

Paper Reference(s)

8711–8712

**Edexcel Advanced Subsidiary
GCE in
Applied Art and Design
(Single Award) 8711
(Double Award) 8712**

**Briefing document for the
Summative Project 2009**

6906 (Unit 6): Develop Set Ideas

6907 (Unit 7): Produce Set Ideas

Moderation Summer 2009

**The project must be completed and assessed by the OPTEMS
deadline – 15 May 2009**

**This document is for the immediate attention of the teacher/assessor
responsible for the delivery of the Summative Project.**

There are no restrictions or set hours in which the projects must be carried out, but a **minimum of 60 hours** should be allowed for the **Double Award Summative Project**. For the **Single Award**, where only Unit 6 is covered, a **minimum of 30 hours** should be allowed.

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Teacher guidance

The Summative Project serves two major purposes.

- It is the project for the delivery of the externally set units (Unit 6, Unit 7).
- It enables candidates to bring together the knowledge, skills and understanding they have acquired into one piece of vocationally focused work that shows their best achievement at AS level.

Delivering the Summative Project

- The brief for the AS externally set unit/s is available for centres to download from the Edexcel website in September. The Summative Project is intended to act as a normal assignment, **set in a clear and appropriate vocational context** that should be delivered in the centre in the usual way. Candidates should be taught and advised as with any other unit/s.
- The briefing document should be discussed with candidates. It should be emphasised that this is an important and sizeable project (covering two complete units in the Double Award).
- Candidates should carry out relevant research and development studies using visual language, appropriate combinations of formal elements and skills in working with materials, techniques and processes to develop and communicate their ideas.
- Candidates should work from primary visual research materials and make use of relevant secondary source material to inform and direct their projects. When considering the work of other artists, craftspersons or designers, candidates should concentrate on the use of visual language; the way in which media, materials and processes have been used and the meaning of work rather than historical or chronological background. The mechanical collection and presentation of un-considered material from the Internet, books, CD-Roms, etc. that does not contribute to the project work should be avoided.
- The evaluation of ideas should include critical analysis, a record of stages where work has been improved or refined and where a range of alternatives has been considered.
- There should be evidence of effective planning and project management. A Project Brief Outline **must** be completed and presented for each candidate.
- **Full information and guidance on the delivery of Units 6 and 7 is given in the Specification for the qualification (Advanced Subsidiary GCE in Applied Art and Design – 8711, 8712).**

Instructions for the conduct of the Summative Project

Note: These instructions are for the AS GCE in Applied Art and Design.

- The Summative Project for AS GCE in Applied Art and Design is the **only** vehicle for the assessment of Unit 6 (Develop set ideas) and Unit 7 (Produce set ideas).
- For AS Single Award the Summative Project will be assessed against Unit 6 only. For AS Double Award it is assessed against Units 6 and 7.
- Apart from this document there will be **no examination paper** for the Summative Project.
- Assessment will be carried out by teacher-assessors whose decisions will be subject to moderation by an Edexcel external moderator. All moderation will be carried out at centre visits and will take place at the same time as the moderation of the portfolio units in the summer moderation series.
- There are no restrictions on the size of work, the type of work or the quantity of work that is produced for this project. Learners may work using any media, materials or techniques that are appropriate to the brief.
- There are no special conditions in which the work has to be carried out, as long as the final outcome for Unit 7 is completed in the centre, under staff supervision.
- Work for the Summative Project should be carried out in any suitable environment, such as a workshop, art room, darkroom, etc.
- A **minimum** of 60 hours should be allowed for the Double Award Summative Project and where only Unit 6 is covered, a **minimum** of 30 hours should be allowed. There are no time restrictions or set hours in which the projects must be carried out. They must be completed and assessed by the **deadline for submission of marks for moderation**. They may be started at any time and take as long as deemed appropriate by teachers and candidates.
- Following summative assessment by the centre the marks must be entered on the appropriate OPTEMS forms or online using EDI (Electronic Data Input) and returned to Edexcel by the published deadline.
- Preparatory work and finished work, together with research, development, notes, sketchbooks, workbooks and work journals, maquettes, models, trials and tests may all contribute to the project and should form the evidence for these units.
- Evidence assessed against these units must be produced to meet the requirements of the specific brief for the current year. However, the same evidence may be cross-referenced to address other (portfolio) units.
- **Centres should note that these units are moderated in summer only, and that there is no January moderation series.**

Assessment guidance

- Assessment must be recorded on the assessment grids supplied with this document – one set of grids per candidate.
- Visual work takes precedence over written work and should be given full weight in assessment. Merely ticking the boxes is not sufficient to gain a grade if the visual work is inadequate.
- Following summative assessment by the centre the marks must be entered on the appropriate OPTEMS form or online using EDI and returned to Edexcel by the published deadline.
- The centre must present a completed **Project Brief Outline**, completed **Assessment Grids**, and an **Authentication Form** for each candidate at the moderation visit.
- Centres should provide copies of the following documents for each candidate:
 - Project Brief Outline page 11
 - Candidate checklists page 12
 - Assessment grid for Unit 6 page 14
 - Assessment grid for Unit 7 page 15
 - Authentication form page 16

Teacher-assessors are directed to the specification, Advanced Subsidiary GCE in Applied Art and Design (8711, 8712) for full information and interpretation, including what candidates should learn and present as evidence and for guidance on the assessment of each unit.

Teacher-assessors are directed to the Mark Band Descriptors for each unit.

These can be found in the Specification, Advanced Subsidiary GCE in Applied Art and Design (8711, 8712)

Unit 6 Mark Band Descriptors page 68
Unit 7 Mark Band Descriptors page 75

These documents can also be found on the Edexcel website at www.edexcel.org.uk

Administration

AS Double Award

The Summative Project combines Unit 6 and Unit 7. Both units are assessed on the basis of this externally set and internally assessed Summative Project.

Centres must assess the units using the Edexcel assessment grids supplied.

AS Single Award

Single Award candidates must take the AS Summative Project Unit 6 only.

Centres must assess the unit using the Unit 6 assessment grid supplied.

Entering candidates for the AS Summative Project

Centres must enter their candidates for the units being taken in the externally set Summative Project.

Candidates must be entered separately for Unit 6 and Unit 7 even though they may produce work that provides integrated evidence across the two units.

Internal standardisation

Internal standardisation of marks must be carried out where there is more than one teacher-assessor or more than one teaching group.

External moderation

The centre assessment will be subject to external moderation by Edexcel. Moderation will be carried out during centre visits and will take place at the same time as moderation of the portfolio units in the summer term.

Coursework units can be improved upon and re-submitted for assessment and moderation.

The theme for the externally assessed Summative Project changes each year.

Candidates wishing to re-sit Units 6 and/or 7 must work to the theme and briefing document for the Summative Project for the year in which they will submit work for assessment and moderation.

Further details regarding procedures are available in the Edexcel Information Manual.

8711–8712

Edexcel Advanced Subsidiary GCE in Applied Art and Design

Single Award 8711

Double Award 8712

Candidate information for the

Summative Project

6906 (Unit 6): Develop Set Ideas

6907 (Unit 7): Produce Set Ideas

Moderation Summer 2009

Centres should make a copy of this document available to each candidate

| | |
|------------------------|--------------------------|
| Candidate name: | Candidate number: |
| | |

The theme for 2009 is Connect !

You should explore a wide range of alternative ideas and interpretations related to the theme of Connect !

Connect: to join, fasten, relate or associate, to link or be linked together.

Connection: an association that is coherent and intelligible, a logical sequence in thought or expression.

Ideas and background to the theme: Connect !

Human activity engages us in collecting, connecting, organising and ordering, making patterns and establishing relationships. We take delight and satisfaction in recognising similarities and subtle differences in things we see, find and collect and in making connections.

Individuals and societies depend on the ability to connect and communicate to convey information, ideas and to express mood and emotions.

- Connections can be practical or functional. Inventive use of interlocking or joining mechanisms as seen in architecture, three dimensional design and constructed textiles.
- The philosophical/aesthetic connection of form and function.
- Connections in design that link one space to another, that lead from one area to another through use of colour, materials or graphic imagery.
- Social connections, family and relationships, individuals and groups, religions, races and nationalities.
- Communication of information, connecting producers with clients through advertising or design, typography and electronic media connections.
- The way you connect things can be logical and rational or alternatively intuitive, perhaps seemingly random.
- Linking things that may appear incompatible or contradictory can lead to interesting and exciting work where unexpected connection and integration is made (hybrids, fusion styles of music or cooking, different artistic styles, languages or cultures).
- Designers often make work for a collection or series. From common starting points visual connections may co-ordinate the collection; for example: a fashion collection, a range of domestic ware, co-ordinated jewellery, textiles or corporate imagery.
- Inventive structures used to connect and organise shapes, colours and motifs in pattern making and surface decoration, design grids and systems for organising typography and images.

You must link your response to the theme of Connect ! and to an appropriate client and approach. (See the vocational brief – page 9 and Approaches – page 10)

You should present work that clearly shows your thinking, the development of your ideas and your decision-making processes.

Careful and considered presentation of your project should be part of the evaluation process and can help in making the best of your work. However, all work should be made available for moderation. This will include the outcomes and finished work, together with all preparatory research and development work (health and safety data, evaluations, critical references, correspondence, notes, sketchbooks, workbooks, maquettes, models, trials and tests).

The vocational brief

Select one of the 'clients' listed below to simulate a vocational brief. Each 'client' is commissioning work from artists, craftspeople and designers on the theme of Connect !

| |
|--|
| Clients – Select one client from this list |
| Regional Arts An organisation that promotes competitive commissions for artists, craftspersons and designers who wish to place their work in public or commercial settings. It specialises in site-specific projects in urban and rural landscapes and interesting or demanding interior spaces. |
| One90 Connect A progressive studio that undertakes a wide range of visual communication and advertising design for print, film/video and electronic media. Among its clients are publishers, television companies, industrial and commercial enterprises and public sector organisations. |
| Innovate Re-generate A partnership that specialises in architectural, interior and industrial design projects. Its expertise ranges from providing 'bespoke designs' and design solutions for individual clients to regeneration and development schemes for corporations and local authorities. |
| The Design Crew A group that produces innovative and stylish products exploiting traditional and experimental uses of materials and new technologies. It works for industrial and commercial customers and makes 'tailor made' objects and design solutions for individual clients. |
| Problem Solvers A group of practitioners whose work targets functional and/or decorative products for individuals and interiors that convey a sense of style and panache (fashion and accessories, body adornment, objects and spaces for commercial, industrial/business and domestic interiors). |
| Crafts in Context An organisation that promotes excellence and originality in traditional and contemporary crafts sourced from the UK and around the world. It has a network of galleries and retail outlets that reflect local, regional and international developments in art, design and craft. |

Approaches

- Independent concern with the subject matter, media, materials and processes; the use of 2D and/or 3D visual language or the expression of personal feelings or opinions.
Possible outcomes; painting, printmaking, sculpture, installation, photography, film, multimedia or mixed media work.
- Visual communication – of ideas, opinion, information, feelings or mood and atmosphere.
Possible outcomes; 2D or 3D design, use of typography and/or images, layout, corporate identity, symbols, logos, stationery, vehicle livery, advertising, illustration, posters, leaflets, packaging, promotional animation or interactive/multimedia products.
- Narrative imagery – visual storytelling.
Possible outcomes; illustration, printmaking, storyboard sequence, film, animation, photographic essay, figurative painting.
- Work which exploits the characteristics and properties of traditional and non-traditional media and materials including ceramics, wood, metal, plastics, glass, fabrics, textiles, etc. either separately or in combination.
Possible outcomes; sculpture, 3D structures, painting, collage, mixed media work.
- Work which explores the decorative potential of visual language, materials and techniques.
Possible outcomes; jewellery, ceramics, textiles, surface pattern design, weaving, constructed textiles, fashion, fashion accessories.
- Design and problem solving in 2D and 3D dealing with functional objects or the design and use of spaces and environments. Design or craftwork which has a problem solving intention and functional outcome.
Possible outcomes: product design, functional ceramics, furniture, display, set or interior design, fashion/garment design.

This list provides you with suggestions but is not definitive.

Formulate a proposal that considers the vocational context and the relevant constraints and requirements of your client. Use the Project Brief Outline to record this information.

Consider the use of appropriate media, materials and processes and the scale or size that you wish to make your work.

Project Brief Outline

This form must be completed and submitted with the rest of the evidence for the Summative Project.
Use the checklist for Unit 6 and/or Unit 7.

Centre name and number

Candidate name and number

Client

Approach

Outline project proposal

Candidate checklists

Checklist for Unit 6

- Analyse the brief and identify your intended response.
- Record, analyse and respond to primary source material.
- Record, analyse and respond to secondary source material.
- Record, research and comment on the use of formal elements within others' work.
- Research and develop annotated visual ideas using combinations of formal elements.
- Develop ideas to prototype showing safe use of materials, techniques and processes.
- Show ongoing annotation that records and evaluates the development of your ideas.
- Make an effective presentation of your project by carefully selecting work that demonstrates your thinking, the development of your ideas and your decision-making.

Checklist for Unit 7

- Make a project plan and monitor how you manage your project as it progresses.
- Use specialist materials, techniques and processes to produce a final outcome.
- Evaluate your response to the brief considering its fitness for purpose.
- Analyse the technical and aesthetic aspects of your final outcome, either in writing, at a recorded oral presentation or some other appropriate form.
- Present your work in an appropriate form as if to a client.

Assessment Evidence

A portfolio of evidence which demonstrates planning, research and development of ideas to prototype stage. Assessment evidence may include:

- research and generation of ideas
- investigation of appropriate media, materials and processes
- use of visual language

Your work must include evidence of:

- a ability to research and analyse primary and secondary sources
- b ability to generate a range of visual ideas, formal elements, materials, techniques and processes
- c ability to develop visual idea to prototype, using skills in materials, techniques and processes
- d evaluation

Assessment Criteria

| | Mark Band 1 | Mark Band 2 | Mark Band 3 | Comment/evidence locations | Mark |
|---|--|--|---|----------------------------|------|
| Assessment strand a (relates to A01) | Evidence of a basic ability to select, record, research and comment on the work of others' use of formal elements. Evidence of a basic ability to record and respond to a limited range of primary and secondary visual research, appropriate to intentions. | Evidence of a competent ability to select, record, research and comment on the work of others' use of formal elements. Evidence of a competent ability to record and respond to a range of primary and secondary visual research, appropriate to intentions. | Evidence of a confident ability to select, record, research and comment on the work of others' use of formal elements. Evidence of a confident ability to record and respond to a wide range of primary and secondary visual research, appropriate to intentions. | | 12 |
| Marks available | 0 - 6 | 7 - 9 | 10 - 12 | | |
| Assessment strand b (relates to A02) | Evidence of a basic ability to develop a limited range of annotated visual ideas using combinations of formal elements. | Evidence of a competent ability to develop a range of expressive annotated visual ideas using combinations of formal elements. | Evidence of a confident ability to develop a wide range of imaginative annotated visual ideas using combinations of formal elements. | | 24 |
| Marks available | 0 - 12 | 13 - 18 | 19 - 24 | | |
| Assessment strand c (relates to A03) | Evidence of a limited ability to develop basic visual ideas to prototype, using some skill in materials techniques and processes safely. | Evidence of a competent ability to develop expressive visual ideas to prototype, using skills in materials techniques and processes safely. | Evidence of a confident ability to develop expressive and imaginative visual ideas to prototype, using skills in materials techniques and processes safely. | | 12 |
| Marks available | 0 - 6 | 7 - 9 | 10 - 12 | | |
| Assessment strand d (relates to A03) | Evidence of a limited ability to record ongoing annotations and evaluate the development of ideas with some skill. | Evidence of a competent ability to record ongoing annotations and evaluate the development of ideas with skill. | Evidence of a confident ability to record ongoing annotations and evaluate the development of ideas in depth . | | 12 |
| Marks available | 0 - 6 | 7 - 9 | 10 - 12 | | |
| Total mark (out of 60) | | | | | |

Assessment Evidence

A portfolio of evidence and a final outcome, which demonstrates your understanding of skills in using media, materials and techniques. The portfolio may consist of:

- plans, samples, trials and appropriate annotations

Your work must include evidence of:

- a planning to produce a final outcome
 - c presenting and evaluating the final outcome
- b use of specialist resources to produce a final outcome

Assessment Criteria

| | Mark Band 1 | Mark Band 2 | Mark Band 3 | Comment/evidence locations | Mark |
|---|---|---|--|----------------------------|-----------|
| Assessment strand a (relates to AO1) | Evidence of basic planning and project management. | Evidence of competent planning and project management. | Evidence of confident planning and project management. | | |
| Marks available | 0 - 12 | 13 - 18 | 19 - 24 | | 24 |
| Assessment strand b (relates to AO2) | Evidence of the use of a limited range of specialist materials, techniques and processes to produce a final outcome with some skill. | Evidence of the use of a range of specialist materials, techniques and processes to produce a final outcome with skill . | Evidence of the use of a wide range of specialist materials, techniques and processes to produce a final outcome with a high level of skill. | | |
| Marks available | 0 - 12 | 13 - 18 | 19 - 24 | | 24 |
| Assessment strand c (relates to AO3) | Evidence of a basic evaluation with a limited ability to analyse the effectiveness of the technical and aesthetic factors within the final outcome. | Evidence of a competent evaluation with a clear ability to analyse the effectiveness of the technical and aesthetic factors within the final outcome. | Evidence of a confident evaluation with a coherent ability to analyse the effectiveness of the technical and aesthetic factors within the final outcome. | | |
| Marks available | 0 - 6 | 7 - 9 | 10 - 12 | | 12 |
| Total mark (out of 60) | | | | | |

Authentication Form

Examinations to be held during 2009

Specification Number

Specification Title

| | |
|------------------|----------------|
| Centre Number | Centre Name |
| Candidate Number | Candidate Name |

Declaration of Authentication:

I declare that the work submitted for assessment has been carried out without assistance other than that which is acceptable under the scheme of assessment.

Signed (candidate)

Name (Block capitals)

Date

Signed (teacher-examiner)

Name (Block capitals)

Date

| | |
|--|-------------|
| I give permission for Edexcel to use my Art and Design coursework and/or work from the externally-set assignment 2009. | |
| Candidate signature: | Print name: |

Please attach this form to the candidate's submission