed</b> and <b>meaningful</b> (essentially to the candidate, but also to others). In presenting their responses, they should demonstrate the <b>outcome</b> of their <b>critical understanding</b> and <b>make clear</b> the extent to, and means by, which they have <b>realised intentions</b>.</p> <p>Where appropriate, they should make <b>explicit</b> the <b>connections between the different parts of the submission</b>. Learning skills involve <b>presenting work in a logical order</b> which is easy to follow, <b>making clear the purpose</b> and <b>context</b> of the work and <b>conveying intentions</b>. They also involve devising a <b>suitable form of presentation</b> which is <b>suited to the purpose</b> of the work and <b>engaging to an audience</b>.</p>