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GCE

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

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

Edexcel Advanced GCE in Applied Art and Design (Single Award) (9711)

Edexcel Advanced GCE in Applied Art and Design (Double Award) (9712)

Edexcel Advanced GCE with Advanced Subsidiary (Additional) in Applied Art and Design (9713)

Contents

Introduction

This suite of nine qualifications comprises General Certificates of Education in:

- Applied Art and Design
- Applied Business
- Applied ICT
- Engineering
- Health and Social Care
- Leisure Studies
- Media
- Performing Arts
- Travel and Tourism.

The qualifications are designed to give learners a broad introduction to a vocational sector.

Edexcel GCE in Applied Art and Design

The Edexcel GCE in Applied Art and Design has been developed to provide a broad educational basis for further training, further education or for moving into appropriate employment within the art and design sector. The Edexcel GCE has been designed to be delivered in a work-related context and to allow learners to develop an understanding of the art and design sector.

Qualification codes

Each qualification title is allocated a QCA National Qualifications Framework (NQF) code.

QCA NQF codes

The QCA National Qualifications Framework (NQF) code is known as a Qualification Accreditation Number (QAN). This is the code that features in the DfES Funding Schedule, Sections 96 and 97, and is to be used for all qualification funding purposes. The QCA QAN is the number that will appear on the learner's final certification documentation.

The QANs for the qualifications in this publication are:

Edexcel Advanced Subsidiary GCE in Applied Art and Design (Single Award) (8711): 100/4296/9

Edexcel Advanced Subsidiary GCE in Applied Art and Design (Double Award) (8712): 100/4297/0

Edexcel Advanced GCE in Applied Art and Design (Single Award) (9711): 100/4298/2

Edexcel Advanced GCE in Applied Art and Design (Double Award) (9712): 100/4299/4

Edexcel Advanced GCE with Advanced Subsidiary (Additional) in Applied Art and Design (9713): 500/5853/8

Qualification overview

Structure

Advanced Subsidiary/Advanced GCE (Single Award)

All Single Award Advanced GCE qualifications in this suite comprise six equally-weighted units and contain an Advanced Subsidiary subset of three AS units. The AS is the first half of a GCE course and contributes 50 per cent of the total Advanced GCE marks. The A2, the second half of the Advanced GCE, comprises the other 50 per cent of the total Advanced GCE marks.

Advanced Subsidiary/Advanced GCE (Double Award)

All Advanced GCE (Double Award) qualifications in this suite comprise 12 equally-weighted units and contain an Advanced Subsidiary (Double Award) subset of six AS units. The Advanced Subsidiary (Double Award) is the first half of an Advanced GCE (Double Award) course and contributes 50 per cent of the total Advanced GCE (Double Award) marks. The A2, the second half of the Advanced GCE (Double Award), comprises the other 50 per cent of the total Advanced GCE (Double Award) marks.

Advanced GCE with Advanced Subsidiary (Additional)

All Advanced GCE with Advanced Subsidiary (Additional) qualifications in this suite comprise nine equally-weighted units.

Guided learning hours

The number of guided learning hours for the three-unit Advanced Subsidiary GCE (Single Award) qualification is 180.

The number of guided learning hours for the six-unit Advanced Subsidiary (Double Award) qualification is 360.

The number of guided learning hours for the six-unit Advanced GCE (Single Award) qualification is 360.

The number of guided learning hours for the nine-unit Advanced GCE with Advanced Subsidiary (Additional) qualification is 540.

The number of guided learning hours for the twelve-unit Advanced GCE (Double Award) qualification is 720.

Overview of units

Unit	Title	Unit code	Level	AS	AS (Double)	GCE	GCE with AS (Additional)*	GCE (Double)	Assessment mode	Assessment availability
1	2D and 3D Visual Language	6901	AS	Compulsory	Compulsory	Compulsory	Compulsory	Compulsory	Internal	June
2	Materials, Techniques and Processes	6902	AS	Compulsory	Compulsory	Compulsory	Compulsory	Compulsory	Internal	June
3	Visual Communication and Meaning	6903	AS	N/A	Compulsory	N/A	Compulsory	Compulsory	Internal	June
4	Working in 2D	6904	AS	N/A	Optional	N/A	Optional	Optional	Internal	June
5	Working in 3D	6905	AS	N/A	Optional	N/A	Optional	Optional	Internal	June
6	Develop Set Ideas	6906	AS	Compulsory	Compulsory	Compulsory	Compulsory	Compulsory	External	June
7	Produce Set Ideas	6907	AS	N/A	Compulsory	N/A	Compulsory	Compulsory	External	June
8	Personal and Portfolio Development and Progression	6908	A2	N/A	N/A	N/A	N/A	Compulsory	Internal	June
9	Contextual References	6909	A2	N/A	N/A	Compulsory	Compulsory	Compulsory	Internal	June
10	Professional Practice	6910	A2	N/A	N/A	N/A		Compulsory	Internal	June
11	Develop and Produce Own Ideas	6911	A2	N/A	N/A	Compulsory	Compulsory	Compulsory	External	June
12	Fine Art	6912	A2	N/A	N/A	Optional	Optional	Optional	Internal	June
13	Design	6913	A2	N/A	N/A	Optional	Optional	Optional	Internal	June
14	Multimedia	6914	A2	N/A	N/A	Optional	Optional	Optional	Internal	June

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Rationale

This suite of nine General Certificates of Education is part of the Level 3 provision of the National Qualifications Framework (NQF).

These GCEs aim to:

- widen participation in vocationally-related learning

- allow learners to experience vocationally-related learning to see if it is suitable for them

- enable learners to make valid personal choices on completion of the qualification

- raise attainment at Level 3/Advanced level of the NQF.

The broad objectives of the GCEs are to:

- introduce learners to work-related learning

- give learners a broad introduction to a vocational sector

- give learners the technical knowledge, skills and understanding associated with the subject at this level

- equip learners with some of skills they will need in the workplace or in further education or training

- empower learners to take charge of their own learning and development

- provide a range of teaching, learning and assessment styles to motivate learners to achieve their full potential.

The Applied GCE suite of qualifications contributes to the quality and coherence of national provision, as shown by their place in the Government's Green Paper '14–19 Extending Opportunities, Raising Standards'.

The Applied GCE in Art and Design has been designed to provide a broad educational basis for further education or for moving into employment within the art and design sector. This is achieved by ensuring that learners develop the general skills, knowledge and understanding needed within the sector. This qualification conforms to the Qualifications and Curriculum Authority (QCA) General Qualification Criteria for GCEs, any additional criteria for GCE (Double Award) qualifications and to the subject criteria for GCE qualifications in Art and Design, which set out the knowledge, understanding, skills and schemes of assessment common to all GCE qualifications in the subject. Subject criteria help ensure consistent and comparable standards in the same subject area across awarding bodies and help further and higher education institutions and employers know what has been studied and assessed.

In particular, the aims of the GCE qualifications in Art and Design are:

- acquire the necessary skills, knowledge and understanding, as well as language, needed to create, develop and present high quality work

- understand art and design methods and principles

- use primary and secondary sources

- understand how creative focuses are inter-related and influence each other, and explore working methods linked to industry practice.

In addition, the Advanced GCE Level (6-unit), Advanced GCE with Advanced Subsidiary Additional (9-unit), and Advanced Level Double Award (12-unit) qualifications should encourage candidates to:

- develop practical skills, techniques and processes to a standard that allows progression to further studying or training

- apply working methods used by sector professionals, both as individuals and as part of a team, as well as with clients, commissioners and audiences

- independently explore how meaning is communicated through creative and reflective experimentation with media and materials

- develop ways of working that emphasise practical independence, self-directed learning and how to improve practice over time.

Recommended prior learning

Learners who would benefit most from a GCE in Applied Art and Design are likely to have one or more of the following:

- a Level 2 qualification such as GCSE (Double Award) in Art and Design at grades AA–CC or four GCSEs at grade A*–C

- a BTEC First Diploma in Art and Design.

Progression

This qualification supports progression into further education, training or employment. It supports progression to appropriate further education including Edexcel Level 4 BTEC Higher National Certificates and Diplomas in Art and Design or related subject areas, relevant NVQs, the BTEC Foundation Degree in Art and Design and the BTEC Diploma in Foundation Studies in Art and Design.

Classification code

Every qualification is assigned a national classification code indicating the subject area to which it belongs. The classification code for this qualification is 0001.

Centres should be aware that learners who enter for more than one Level 3 qualification with the same classification code will have only one grade (the highest) counted for the purpose of the school and college performance tables.

Links with other qualifications

There are links to the BTEC National Certificate/Diplomas in specialist art and design qualifications. There are also potential links to the specialist units. These links should allow for the possibility of co-teachability across the qualifications and the development of common assessment strategies. There are links at other levels with other qualifications, such as the BTEC First Diploma in Art and Design and BTEC Higher Nationals in Art and Design, in that they all focus on vocationally related areas in art and design.

Specification content

The guidance for learners sections are *Introduction, Recommended prior learning* and *What you need to learn* and, for internally assessed units only, *Assessment evidence*. The other sections give guidance for teachers.

Index of units

Unit 1: 2D and 3D Visual Language

Internally assessed

Introduction

This unit focuses on exploratory work, by means of which you develop your 2D and 3D visual language skills as you work in art, craft and design contexts. This unit centres on the fundamental visual skills and understanding that all artists, craftspeople and designers need for their work. The application of visual language is further explored in *Unit 3: Visual Communication and Meaning*.

Your work is linked to *Unit 2: Materials, Techniques and Processes, Unit 3: Visual Communication and Meaning, Unit 6: Develop Set Ideas* and *Unit 7: Produce Set Ideas*.

This unit will be internally assessed through your portfolio work.

Recommended prior learning

It is recommended that learners should have attempted a Level 2 art and design qualification, but this is not essential.

What you need to learn

1.1 How to use a range of primary and secondary sources and how to describe others' use of visual language

Visual investigation is a basic part of the creative process, which forms the foundation of all practice in art, craft and design.

You need to know how to carry out in-depth 2D and 3D investigations. This involves:

- researching the work of others and describing how they have used visual language
- using sources to help you create images and forms
- identifying a starting point or problem to solve in your own work
- trying out different approaches and ways of working with media, materials and processes
- planning your time and meeting deadlines
- following health and safety guidelines
- recording each step, reviewing your work and reflecting on your progress so that you can further develop your work.

You need to carry out investigations to explore the potential and limitations of media, mark-and object-making techniques, and associated technologies, and make decisions about their suitability for use.

Sources

When developing ideas for 2D and 3D work, you will need to use a variety of sources. These could be primary (for example studies directly from observation of the human figure, still-life and natural forms and the environment) or secondary sources (for example others' art, craft and design work, your own and others' lens-based imagery).

When analysing the work of others, you need to judge the effectiveness of visual communication, eg how is meaning, message or information, mood or atmosphere conveyed? Describe the formal elements and materials, techniques used to communicate meaning.

When you describe and analyse the work of others, you need to use appropriate technical terms.

You may find it helpful to ask yourself:

- Am I clear about what I need to analyse and why I am doing it?

- Is my research properly focused to support my objectives?

- Am I working consistently and systematically?

1.2	**Use a combination of formal elements, mark-making and object-making to develop ideas and intentions**	

Formal elements

Formal elements are 'building blocks' that can be combined in various ways to create works of art, craft and design.

Formal elements are:

- line, tone and colour

- form, shape and scale

- structure

- pattern and texture.

Formal elements are essential parts of the vocabulary used by artists, craftspeople and designers. You need to use these technical terms when commenting on your own work and the work of others.

How to use 2D mark-making techniques

When making images you can use the following 2D techniques:

- drawing, eg plans, sketches, diagrams, from observation, from ideas, from imagination

- painting, eg stippling, opaque, transparent, textured, non-textured, with different tools

- print-making, eg lino, mono, potato, stencil, silk screen, computer image

- technology based, eg copying, scanning, photography, computer software

- collage, eg from found materials, from materials you have prepared yourself.

You need to investigate the potential application of a wide range of drawing conventions and digital techniques for making images

You will need to understand that media and materials have different physical properties. These properties will influence the working characteristics of the material.

How to use 3D object-making techniques

When making objects you can use the following 3D techniques:

- carving, cutting, piercing and shaping

- modelling, forming, casting and moulding

- constructing, assembling, joining and mixing.

1.3	**Using visual language to communicate (mark- and object-making techniques and technologies) to develop ideas**	Visual language is what artists, craftspeople and designers use to communicate. You will understand and explore how visual language is used to produce images and objects. 2D and 3D visual language is used in many ways. You need to know how it is used: - for representation (to show what things might be like, such as space and form, images, objects or people) - to convey meaning or to express something (such as facts, a message, ideas, feelings, personal responses or moods) - to explore, develop and record your ideas for images and other 2D work. You need to explore and develop: - skills in mark-making - your ability to combine formal elements in different ways - use of tools and equipment - your awareness of the potential of media, materials and technology - a range of techniques and processes.
1.4	**Evaluation: the use of visual language in your work, and how others' work influenced your ideas**	You need to analyse the use of visual language in your own and others' work. You need to be systematic, objective and use appropriate technical terms. When describing and analysing your work you need to consider and draw conclusions about: - the use of combinations of formal elements, mark-making and object-making techniques and sources - your intentions in using visual language, for example the effects you wanted to create, the ideas you were trying to explore - how others' use of visual language has influenced your work - the aesthetic quality of your work - the creative potential and limitations of media, techniques and technologies you explore - the fitness for purpose of the results of your investigations - new directions that you could take in your use of visual language - the key factors that influenced your work. Your evaluation must be written and assessment will include the quality of your written communication.

Assessment evidence

- You need to produce a portfolio of work which demonstrates development of skills and creativity in using visual language. Assessment evidence will typically consist of a portfolio of evidence, which includes a range of studies to show the breadth of your experimentation with the formal elements, making techniques and range of both primary and secondary sources.

- The portfolio can be in any suitable form, eg sketchbook, design sheets, paintings, prints or models. The work should be organised and briefly annotated to show your evaluative skills and development over time.

- The evidence should be drawn from critical and contextual studies as well as developmental and final project work. The evidence for this unit will normally be integrated with evidence from other units. It is anticipated that you will submit project work that contains evidence of your wide-ranging developmental use of 2D and 3D visual language. If you end up specialising in 2D you will be expected to show work in 3D (and vice versa).

Your work must include evidence of:

a   exploration of 2D and 3D visual language, combinations of formal elements, mark-making and object-making

b   work from a range of primary and secondary sources

c   use of 2D and 3D visual language, mark-making and object-making to develop and realise ideas and intentions

d*   description and analysis of how others have used visual language in their work, and evaluation of your own use of visual language and how others' work has influenced your ideas.

*Opportunity for learners to be assessed on Quality of Written Communication (QWC) — (i-iii).

Assessment criteria

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
a (AO1)	Use a **limited range** of primary and secondary sources with **some skill.** (0-2)	Use a **range** of relevant primary and secondary sources **competently.** (3-4)	Use a **wide range** of relevant primary and secondary sources **confidently.** (5-6)	Use an **extensive range** of relevant primary and secondary sources in a **highly effective** and **imaginative** way. (7-8)	(8)
b (AO2)	Use a **basic range** of formal elements, mark-making and object-making techniques with **some skill.** (0-6)	Use a **range** of combinations of formal elements, mark-making and object-making techniques **competently and with skill.** (7-12)	Use a **wide range** of combinations of formal elements, mark-making and object-making techniques **confidently and creatively.** (13-18)	Use an **extensive range** of combinations of formal elements, mark-making and object-making techniques **imaginatively and innovatively.** (19-24)	(24)
c (AO2)	Show a **basic** understanding of how to communicate using 2D and 3D visual language. (0-4)	Show **competent** understanding of how to communicate using 2D and 3D visual language. (5-8)	Show **confident** understanding of how to communicate **effectively** using 2D and 3D visual language. (9-12)	Show **excellent** understanding of how to communicate **fluently** using 2D and 3D visual language creatively. (12-16)	(16)

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
d **(AO3)**	**Basically** analyse and describe how others have used visual language. Basically evaluate how they have used visual language in their own work.	**Competently** analyse and describe how others have used visual language. **Competently** evaluate how they have used visual language in their own work to develop ideas and meaning.	**Confidently and systematically** analyse and describe how others have used visual language. **Confidently** evaluate how they have used visual language in their own work to develop ideas and meaning.	Analyse the work of others **thoroughly** and in **detail** and **clearly** and **fluently** describe how others have used visual language. Evaluate **creatively** and in **depth** showing **high levels of understanding** of how they have used visual language in their own work to develop ideas and meaning.	
QWC **(i-iii)**	Uses everyday language and the response lacks clarity and organisation. Spelling, punctuation and the rules of grammar are used with limited accuracy. (0-3)	Uses everyday language but there are occasional uses of specialist vocabulary. The response lacks clarity and organisation although some attempt at focus is evident. Spelling, punctuation and the rules of grammar are used with occasional accuracy. (4-6)	Uses some specialist terms and the response shows some focus and organisation. Spelling, punctuation and the rules of grammar are used with some accuracy. (7-9)	Demonstrate **clear** intention of purpose. Uses appropriate specialist terms consistently and the response shows good focus and organisation. Spelling, punctuation and the rules of grammar are used with considerable accuracy. (10-12)	(12)
				Total marks	**60**

For definition of terms please refer to *Appendix E: Glossaries*.

(For description of AOs see page 173.)

When applying the mark bands also refer to page 176 for the mark band guidance.

Assessment guidance

Mark band 1   Learners can select and use a basic range of formal elements, mark- and object-making techniques but rarely combine them in a purposeful way.

The learner's skills are basic and will lack consistent control.

Learners will demonstrate only limited understanding of the properties, characteristics, potential and limitations of materials, techniques and technologies used. They will have a naive understanding of 2D and 3D visual language/formal elements.

Learners have demonstrated a basic ability to select, order and interpret information with considerable guidance. The range of primary and secondary sources is limited and not always related to their own work. Ideas are limited, repetitive and lacking in focus. Their understanding of how others have used visual language is superficial and their comments are descriptive rather than analytical with limited use of critical vocabulary.

Opinions are not supported by valid evidence but are based on personal judgement. Investigations are erratic and incomplete; working practice is inconsistent with limited sense of purpose.

Some basic understanding of formal elements/visual language with a limited sense of order and structure in the way ideas are formed. However the work is more concerned with immediate technique than clear intention of communication.

Learner uses everyday language and the response lacks clarity and organisation. Spelling, punctuation and the rules of grammar are used with limited accuracy.

(See the section *Applying the mark bands* for further guidance.)

Mark band 2   Learners can select and use a range of combinations of formal elements, mark- and object-making techniques with a sense of purpose.

The learner's skills show competence and control.

Learners will demonstrate understanding of the properties, characteristics, potential and limitations of materials, techniques and processes used. They have understanding of the use of visual language/formal elements.

Learners have demonstrated an ability to analyse, select, order and interpret information with guidance. There is a range of primary and secondary sources generally related to their own work.

There is competent analysis of how others have used visual language in their work. There is coherent use of critical vocabulary but this may be at a basic level. Observations and opinions may be unrefined and primarily based on personal judgement rather than objective analysis.

Investigations abandoned too early; some tendency to repeat ideas but evidence of methodical working practice and sense of purpose.

Some understanding of formal elements/visual language with a sense of order and structure in the way ideas are formed. However the work is more concerned with technique than clear intention of purpose.

Learner uses everyday language but there are occasional uses of specialist vocabulary. The response lacks clarity and organisation, although some attempt at focus is evident. Spelling, punctuation and the rules of grammar are used with occasional accuracy.

(See the section *Applying the mark bands* for further guidance.)

Mark band 3   Learners can select and use a wide range of combinations of formal elements, mark- and object-making techniques. There will be evidence of technical control across this range. The learner's skills are established, methodical and with an emerging sense of personal style through the integrated use of visual language. Ideas are complete but sometimes predictable and safe. Initial ideas may be consolidated too early with little or no inclination to take risks. There is an appreciation of sequential development but short cuts are sometimes taken.

Learners select and use meaningful information gleaned from a wide range of sources. Analysis goes beyond the purely technical to begin to consider more complex issues, but lacks depth. Learners will make reasoned judgements about their own and others' work.

When evaluating their work learners demonstrate confident and thorough understanding of the purpose of visual language to communicate creative ideas. Ideas have developed in technique, and intention to communicate meaning has been successful.

Learner uses some specialist terms and the response shows some focus and organisation. Spelling, punctuation and the rules of grammar are used with some accuracy.

(See the section *Applying the mark bands* for further guidance.)

Mark band 4   Learners can select and use a wide range of combinations of formal elements and mark- and object-making techniques creatively. Learners will match manipulative skill with high levels of technical ability. In their exploratory work, learners will show an excellent level of enquiry. Investigations will be extensive and well managed. There will be clear use of reflective practice, used to develop ideas, pursue lines of enquiry and improve skills. In their discussion and annotation of work, learners will be able to express with clarity their critical understanding of their own and other's use of visual language. Learners will be able to use critical analysis to differentiate between personal responses and reasoned judgements. They will use technical language seamlessly, showing clear understanding of the potential, limitations and aesthetic qualities of a wide range of mark- and object-making techniques, formal elements, materials and technology.

In particular, learners will give convincing judgements about the context of their work and how it relates to the work of others.

Learner uses appropriate specialist terms consistently and the response shows good focus and organisation. Spelling, punctuation and the rules of grammar are used with considerable accuracy.

(See the section *Applying the mark bands* for further guidance.)

Delivering this unit

Teaching strategies

This unit focuses the development and practice of visual language in 2D and 3D to communicate meanings and messages and points of view, to express feelings and emotions and to create atmosphere and visual associations. Learners should be aware of the potential of the visual elements in a range of different art, craft and design contexts.

They should understand how visual language has been used in the work of others. This critical and contextual study should cover art, craft and design practice.

Learners will also be able to identify a range of source materials that they can use in the production of work. They should be able to use both primary and secondary source material and produce appropriate development and exploratory work from these sources, either as means of exploring visual language or as information and investigation to support project work.

In association with this unit learners will also develop their understanding of the potential and limitations of materials, techniques, processes and associated 2D and 3D technologies in art, craft and design and how these contribute to the overall means of communication.

The scope and purpose of this unit should not be confused with *Unit 3: Visual Communication and Meaning*, which is concerned with exploring the application of visual language. It is important to see that the evidence for both units is likely to overlap, and that learners' work should show both the evidence for this unit and for Unit 3.

Learners should be able to identify formal elements and use them effectively. They should carry out a systematic study of formal elements and their relationships by experimenting with a wide range of techniques and media using a variety of sources. Learners will need to develop their understanding and practise their skills through assignments, projects and workshop sessions. Regular feedback may be given to learners through discussions using the assessment criteria and quality indicators.

Evidence requirements

Learners should produce a range of studies to show the breadth of experimentation.

The studies may be in any suitable form, such as sketchbooks, design sheets, drawings, paintings, prints, images, sculpture, maquettes, models and 3D designs. They should be organised and briefly annotated to show the learners' skills development over time.

Sufficient work should be chosen (with decreasing staff support at higher grades) to show experimentation in mark-making and object-making techniques, 2D/3D visual language and use of sources.

The evidence should be drawn from contextual studies as well as developmental or final project work.

The form of written evidence may include sketchbook annotations, written notes, evaluative comments etc.

Resources

2D media

The following examples of 2D media would be a suitable range for learners to consider:

- dry media — chalk and charcoal, oil and chalk pastels, wax and pencil crayons
- wet media — inks, paints (poster, acrylic, powder, gouache)
- processes — printing, collage, photography
- technological media — computer-based, lens-based, photocopy-based.

3D materials

The following examples of 3D materials would be a suitable range for learners to consider.

Resistant materials, such as:

- metal — wire, aluminium sheet
- plastics — corrugated sheet for modelling, acrylic for line bending, polystyrene for vacuum forming
- wood — manufactured boards, softwood, balsa.

Non-resistant materials, such as:

- card and paper — textured, non-textured, light, heavy, transparent, opaque
- clay — earthenware, stoneware
- textiles — bonded, woven, knitted.

Any other 3D material that is available in your centre.

Learners should explore the physical properties, characteristics and potential of the media and materials available.

2D and 3D techniques and processes

In the evidence for this unit the focus should be on the ways in which particular materials and processes are appropriate to the development of visual language.

The techniques and processes that learners select will largely depend on the equipment and media available in each centre, but it is hoped that learners will familiarise themselves with as broad a range as possible.

Learners should be encouraged to investigate creative opportunities through experimentation. To do this effectively they will need to learn investigative techniques and be encouraged to approach the development of their ideas with an open, creative mind. Investigations can be tutor-led.

Analysing the work

Learners should be advised to record their findings in an appropriate format and reflect on their work. This will encourage them to develop more sophisticated work in the future. Learners' reflection for this unit should focus on the appropriate use of 2D and 3D visual language as well as aesthetic considerations, and will normally be integrated with evidence for Unit 2.

Analytical and reflective skills will need to be developed through discussion. Learners could be encouraged to annotate their work to show evidence of their thinking, progression, planning decisions, aesthetic judgement and critical ability. In general, learners should annotate their work as it develops, rather than retrospectively.

Regular feedback may be given to learners through day-to-day discussion using the assessment criteria.

Health and safety

Health and safety is a key concern when using materials, techniques and technology. Learners should be aware of the importance of safe working practice in the workshop and their particular responsibilities.

Learners should understand the effects of health and safety legislation on professional practice and when working creatively. They should be able to apply health and safety practice when working creatively and be able to assess risks. Learners should be encouraged to think of health and safety as an essential part of their training for future employment.

Links

The unit is closely linked to *Unit 2: Materials, Techniques and Processes*. It is impossible to develop and use visual language without, at the same time, using materials and tools. It is similarly inappropriate to use materials and tools apart from the context. Whilst the unit is seen to be a prerequisite to *Unit 6: Develop Set Ideas* and *Unit 7: Produce Set Ideas*, the evidence for it may be drawn from that produced for those units. It also links to *Unit 3: Visual Communication and Meaning* where learners will further investigate the use of visual language to convey meaning, messages and information. Learners should be encouraged to recognise the differences and links between the areas covered by each unit.

Industry

At this stage in their development, learners will be concentrating on the acquisition and development of knowledge, understanding, skills and approaches that underpin professional practice in art, design and craft. These will include:

- appropriate visual skills

- working within the constraints of briefs or assignments

- explaining and justifying their work to peers, managers and clients.

The context of art, craft and design allows learners to develop skills and understanding which reflect current practice in the art and design sector.

Resources

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may change.

Textbooks	Albers J — *Interaction of Color, Expanded Edition* (Yale University Press, 2006) ISBN 0300115954
	Arnheim R — *Art and Visual Perception*: *A Psychology of the Creative Eye, 50th Anniversary Edition* (University of California Press, 2004) ISBN 0520243838
	Arnheim R — *Visual Thinking, 35th Anniversary Edition* (University of California Press, 2004) ISBN 0520242262
	Berger J — *About Looking* (Bloomsbury Publishing, 2009) ISBN 0747599572
	Berger J — *Ways of Seeing* (Penguin Classics, 2008) ISBN 014103579X
	Dormer P — *Design Since 1945 (World of Art)* (Thames & Hudson, 1993) ISBN 0500202613
	Forty A — *Objects of Desire: Design and Society Since 1750* (Thames & Hudson, 1986) ISBN 0500274126
	Hall S and Evans J — *Visual Culture: The Reader* (Sage Publications, 1999) ISBN 0761962484
	Itten J — *Design and Form: The Basic Course at the Bauhaus and Later, Revised Edition* (John Wiley & Sons, 1975) ISBN 0471289302
	Itten J — *The Art of Color: The Subjective Experience and Objective Rationale of Color, Second Edition* (John Wiley & Sons, 1997) ISBN 0471289280
	Kress G and Van Leeuwen T — *Reading Images: The Grammar of Visual Design, Second Edition* (Routledge, 2006) ISBN 0415106001
	Lauer D A — *Design Basics, Seventh Edition* (Wadsworth Publishing, 2008) ISBN 0495501816
	Rose G — *Visual Methodologies: An Introduction to the Interpretation of Visual Materials, Second Edition* (Sage Publications, 2006) ISBN 1412921910
	Sontag S — *On Photography* (Penguin Classics, 2008) ISBN 0141035781
	Sturken M and Cartwright l — *Practices of Looking: An Introduction to Visual Culture* (Oxford University Press, 2009) ISBN 0195314409
	Van Leeuwen T and Jewitt C — *Handbook of Visual Analysis* (Sage Publications, 2000) ISBN 0761964770

Unit 2: Materials, Techniques and Processes

Internally assessed

Introduction

This unit enables you to explore, experiment and understand the use of a wide range of specialist 2D and 3D materials, techniques and processes. The intention is that this unit will give you a broad experience of a variety of materials, techniques and processes as a foundation to developing your work.

You will have the opportunity to demonstrate your skills and understanding in both developmental work and the production of finished work. You will be encouraged to experiment with materials and techniques in order to explore their creative uses. This will be through in-depth study and self-directed investigative work.

You may explore the following areas:

- 2D such as painting, printmaking, graphics, multimedia, photography, digital media and software, fashion and surface finishing

- 3D such as sculpture, ceramics, installation, interior design, jewellery, product, textiles and paper making.

This unit extends the skills and understanding of compulsory *Unit 1: 2D and 3D Visual Language*, and *Unit 3: Visual Communication and Meaning*. It could also link with compulsory *Unit 9: Contextual References, Unit 10: Professional Practice*. You will apply your skills and understanding *in Unit 6: Develop Set Ideas* and *Unit 7: Produce Set Ideas*.

You will be able to further develop your art and design skills through the optional units.

This unit will be internally assessed through your portfolio work.

Recommended prior learning

Unit 1: 2D and 3D Visual Language.

What you need to learn

2.1 Explore materials, techniques and their characteristics and properties

You will learn about:

- techniques and processes for the manipulation and treatment of media and materials
- the characteristics and properties of media and materials
- potential uses of media and materials
- planning, organising, and monitoring your work
- health and safety in practice and associated legislation
- recognising the creative potential and limitations of media, materials.

You will need to investigate working with a range of 2D and 3D media and materials. You will need to explore a range of materials to develop ideas.

These may be selected from the following:

2D materials

- 2D dry materials, eg mark-making media — pencil, charcoal, pastel, lens-based (eg, photographic film, digital media, interactive media software), fabrics, yarns, threads (natural, synthetic and mixed fibre)
- 2D wet materials, eg inks, gouache, watercolour, acrylic, oil, dyes.

3D materials

- 3D materials — such as wood, card, paper, metal, stone, glass, plastic, found media and materials (organic, inorganic, aluminium cans, plastic bags, old electric piping), clay, plaster, concrete, adhesives.

You will need to investigate a range of techniques and processes.

These may be selected from the following.

2D techniques and processes

- Investigate mono-printing, relief printing, tapestry, weaving, machine embroidery, pigment printing, imprinting/transfer printing, painting, mixed media drawing, thumbnail sketches, lens-based (eg black and white and digital photography, scanners, DTP software).

3D techniques and processes

- Investigate maquette making, armature construction, mould making, mixed media work, cutting, shaping, seaming, joining, fastening, toiles (fashion), slab, coil, slips/glazes (ceramics), soldering, polishing, setting, twisting, enamelling (jewellery).

Characteristics and properties of media and materials

All media and materials have different characteristics and physical properties. You need to gain knowledge and experience of the media and materials you use. You need to know about their specific:

- characteristics — such as form, pattern, colour, texture, transparency, opacity
- physical properties — such as light fastness, durability, miscibility, malleability, weight, flammability, elasticity, strength, colour fastness or any changes brought about by processing
- features — such as grain, warp, bias, nap.

| 2.2 | **Explore the potential for using materials, techniques to develop ideas** | All media and materials have potential which can be explored and exploited in your work. You will need to explore the creative potential for using media, materials or combinations of media and materials in a variety of ways when developing your ideas. Examples of this include: |

- 2D — exploring the potential of oil paint on canvas; or the potential of wood, papers and canvas to create a surface for a combination of wet and dry 2D media; or a design for advertising including mixed media packaging with a range of illustrative sources

- 3D — exploring the potential of woodcarving; or the potential of a structure made with a combination of stone, plastic and paper, or 3D hangings from a combination of wood, metal and plastics.

Investigate making techniques and processes

You will need to investigate the making techniques and processes which are appropriate to your chosen specialist area. For example in:

- 2D — investigate collage, painting, drawing, printmaking, lens-based media, computer-aided media

- 3D — investigate carving, constructing, modelling, forming, casting, moulding

- ceramic — investigate slab building, coiling, throwing, slip decoration and glazes

- jewellery — investigate soldering, polishing, setting, threading, twisting, enamelling, decorating

- textiles — investigate embroidery, weaving, knitting, feltmaking.

There are many specific techniques involved in working with materials. In creating and developing finished work you should understand and be able to use:

- whole processes or sequences of techniques

- specific techniques.

Be creative in the use of combinations of materials and techniques

You should experiment how these techniques and processes can be combined in traditional as well as more unusual ways. This could include, for example:

- 2D combinations, such as collage and printmaking

- 3D combinations, such as casting and construction.

Some specific techniques are 'transferable'. That is to say that the skills you learn in one specialist area can be applied in many others. You could make 2D images or 3D objects that use transferable skills and techniques.

| 2.3 | **Use materials, techniques and technology safely** | **Tools, equipment and technology** |

You will need to investigate using the technology which is appropriate to your chosen area. This may include using:

- hand tools and equipment

- power tools and machinery

- computers (where appropriate) for

  – mark-making

  – 3D modelling

  – orthographic projection

  – working drawings

  – software, such as desktop publishing, image manipulation, editing etc

  – photographic equipment, such as cameras, lighting, processing, computers.

Health and safety

It is important to eliminate risk to yourself and others by applying safe practice when working in a specialist art and design environment. You need to gain awareness of the risks associated with a wide range of work.

You must understand the potential risks associated with handling and manipulating media and materials within your chosen area. These risks may include:

- incorrectly used or unguarded knives and scissors

- unsafe storage and use of media, materials, equipment and technology, and unsafe disposal of chemicals

- an untidy studio/workshop environment

- damage to your own or others' health from fumes, dust, hot media, materials and equipment; incorrect or prolonged use of computer screens; defective or incorrectly wired electrical equipment; and from lifting and handling heavy or awkward media, materials and equipment.

You should understand when making developmental and finished work that:

- machinery and tools should always be used properly and for the purposes for which they were designed

- the piece you are shaping should be securely held when you are using hand tools

- tools should be kept sharp, since blunt tools require excessive pressure to use them effectively.

Legislation

You should be aware of the legislation which affects practice in the workshop and studio. These are examples of the most important legislation which affects your studio practice:

- the Health and Safety at Work Act

- the Control of Substances Hazardous to Health (COSHH) Regulations

- the Personal Protective Equipment at Work Regulations

- the Provision and Use of Work Equipment Regulations.

| 2.4 | Analyse and evaluate | You will need to analyse the suitability of chosen materials, techniques and processes in terms of aesthetic qualities and fitness for purpose at the appropriate stages of creative development. This involves: |

- considering the suitability of alternative combinations

- explaining decisions taken about materials, techniques and processes in terms of suitability.

To help you evaluate, you should consider the following.

- The choice of media and materials.

- Were the media and materials used fit for the purpose intended?

- Were they effective in meeting the aesthetic requirements? (Ask yourself, do they look right? Do they create pleasing combinations with other media and materials? How pleasing are they to handle?) Describe the strengths and weaknesses in your choice of materials in terms of the final outcome?

- Were there any environmental implications?

- How could you have improved the work you produced?

You should consider the following about techniques, processes and technology.

- Were they fit for the purposes intended?

- Have they produced pleasing aesthetic qualities?

- Were they manageable within the limitations of the task undertaken?

- Would it have been better to use other equipment, something better than the equipment you actually used?

- What would you change if you did the project again?

Your evaluation must be written and assessment will include the quality of your written communication.

Assessment evidence

You need to produce a portfolio of work, which demonstrates your understanding of and skills in using media, materials, techniques, processes and associated technology. The folder should include:

- samples, trials, and appropriate notes and records

- exploratory project work.

Your work must include evidence of:

a   investigate working with a range of materials and techniques exploring the characteristics and properties of materials

b   explore the potential for using materials, techniques or combinations of materials and techniques to develop ideas

c   use materials, techniques and technology safely in creating and developing finished work

d*   analyse and evaluate the creative potential and limitations of your use of materials, techniques and technology.

*Opportunity for learners to be assessed on Quality of Written Communication (QWC) − (i-iii).

Assessment criteria

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
a (AO2)	Explore a **basic range** of materials, techniques and processes, their properties and characteristics with **some skill**. (0-4)	Explore a **range** of materials, techniques and processes, their properties and characteristics with **skill**. (5-8)	**Effectively and confidently** explore a **wide range** of materials, techniques and processes, their properties and characteristics with **skill**. (9-12)	**Creatively** explore an **extensive range** of materials, techniques and processes, their properties and characteristics with a **high level of skill**. (13-16)	16
b (AO2)	Demonstrate some basic **skill** when using a **limited range** of materials, techniques and processes in own work. (0-6)	Demonstrate **competence** and **skill** when using a range of materials, techniques and processes and some combinations of them in own work. (7-12)	Demonstrate **confidence** and **creativity** when using a **wide range** of materials and techniques and processes and creative combinations of them in own work. (13-18)	Demonstrate an **excellent level of creativity** when using an **extensive range** of materials, techniques and processes and highly imaginative combinations of them in own work. (19-24)	24
c (AO3)	Carry out **appropriate, safe** investigations of a **limited range** of materials, techniques and processes. (0-3)	Carry out **methodical, safe** investigations of a **range** of materials, techniques and processes **competently**. (4-6)	Carry out **systematic and safe** investigations of a **wide range** of materials, techniques and processes with **confident skill and understanding**. (7-9)	Carry out **thorough, safe** investigations of an **extensive range** of materials, techniques and processes with **excellent skill and understanding**. (10-12)	12

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
d	**Limited** evaluation of the potential and limitations of materials, techniques and processes with **limited** discussion of areas for development.	**Competent** evaluation of the creative potential and limitations of materials, techniques and processes with discussion of areas for development.	**Confident** evaluation of the creative potential and limitations of materials, techniques and processes with **coherent** discussion of areas for development.	**Excellent, in-depth evaluation** of the creative potential and limitations of materials, techniques and processes with **a high level** of discussion **detailing** areas for development.	
(AO3) QWC (i-iii)	Uses everyday language and the response lacks clarity and organisation. Spelling, punctuation and the rules of grammar are used with limited accuracy.	Uses everyday language but there are occasional uses of specialist vocabulary. The response lacks clarity and organisation although some attempt at focus is evident. Spelling, punctuation and the rules of grammar are used with occasional accuracy.	Uses some specialist terms and the response shows some focus and organisation. Spelling, punctuation and the rules of grammar are used with some accuracy.	Uses appropriate specialist terms consistently and the response shows good focus and organisation. Spelling, punctuation and the rules of grammar are used with considerable accuracy.	**8**
	(0-2)	**(3-4)**	**(5-6)**	**(7-8)**	
				Total marks	**60**

For definition of terms please refer to *Appendix E: Glossaries*.

(For description of AOs see page 173.)

When applying the mark bands also refer to page 176 for the mark band guidance.

Assessment guidance

Mark band 1

Learners should be able, with some guidance, to apply a basic understanding of a limited range of media, materials, techniques, processes and associated technology in developing trials and samples.

Learners will demonstrate basic control and use of media, materials, techniques, processes and technology and information.

There may be evidence of inconsistency in the realisation of intentions in final project work.

Learners should be able to evaluate and reflect on their exploratory work in relation to the project and make limited comments on the properties and characteristics of materials, techniques and processes used.

Learners use everyday language and the response lacks clarity and organisation. Spelling, punctuation and the rules of grammar are used with limited accuracy.

Evidence to include:

- a folder of work — chosen to demonstrate learners' understanding of and skills in using media, materials, techniques, processes and associated technology

- samples, trials, and appropriate notes and records — showing learners' exploration and understanding of a range of media, materials, techniques, processes and associated technology

- project work — in which learners have selected and used a variety of media, materials, techniques, processes and associated technology. Includes limited developmental work and final work.

(See the section *Applying the mark bands* for further guidance.)

Mark band 2

Learners should be able to apply an understanding of media, materials, techniques, processes and associated technology in developing trials and samples.

Learners will control and use the media, materials, techniques, processes and technology and information with competence, and an increasing independence of approach should be evidenced in the learner's work.

There will be competent realisation of intentions in final project work.

Learners should be able to evaluate and reflect on their exploratory work in relation to the project.

Learners use everyday language but there are occasional uses of specialist vocabulary. The response lacks clarity and organisation although some attempt at focus is evident. Spelling, punctuation and the rules of grammar are used with occasional accuracy.

Evidence to include:

- a folder of work — chosen to demonstrate learners' understanding of and skills in using media, materials, techniques, processes and associated technology

- samples, trials, and appropriate notes and records — showing learners' exploration and understanding of a range of media, materials, techniques, processes and associated technology

- project work — in which learners have selected and used a variety of media, materials, techniques, processes and associated technology. Includes extensive developmental work and the competent realisation of final work.

(See the section *Applying the mark bands* for further guidance.)

Mark band 3

Learners should demonstrate their ability to apply an understanding of art, craft, design and multimedia resources and their knowledge of media, materials, techniques, processes and associated technology in the systematic development of trials and samples. Learners should be able to apply their understanding of properties and characteristics of media, materials, techniques and technology to make and refine exploratory and project work.

Learners' work will demonstrate knowledge of a broad range of media, materials, techniques, processes and technology. They will demonstrate confident selection and control of resources and appropriate media.

Learners will be able to make reasoned decisions about the revision and refinement of their project work.

Learners use some specialist terms and the response shows some focus and organisation. Spelling, punctuation and the rules of grammar are used with some accuracy.

Evidence to include:

- controlled and confident practice— in terms of samples, trials notes and records; demonstrated fluency in use of media, materials, techniques, processes, associated technology and resources

- independent, well-organised and thorough approach — explorations and revisions

- skilful and effective execution— in terms of final project work; demonstrated in fluency in use of media, materials, techniques, processes, associated technology and resources.

(See the section *Applying the mark bands* for further guidance.)

Mark band 4   Learners should show a considerable breadth of knowledge and understanding of media, materials, techniques, processes and associated technology and an appreciation of their implications for use in the formation and systematic development of samples and trials relating to the project.

Learners should be able to apply their understanding to make independent responses.

Work will demonstrate selection, manipulation and control of media and materials through the production of accomplished, inventive, visually exciting and substantial outcomes. There will be evidence of an understanding of the importance of sustained effort in the learner's art, craft and design work and in their ability to engage in reflective practice.

Learners use appropriate specialist terms consistently and the response shows good focus and organisation. Spelling, punctuation and the rules of grammar are used with considerable accuracy.

Evidence to include:

- breadth and depth/wide range — in terms of understanding and approach, use of resources

- innovative and creative — explorations and revisions

- original and visually exciting — in terms of final project work; demonstrated fluency in use of media, materials, techniques, processes, associated technology and resources.

(See the section *Applying the mark bands* for further guidance.)

Delivering this unit

Teaching strategies   Learners at this stage of their learning should be encouraged to generate self-directed work schedules, with appropriate support. Learners should keep written records of their findings, to show their progress and to inform future work. Discussion with peers and tutors will enable learners to extend their specialist understanding of the potential and limitations of media, materials, techniques and processes.

Health and safety considerations are a particularly important part of this unit and learners should be fully aware of their responsibilities within the studio and the main legislation which applies to their work.

It is also important in this unit for learners to acquire the skills necessary to analyse, evaluate and discuss their work and that of relevant professional practitioners.

Evidence requirements

Evidence will largely consist of investigative and developmental work. Some evidence may come from integrated project work which provides evidence for Units 6 and 7. For example, studies or exploration of media produced in the context of this unit would also form suitable evidence as 'visual ideas' in the context of *Unit 6: Develop Set Ideas*.

This unit has been designed to enable learners to extend their experience of working with media and materials, techniques and technology and to allow learners to use their developing skills in response to integrated projects through *Unit 6: Develop Ideas* and *Unit 7: Produce Set Ideas*.

This unit should enable learners to creatively explore the use of 2D and 3D media and materials. Learners will be expected to explore a broad selection of media and materials techniques, processes and technology.

Tutors should plan curricular activities that encourage learners to explore the range of media and materials suggested in the section entitled *What you need to learn*, and to pursue more specialist explorations. Learners should be encouraged to combine and mix media, materials, techniques and processes with technology wherever possible.

The form of written evidence may include sketchbook annotations, written notes, evaluative comments etc.

Resources

It is recommended that learners have access to the appropriate tools, equipment and technology for the specialist areas.

The specialist areas could be from the following range:

- working with ceramics, wood, metal, plastics, paper, card, adhesives, photography, fashion, surface design, multimedia, design crafts, textiles, and jewellery.

2D

- Tools, such as brushes, paint palette, pen and nib, tortillon (stub stick), eraser, ruler, plumb line, palette knife, lino, screens, squeegees, lino cutters, gravure (drypoint needle).

- Equipment, such as drawing board, easel, printing presses.

- Technology, such as computers and software for editing/manipulating images, text and sound, reprographic/darkroom/studio equipment, photocopiers, cameras, computer printers.

3D

- Tools, such as modelling tools (spatula), wire cutters, saws, planes, chisels and carving tools, hammers, mallets, screwdrivers, tiles, glue gun, soldering irons, vices, pliers.

- Equipment, such as band saw, electric drill, vacuum former, kiln, sewing machines, lock stitch machine, cover stitch machine, button holer, embroidery machine.

- Technology, such as computers, image-capture devices, printers.

Links

This unit extends the skills and understanding of compulsory *Unit 1: 2D and 3D Visual Language,* and *Unit 3: Visual Communication and Meaning*. It could also link with compulsory *Unit 9: Contextual References* and *Unit 10: Professional Practice* (Advanced).

Learners will be able to develop their art and design skills through the optional units.

Industry

Learners have many opportunities to produce work that is similar to the type of work produced in industry, particularly where the emphasis of working to an assignment or brief offers experience of common practice. The contexts of art, craft and design allow learners to develop skills and understanding which reflect current practice in the art and design sector.

Resources

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may change.

Textbooks

Gair A — *Collins Artists Manual* (Collins, 1999) ISBN 0004133633

Green J D — *Arteffects* (Watson-Guptill Publications, 1993) ISBN 0823025292

Hamer F and Hamer J — *The Potter's Dictionary of Materials and Techniques, Fifth Edition* (A&C Black, 2004) ISBN 0713664088

Kemnitzer R B — *Rendering with Markers* (Watson-Guptill Publications, 1983) ISBN 0823045323

Sherrill K — *Creating with Paint* (Martingale & Co, 2001) ISBN 156477205

Smith R — *The Artist's Handbook* (Dorling Kindersley, 1987) ISBN 0756626218

Unit 3: Visual Communication and Meaning

Internally assessed

Introduction

This unit will help you to investigate the power of visual communication through the appropriate and creative use of the formal elements. The aim of this unit is to make you aware that all objects and images convey meaning to the 'viewer' whether it was the artists or designers intention or not.

The intention of this unit is to encourage you to become aware of visual communication in your work and the work of others. You will produce your own work, which must clearly demonstrate that you have explored visual communication to produce a chosen idea, emotion, message or meaning. Your work will demonstrate a considered and creative use of a combination of formal elements, mark-making and object-making techniques.

You will explore the following:

- how images, pictures or objects can communicate ideas or emotions through the use of visual communication

- how to use visual language (formal elements) to convey particular meanings or messages in your work

- how to communicate your ideas through the use of material characteristics such as colour, shape, texture — the expressive qualities.

Your work can be produced in any of the following specialist pathways:

- fine art, including both 2D and 3D work

- 3D design, including ceramics, jewellery, interior design and product design

- fashion, textiles and surface pattern

- communications, including graphic design, photography, film, video and multimedia.

This unit builds on what you learned in *Unit 1: 2D and 3D Visual Language, Unit 2: Materials, Techniques and Processes*.

This unit will be internally assessed through your portfolio work.

Recommended prior learning

Unit 1: 2D and 3D Visual Language and *Unit 2: Materials, Techniques and Processes*.

What you need to learn

3.1 Analyse visual communication in the work of others

All forms of art and design communicate. The most successful forms of communication are when the artist or designer has considered 'who' their 'audience' or 'viewer' is and 'what' it is that they want to convey. Art and design uses a 'visual language' to communicate, this is known as visual communication. Visual communication explores the use of the formal elements and visual dynamics:

- line and line direction
- tone and colour
- pattern and texture
- form, shape, size and structure
- composition.

Visual communication can include the use of signs and symbols, which also lead to shared meaning or understanding.

Visual communication may be made up from the considered and creative use of a combination of formal elements, mark-making, signs and symbols.

You will need to be taught how to explore the use of visual language to communicate ideas, emotions and meanings in your own work. This may involve the following.

Analysing others' work

You will need to gather examples, and analyse how others have used formal elements to communicate meanings or messages in their work.

When analysing others' work consider the following.

- Is there a target 'audience' or 'viewer'?
- What message or meaning do you think is being conveyed in the work?
- Describe why the viewer responds to the use of visual communication.
- Explain how the formal elements convey meaning.
- Describe the formal elements that reinforce visual communication, eg choice of scale, colour, surfaces and materials to create a sense of feeling and mood.
- Describe the success of visual communication.
- Gather others' responses to the work you are analysing to judge the 'success' of visual communication in the work.
- Generally speaking, visual communication is universally read, however some signs and symbols may have a meaning that is understood only within a particular society or group — 'cultural meaning'. You will need to consider and be aware of the differences within cultures, between cultures and between contexts.
- Explain any readings that differ, why you think this might be; could it be due to any social or cultural differences?

| 3.2 | Identify an intended meaning or message for a specific 'audience' | To communicate a clear message or meaning in your work, you must define what you want to 'say' and 'who' you want to 'say' it to. Consider the following. |

3.2 Identify an intended meaning or message for a specific 'audience'

To communicate a clear message or meaning in your work, you must define what you want to 'say' and 'who' you want to 'say' it to. Consider the following.

- What is the message or meaning? — A clear definitive statement such as eat less, eat more, or an emotion such as fear.

- Who is the message or meaning for? — For example public, commercial, private, be specific, eg young/old, male/female, groups/individuals, those familiar/unfamiliar with the subject.

- What is the message or meaning to do? — For example promote, inform, entertain, change attitudes, outrage, soothe etc.

- What is the feeling or mood? Feeling or mood is the outcome of one's response to the image or object. The formal elements will reinforce the feeling or mood.

- What skills or techniques will be used?

The more 'particular' you can be about your message or meaning, the more defined you will be in your use of visual language. You will use different methods to generate and record ideas depending on the specialism you work in.

When recording and evaluating your ideas you will need to focus on the meaning or message and how well it has been communicated.

In order for you to develop work that explores visual communication to convey meaning or messages, you will need to ensure you have:

- been clear about the meaning or message you intend to communicate

- identified an audience or viewer.

3.3 Use visual communication (signs and symbols) to develop your work

When you have generated your initial ideas you will need to explore visual communication through developmental work. This will involve the following:

- developing a range of ideas using visual communication in your work to communicate meaning

- selecting materials, techniques and processes to support the visual communication

- producing experimental work, sketch books, design developments, drawings, maquettes

- producing work that is technically competent

- producing work that explores the expressive qualities of the formal elements

- producing work that clearly expresses the meanings, messages or information you intended to communicate

- underpinning your work with visual research

- recording and evaluating your ideas throughout the process and gathering others' responses to your work.

| 3.4 | **Evaluate how effectively you have used visual communication in your own work** | You will need to analyse the success of visual communication in your work. You may find it helpful to ask: |

- How successfully have I communicated my intended message or meaning? What would I change and why?

- Did the use of formal elements visually communicate the intended meaning or message successfully? State how this was achieved.

- Explain the suitability and effectiveness of materials, techniques and processes. Did they enhance the communication value?

- What would I change and why?

You will also need to:

- describe the work using appropriate terminology

- evaluate the feedback from others' reading of the work, eg peers and tutors

- explain how your visual research and analysis influenced your own work.

Assessment evidence

You need to produce a portfolio of work which demonstrates research, planning and development of ideas exploring visual communication to communicate meaning or message to a specified audience. Assessment evidence will typically consist of a portfolio of evidence, which includes:

- research and analysis demonstrating an understanding of how others have used visual communication to convey meanings and messages

- skill in using visual language (signs and symbols) to visually communicate your intended meanings or messages

- practical work which demonstrates the use of visual communication to evoke a response from the viewer in an effective way

- ability to analyse and explain your own use of visual communication.

Your work must include evidence of the ability to:

a   analyse visual communication in the work of others

b   identify an intended meaning or message for a specific 'audience'

c   use visual communication to develop your own work

d   evaluate how effectively you have used visual communication in your own work.

Assessment criteria

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
a **(AO1)**	Analyse a limited range of 2D and 3D art, craft and design work **basically**, identifying the use of formal elements as the means to visual communication and expression. **(0-3)**	Analyse a **range** of 2D and 3D art, craft and design work **competently**, identifying the use of formal elements as the means to visual communication and expression. **(4-6)**	Analyse a **wide range** of 2D and 3D art, craft and design work **confidently and in depth**, identifying the use of formal elements as the means to visual communication and expression. **(7-9)**	Analyse an **extensive range** of 2D and 3D art, craft and design work **with a high level of understanding**, identifying the use of formal elements as the means to more **complex** visual communication and expression. **(10-12)**	**12**
b **(AO2)**	Demonstrate **limited** ability to communicate to a specified audience using visual language with **basic skill**. **(0-4)**	Demonstrate the ability to communicate to a specified audience using visual language **with competent skill**. **(5-8)**	Demonstrate the ability to communicate a **range** of intended messages or meaning to specified audiences using visual language with **confident and creative skill**. **(9-12)**	Demonstrate the ability to communicate a **wide range** of intended messages or meaning to specified audiences using complex visual language **very creatively and imaginatively**. **(13-16)**	**16**
c **(AO3)**	Use visual communication in 2D and 3D with **basic skill** and **limited** understanding to develop own work in a **limited way**. **(0-5)**	Use visual communication in 2D and 3D **competently** and with understanding to develop your own work. **(6-10)**	Use visual communication in 2D and 3D effectively and with **confident** understanding to develop a **range** of your own work. **(11-15)**	Use visual communication in 2D and 3D creatively and **innovatively**, to demonstrate a **wide range** of imaginative development in your own work. **(16-20)**	**20**

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
d **(AO3)**	Evaluate in a **limited** way the effectiveness of own use of 2D and 3D visual language. Discuss in a **basic** way potential areas for improvement in own work. (0-3)	Evaluate in a **competent** way the effectiveness of own use of 2D and 3D visual language. Discuss in a **coherent** way potential areas for improvement in own work. (4-6)	Evaluate **confidently** and in **depth** the effectiveness of own use of 2D and 3D visual language. Discuss in a **confident** way potential areas for improvement in own work. (7-9)	Evaluate, with **excellent levels of understanding** the effectiveness of own use of 2D and 3D visual language. Discuss **imaginatively** and in **detail** potential areas for improvement in own work. (10-12)	12
				Total marks	**60**

For definition of terms please refer to *Appendix E: Glossaries*.

(For description of AOs see page 173.)

When applying the mark bands also refer to page 176 for the mark band guidance.

Assessment guidance

Mark band 1

Learners will plan and review in a basic way, with some guidance in the organisation of material and in developing responses to the research. Some help may be needed at each stage of the planning and reviewing processes.

Learners will use visual language in a basic way to communicate a meaning or message to a specified audience although they may need some guidance. There will also be limited evidence of the informed use of the work of others in realising outcomes.

Inconsistency in realising intentions will reflect the learner's limited understanding of the importance of sustained effort in their own practice.

Learners should be able to reflect in a limited way on their own and others' judgements of how their work communicates. They should be capable of making some value judgements about their work and identify some areas for improvement.

(See the section *Applying the mark bands* for further guidance.)

Mark band 2

Learners will plan and review competently. They will produce an organised range of source material and develop coherent responses to the research. An increasing independence of approach should be evidenced in the learner's work.

Learners will control and use visual language to communicate a meaning or message with reasonable competence. There will also be some evidence of the informed use of the work of others in realising outcomes.

The learner will demonstrate some understanding of the importance of sustained effort in their art, craft and design practice.

Learners should be able to reflect on their own and others' judgements of how their work communicates. They should be capable of making some value judgements about their work and identify areas for improvement.

(See the section *Applying the mark bands* for further guidance.)

Mark band 3

Learners should be able to analyse, select, explore and experiment with information with a degree of consistency. Emerging perceptual ability will be evidenced in a personal response. Research will be ordered and purposeful and will reflect a range of primary and secondary sources, and make reference to the experience of others.

Learners will be able to work independently.

The work produced will show knowledge of technical and aesthetic qualities required for effective visual communication and expression.

Learners will demonstrate sound knowledge of visual communication and art and design practice and be able to make informed personal and value judgements about their own work and the work of others.

Their ability to discriminate and appraise art, craft and design work will be informed by clear understandings of visual communication and the specialist resources and working methods used to communicate confidently and effectively.

(See the section *Applying the mark bands* for further guidance.)

Mark band 4

Learners should be able to analyse, select, explore and experiment with information with a high degree of consistency. Learners should be able to apply a high level of understanding of visual communication to make independent personal statements, which consistently demonstrate the ability to communicate their clear intentions.

The work produced will show a breadth of knowledge of technical and aesthetic qualities required for effective visual communication and expression.

Learners will be able to make informed personal and value judgements about their own work and the work of others.

They will be able to express and differentiate between personal responses and reasoned judgements.

Their ability to discriminate and appraise art, craft and design work will be informed by clear understandings of the complexities of visual communication and the specialist resources and working methods used to communicate effectively.

(See the section *Applying the mark bands* for further guidance.)

Delivering this unit

Teaching strategies

This unit is internally assessed. The unit helps learners to investigate the power of visual language and develop their ability to use visual language to convey meanings, messages and information. The unit is a mix of analytical and practical work. The analysis of the work of others is to help develop learners' own ideas.

The unit builds on *Unit 1: 2D and 3D Visual Language, Unit 2: Materials, Techniques and Processes*.

Learners can produce work in any specialist pathway, including fine art, 3D design, fashion, textiles and surface pattern and communications (graphic design, photography, film, video and multimedia). Learners will need opportunities to practise and explore skills in developing visual communication ideas. Ideally learners should work to a theme or brief.

Learners should be encouraged to think about the way that all kinds of art, craft and design work convey meanings, messages or information, for example the way in which:

- paintings and sculptures convey meanings and messages about the ideas of their creators and the societies or cultures in which they work. Ideas, meanings etc are expressed through the form and content of the work

- package designs convey messages and information about the products contained in the packages; whether they are cheap or expensive and what kind of person is expected to buy them

- products can convey information in the way they are designed and made, for example through scale, styling and materials, and are usually targeted at specific markets

- clothes convey messages about the people wearing them, for example what kind of person they are or want to project

- advertisements for cars convey messages about the lifestyles of the people who would like to drive them.

Learners should be encouraged to analyse or respond to others' work and say what they think and feel about it. Opportunities should be provided throughout the learning programme for learners to discuss the range of meanings — overt and covert — in art, craft and design, and to apply the knowledge they have gained into their own work.

When exploring signs and symbols with specific 'cultural meaning' learners could consider some of the following:

- the colour of clothes worn to show respect for the dead. In western society black is considered to be the colour of mourning whereas in some Far Eastern countries white is worn for the same purpose

- the use of the swastika as a symbol of the Nazi party in the 1930s and 40s and its use as a symbol in the Hindu religion.

These are a small number of examples that indicate some differing cultural readings.

Evidence requirements

This unit is internally assessed through the learner's portfolio.

The assessment will focus on:

- understanding of visual communication as used by others in a range of contexts

- practical application of visual communication

- critical analysis and explanation of own and others' use of visual language.

A range of studies chosen to demonstrate learners' understanding and use of visual communication may include:

- sketchbooks, design sheets, drawings, paintings, prints etc; they should be organised and briefly annotated to show development over time

- sufficient work should be evident (with decreasing staff input at higher grades) to show experimentation of the formal elements to support the visual communication

- the evidence should be drawn from analysis as well as developmental or final project work.

The form of written evidence may include sketchbook annotations, written notes, evaluative comments etc.

Resources

Access to visual information can be through printed publications, originals or reproductions of art, craft or design work and electronic sources such as CD ROM or the internet. Learners need appropriate access suitable rooms and materials, tools and equipment to produce their practical work.

Links

The unit is closely linked to *Unit 1: 2D and 3D Visual Language*, which introduces learners to the media, processes and technologies used by all artists, craftspeople and designers in their work. Both units focus on investigation and developmental work across a broad range of techniques. The object-making techniques that learners choose to explore for this unit should be linked to their work in all other units. Learners will use what they learn in this unit when exploring others' work in *Unit 9: Contextual References*. Learners should be encouraged to recognise the differences and links between the areas covered by each unit.

Industry

Learners have many opportunities to produce work that is similar to the type of work produced in industry, particularly where the emphasis of working to an assignment or brief offers experience of common practice. The contexts of art, craft and design allow the learners to develop skills and understanding which reflect current practice in the art and design sector.

Resources

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may change.

Textbooks	Arnheim R — *Art and Visual Perception*: *A Psychology of the Creative Eye, 50th Anniversary Edition* (University of California Press, 2004) ISBN 0520243838
	Arnheim R — *Visual Thinking, 35th Anniversary Edition* (University of California Press, 2004) ISBN 0520242262
	Berger J — *About Looking* (Bloomsbury Publishing, 2009) ISBN 0747599572
	Berger J — *Ways of Seeing* (Penguin Classics, 2008) ISBN 014103579X
	Hall S and Evans J — *Visual Culture: The Reader* (Sage Publications, 1999) ISBN 0761962484
	Rose G — *Visual Methodologies: An Introduction to the Interpretation of Visual Materials, Second Edition* (Sage Publications, 2006) ISBN 1412921910
	Sturken M and Cartwright l — *Practices of Looking: An Introduction to Visual Culture* (Oxford University Press, 2009) ISBN 0195314409

Unit 4: Working in 2D

Internally assessed

Introduction

This unit will enable you to develop 2D skills through one or more specialist areas of your choice. These specialist areas share many media and techniques in common, but tend to differ in the purposes for which images are used. Specialisms may include:

2D fine art

Involving creative expression through:

- Painting and drawing, fine-art printmaking, experimental photography, moving images, mixed media.

2D design

Graphic design: involving design of text and images to communicate identified messages or information, increasingly through digital technology. It may include illustration, branding, corporate identity, animation, design for print, design for advertising, for internet, intranet or multi-media presentations and products.

Fashion and textiles: including clothing and accessory illustration, design for printed textiles.

Photography and video: this may be through traditional or digital technologies and software to produce and manipulate imagery.

Illustration: involving images designed to accompany and enhance text.

2D craft

Including constructed textiles, reliefs, illustrative printmaking. Both *2D design* and *fine art* usually involve some aspects of craft.

You will carry out exploratory work and develop your skills in 2D by practising working in a range of 2D art, design and craft contexts.

You will be encouraged to develop an awareness and use of appropriate specialist 2D materials, techniques, processes, tools and equipment.

This unit will be internally assessed through your portfolio work.

Recommended prior learning

This unit is linked to *Unit 1: 2D and 3D Visual language, Unit 2: Materials, Techniques and Processes* and, for Double Award, *Unit 3: Visual Communication and Meaning*.

This unit will enable you to **make use** of 2D visual language, and of 2D materials, techniques and technology in specific contexts. In the Double Award you will also be able to draw on work related to Unit 3.

This unit will link to Units 12, 13 and 14 at Advanced GCE level.

What you need to learn

You will learn:

- how to carry out investigations to a theme or brief

- how to plan, organise and monitor your work

- how to use mark-making techniques

- how to use formal elements and 2D visual language to communicate

- about media and how to use technology safely

- how to use sources to help create images

- how to analyse your work to improve its quality.

4.1 Investigative techniques

Artists, designers and craft workers use investigation as part of the creative process in order to help develop their ideas and produce outcomes.

You will need to carry out a range of investigations, which may include:

- how to carry out investigations to a theme or brief by identifying a starting point or the 'problem' to solve

- recording primary and secondary sources to help generate ideas

- recording and analysing the work of other 2D practitioners

- exploring different approaches and ways of working

- planning your time, meeting deadlines, organising and monitoring your work

- researching the characteristics, potential and limitations of the media, materials and technology you plan to use.

This investigative work will inform your ideas.

4.2 Developing a range of 2D ideas

Artists, designers and craft workers can use a wide range of media, materials, tools and equipment to **develop** and create their work.

To help develop your ideas you will need to explore the appropriate 2D mark-making techniques. These may include:

- *drawing* — including sketches, observations, plans, diagrams

- *painting* — including exploring appropriate materials and tools

- *mixed media* — including collage, assemblage, photomontage

- *print-making* — including relief, mono, stencil, silk screen, computer image

- *lens-based* — including photography, video, copying, scanning

- *computer technology* — including software to generate and manipulate images.

When you have developed a range of 2D ideas you will need to explore further the use of materials and processes. You should make appropriate use of annotation to review your work as it progresses.

Your ideas will need to take into account:

- external constraints (eg time and budget)

- considerations of visual language, such as scale and size.

4.3 Producing a 2D outcome, using and exploring the potential of media, materials and processes

Artists, designers and craft workers use a range of media, materials, tools and equipment to **realise** their work. All media and materials have the potential to be explored and exploited. You may prefer to specialise in one particular medium or a combination of media.

You need to develop skills in, and explore the potential and limitations of the media, materials and processes in your chosen area of study.

To produce an outcome you will need to:

- explore appropriate materials for the specialist area of study

- use the appropriate range of tools and technology to apply the media and materials

- use the appropriate techniques and processes.

The following gives some guidance about how you may learn and explore the potential of media, materials and processes through your chosen specialism(s).

Painting and drawing

You will need to investigate working with a range of media and materials appropriate your chosen specialist area of 2D fine art. This may include:

- *dry media* — pencil, graphite, charcoal, chalk pastel, oil pastel, powdered pigment, paper (collage), fabric, fixative, found material

- *wet media* — ink (drawing and print-making), gouache, watercolour, acrylic, oil, thinners, solvents etc.

You will need to investigate the making techniques and processes appropriate to your chosen specialism and explore ways in which these techniques may be combined (eg collage and printmaking). Your investigations should include supports or bases for your work (eg canvas, board, hardboard, textured papers, smooth papers).

Graphics

You will need to investigate working with a range of media and materials appropriate to your chosen specialist area of 2D graphic work. This may include design for advertising, surface design, publishing, on screen or corporate design.

You may use the following traditional studio media and equipment:

- mark-making media and equipment

- papers, cards, adhesives and cutting implements

- tracing and scaling aids

- technical drawing equipment.

You may explore digital technology to produce good quality proofs such as:

- computers, printers, image capturing devices — scanners or digital cameras, software — desktop publishing, image editing, font manipulation.

The use of type and typography is fundamental to almost every area of graphic communication and you should investigate typographic techniques. This should include:

- designing typographic layouts and grids and indicating type on visuals

- exploring layouts — such as posters, packages, pages and covers for books, magazines etc.

Photography

You may investigate working with a range of traditional and digital technologies. Traditional media and materials may include:

- black and white materials

- capturing images using different lenses, exposure and light sources

- exploring image quality through the use of filters to enhance colour or tonal range

- experimenting with contrast through exposure, developing and processing

- dyes, inks and toning chemicals

- use of emulsions applied to various surfaces.

Media and materials have different characteristics, and you will need to know how:

- the choice of film affects the quality and definition of the image

- different light sources alter the image quality

- processing techniques and paper qualities can affect the definition of the final image.

Digital techniques may include:

- image capture with digital cameras and scanners

- image manipulation, using appropriate software to apply filters; masking, copying and pasting; colour, tone and contrast adjustment; layers; combination with text; output to printer, screen, or onwards to design-based application.

You may decide to explore media, materials and techniques through traditional or digital technologies, or use a combination of traditional and digital technologies to generate, manipulate and produce photographic imagery.

Creative use of moving images

You will need to explore the creative use of moving images. You will need to generate storyboards as part of the planning process.

To make a creative moving image outcome you will need to explore the appropriate resources. Depending on the resources available to you it may be through traditional or digital technologies. Therefore, you may explore and develop skills in all or some of the following:

- devices to capture moving images (eg analogue video camera, digital video camera)

- analogue traditional editing

- digital video editing

- traditional methods of animation — eg flick-book, zoetrope, stop-frame and cell animation)

- digital animation — eg cells and tweening, animated gifs, *Flash* animation, 3D-modelled motion (note: this is still a 2D technique).

Fashion visualisation

Fashion illustrators have a key role in the communication of designs. They work for designers, the media and production companies to provide images that will promote and explain designs to the industry and to the market.

Designers and illustrators use a range of techniques to visualise designs and present their ideas. You will need to explore and develop skills in the following:

- figure drawing, front back and side

- styles of illustration, historical and contemporary

- use of traditional, digital and lens-based media.

You will need to explore and develop your skills in communicating design ideas. This may involve:

- understanding and applying the principles of fashion drawing

- make working drawings, illustrations to communicate fashion concepts and accessories

- use a range of mark-making techniques and media, eg photography, collage, montage, drawing, painting, print mixed media

- developing style and trend ideas for presentation or promotional purposes.

You will need to be aware of the ways in which companies identify and target potential customers.

As a fashion illustrator you will develop and find innovative ways of presenting illustrations such as storyboards, portfolio, sketchbooks, through your own developing personal style.

General illustration

Illustrators create images to accompany and enhance text. There is a wide range of types of illustration, some of which are highly technical and others of which are freer. Illustrations are normally intended for use in specific publications, such as books, magazines and newspapers.

Illustrations are usually constrained to sizes and shapes determined by such factors as typographical layout, page size, number of colours.

Illustrators use a variety of techniques in common with those used for fine art and for fashion visualisation. Illustration techniques often spill out into moving images in animated sequences.

Surface design (textiles)

Textiles for surface design may be used with orientation towards 2D or 3D work. For this unit, the 2D applications need to be explored and emphasised.

You will need to explore working with a range of media and materials. These should be selected from the following:

- fabrics — natural, synthetic, transparent, opaque, various weights and textures

- yarns — synthetic, natural, hand-spun, fleece

- threads — machine, embroidery, tapestry

- paper — hand-made, dyed, distressed

- clay, chicken wire, plastic, wire, metals, neoprene, wood, glass

- found media and materials — organic, inorganic.

All materials and media have potential, which can be explored and exploited in your work. You will need to explore the potential for using media, materials or combinations of media and materials in a variety of ways. Examples of this include:

- creating printed fabrics for interiors or clothing

- constructing fabrics so that they can be used for making a product

- weaving electric wire, packing bindings and plastic bags into 3D form.

You will need to investigate the making techniques and processes which are appropriate to your chosen specialist area. For example in:

- textiles — investigate embroidery, weaving, knitting, feltmaking

- surface pattern — investigate printing, moulding, sgraffito, embossing

- assemblage — investigate cutting, shaping, joining, folding, forming.

There are many specific techniques involved in working with media and materials. In creating and developing finished work you should understand and be able to use:

- whole processes or sequences of techniques

- specific techniques.

You should explore how these techniques and processes can be combined in traditional as well as more unusual ways.

Some specific techniques are 'transferable'. That is to say that the skills you learn in one specialist area can also be applied in many others. You could make surface treatment work that uses transferable skills and techniques.

You may choose to explore other 2D disciplines not outlined in this unit.

4.4 Analysing, refining and presenting 2D work

You will need to analyse and evaluate the creative potential and limitations of your use of visual language and your choice of media, materials and processes

You should consider the following:

- choice of materials

- their fitness for purpose

- their effectiveness in meeting aesthetic and functional requirements

- would it have been better to use something else?

Artists, designers and craft workers evaluate the creative effectiveness of their outcome through the responses of others, eg their colleagues and peers, clients, audience or viewer. To evaluate your work you should:

- gather feedback from others (informal feedback, eg verbal or written from tutors and peers and formal feedback through critiques and reviews)

- analyse the feedback to assess the creative success against your original intention

- discuss what you would change/develop and why

- discuss the areas of most success and why you believe them to be effective.

Assessment evidence

Assessment evidence will typically consist of a portfolio of work and a final outcome, which demonstrates your understanding of skills in using media, materials, techniques, processes and associated technology to realise your 2D outcome. The portfolio may consist of:

- appropriate investigations, eg observations, primary and secondary sources, plans, and responses to the 'brief'

- exploratory work, samples, trials and appropriate annotations

- final outcome.

Your work must include evidence of:

a   a range of 2D investigative techniques — sources and contexts

b   ability to develop of a range of 2D ideas

c   ability to produce a 2D outcome using and exploring the potential of media, materials and processes

d   ability to analyse, refine and present 2D work.

Assessment criteria

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
a (AO1)	Evidence of a **basic** ability to use a **limited range** of sources for 2D work. Investigate and explore a **limited range** of investigative techniques and contexts for 2D work. (0-4)	Evidence of a **competent** ability to use a **range** of sources for 2D work. Investigate and explore a **range** of investigative techniques and contexts for 2D work. (5-8)	Evidence of a **confident** ability to use a **wide range** of sources for 2D work. Investigate and explore a **wide range** of investigative techniques and contexts for 2D work. (9-12)	Evidence of a **high level of skill** in the use of an **extensive range** of sources for 2D work. Investigate and explore an **extensive range** of investigative techniques and contexts for 2D work. (13-16)	16
b (AO2)	Evidence of a **basic** ability to develop of a **limited range** of ideas for 2D work. (0-3)	Evidence of a **competent** ability to develop a **range** of **creative ideas** for 2D work. (4-6)	Evidence of a **confident** ability to develop of a **wide range** of **creative ideas** for 2D work. (7-9)	Evidence of a **high level of skill and creativity** in developing an **extensive range** of **imaginative and innovative** ideas for 2D work. (10-12)	12
c (AO2)	Evidence of a **basic** ability to produce a 2D outcome using and exploring media, materials and processes with **some skill**. (0-6)	Evidence of a **competent** ability to produce a 2D outcome using and methodically exploring media, materials and processes with **skill**. (7-12)	Evidence of a **confident** ability to produce a 2D outcome using and systematically exploring media, materials and processes **skilfully and creatively**. (13-18)	Evidence of a **high level of skill** in the production of a 2D outcome using and **systematically** exploring media, materials and processes with **skill, creativity and imagination**. (19-24)	24

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
d (AO3)	Evidence of a **basic** ability to analyse, refine and present 2D work. (0-2)	Evidence of a **competent** ability to analyse, refine and **coherently** present 2D work. (3-4)	Evidence of a **confident** ability to analyse, refine and **effectively** present 2D work. (5-6)	Evidence of a **high level** of skill and understanding in the analysis, refinement and **effective and imaginative** presentation of 2D work. (7-8)	**8**
				Total marks	**60**

For definition of terms please refer to *Appendix E: Glossaries.*

(For description of AOs see page 173.)

When applying the mark bands also refer to page 176 for the mark band guidance.

Assessment guidance

The assessment evidence presented for this unit will normally be part of an integrated whole portfolio. The portfolio will usually contain several projects and activities, which provide evidence that contributes to more than one unit. Assessors should therefore use an appropriate system to select and identify the evidence that is used to meet the criteria for *Unit 4: Working in 2D*.

Mark band 1

There will be a limited range of primary and secondary source material with minimal independent choice of subject matter or personal interest.

Practical work will show the selection and directed use of a limited range of 2D visual language, media, materials, techniques and processes.

Experimental and development work will show basic understanding of the potential and limitations of the learner's skill in exploring ideas, subjects and influences using a variety of materials, drawing and image making techniques and 2D processes.

Some guidance and direction will be needed in organising practical work, recording and analysing results and developing responses or ideas.

Discussion and records will show limited understanding of simple concepts. Learners will make some value judgements about technical and aesthetic factors, and suggest limited and simple potential improvements in their work.

(See the section *Applying the mark bands* for further guidance.)

Mark band 2

There will be range of primary and secondary source material with some independent choice of subject matter and evidence of personal interest.

Practical work will show the selection and appropriate use of 2D visual language, media, materials, techniques and processes.

Experimental and development work will show understanding of the potential and limitations of the learner's skill in exploring ideas, subjects and influences using a variety of materials, drawing and image making techniques and 2D processes.

Learners will be competent in organising practical work, recording and analysing results and developing responses or ideas.

Discussion and records will show understanding of the basic concepts of working in 2D. Learners will be able to reflect on their own work and make value judgements about technical and aesthetic factors, and suggest potential improvements.

(See the section *Applying the mark bands* for further guidance.)

Mark band 3

Practical work will show skill and control in the exploration of ideas, subjects and influences using a variety of materials, techniques and painting processes. Experimentation will show a degree of consistency and will be mainly independent, well-ordered and wide-ranging. There will be evidence of the application of underlying concepts, in particular the effects of different aspects of visual language, media, techniques and processes.

Discussion and records will show the learners' ability to express clearly their analytical skills and independent thinking. Learners will make correct use of technical language in commenting on the techniques used and images produced. They will be able to make reasoned judgements about their own and others' work. Learners will also be able to identify potential changes to their work, and make accurate predictions as to how these might be achieved.

(See the section *Applying the mark bands* for further guidance.)

Mark band 4

Practical work will show a wide range of creative and technically competent images or work. Experimentation will demonstrate a high level of visual awareness and will be extensive and well managed. There will also be clear use of reflective skills used to develop ideas, pursue lines of enquiry and improve skills.

Discussion and records will show the learners' ability to express with clarity their critical awareness of their own and others' use of techniques. Learners will display analytical skills and show seamless use of technical language, informed by clear understanding of the underlying concepts of fine art work. They will be able to make judgements about the technical and aesthetic quality of their work.

(See the section *Applying the mark bands* for further guidance.)

Delivering this unit

Teaching strategies

This unit is closely associated with Units 1 and 2, and, in the Double Award, with Unit 3. Delivery will often be fully integrated, with this unit focusing on the contextualisation of the skills, knowledge and understanding which are the focus of Units 1 and 2. It is recognised that in reality art and design is not delivered in watertight units, and that this specification separates aspects of learning for purposes of clarity and assessment, rather than to encourage separate delivery.

Tutors will need to provide vocational support regarding knowledge of a variety of media, materials, techniques and processes within specialist 2D contexts. Learners should be encouraged to analyse and relate concepts and subjects to the development of their work. The practical development of learners' skills within this area is of paramount importance. Learners should be advised to keep a reflective/technical account of their investigations into media, materials, techniques and processes in order to make evaluative comments about the relationship between their ideas and the principles of the 2D pathway taken.

The unit may involve learners in the research of media, materials, techniques and processes, identifying how these affect the development of their work. Records of research should show, in a disciplined and organised way, the information collected and analysed. Learners should be able to generate coherent plans of action, which they may review and update as appropriate to their needs.

Evidence requirements

Evidence will consist of research and developmental work through a specialist 2D pathway of learners' choice.

Developmental work should:

- be presented in a suitable format such as sketch books, samples, studies with annotation

- show breadth of experimentation with the use of traditional and non-traditional techniques to convey ideas

- show depth of understanding of technical and aesthetic potential of chosen techniques.

Finished work appropriate to the nature of the chosen specialism.

Finished work should be:

- presented appropriately, as if for exhibition or client presentation

- evaluated against the identified brief or starting points.

The form of written evidence may include sketchbook annotations, written notes, evaluative comments etc.

Resources

It is recommended that learners have access to the appropriate tools, equipment and technology to develop their 2D skill. The range will vary according to the area of specialism(s) and centres need to ensure adequate resources are available for the learner to achieve — please refer to section 4.3. Learners will need access to appropriate studio/workshop spaces equipped to a good standard, and including storage space for work-in-progress, to facilitate the learners' independent exploration of media, materials, practical techniques and processes. Learners will need to have access to both broad and specialist library resources in order to research and explore historical, contemporary and contextual influences, which may affect the realisation and production of 2D work. Learners will also need access to an environment suitable for the presentation of finished work.

Links

Other units	This unit links to *Unit 1: 2D and 3D Visual language, Unit 2: Materials, Techniques and Processes, Unit 3: Visual Communication and Meaning, Unit 9: Contextual References* and *Unit 11: Develop and Produce Own Ideas*.
Industry	Learners have many opportunities to produce work that is similar to the type of work produced in industry, particularly where the emphasis of working to an assignment or brief offers experience of common practice. The contexts of art, craft and design allow the learners to develop skills and understanding which reflect current practice in the art and design sector.

Resources

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may change.

Textbooks	Bell J — *What is Painting?* (Thames & Hudson, 1999) ISBN 0500281017
	Clarke G — *The Photograph — A Visual and Cultural History* (Oxford University Press, 1997) ISBN 0192842005
	Sparke P — *An Introduction to Design and Culture of the Twentieth Century, Second Edition* (Routledge, 2004) ISBN 0415263352
Other resources	*British Design & Art Direction Annual* (available through membership on website: www.dandad.org)

Introduction

This unit will enable you to develop 3D skills through one or more specialist areas of your choice. These specialist areas share many media and techniques in common, but tend to differ in the purposes for which images are used. Specialisms may include:

3D fine art

Involving creative expression through sculpture, kinetic art, mixed media.

3D design

Product design: involving design of products to meet consumer need or enhance appeal through modifying performance, appearance, quality and cost-effectiveness, or by developing new products. Essential capabilities are to be able to manipulate materials and to communicate 3D structures through 2D drafting media, increasingly using CAD systems. 3D design includes small-scale products (eg ceramics, furniture, lighting and electrical), crafts (eg jewellery, ceramics, and sculpture) and industrial design (products).

Spatial design: involving the manipulation of space, visual and structural elements for domestic and public use. It includes theatre design, interior design and exhibition design. This may also include *3D graphic design*.

Fashion design: involving the design and making of one-off and prototype garments and accessories.

3D craft

Including ceramics, customised jewellery. Both *design* and *fine art* usually involve some aspects of craft.

You will carry out exploratory work and develop your skills in 3D by practising working in a range of 3D art, design and craft contexts.

You will be encouraged to develop an awareness and use of appropriate specialist 3D materials, techniques, processes, tools and equipment.

This unit will be internally assessed through your portfolio work.

Recommended prior learning

This unit is linked to *Unit 1: 2D and 3D Visual Language, Unit 2: Materials, Techniques and Processes* and, for the Double Award, *Unit 3: Visual Communication and Meaning*.

This unit will enable you to **make use** of 3D visual language, and of 3D materials, techniques and technology in specific contexts. In the Double Award you will also be able to draw on work related to Unit 3.

This unit will link to Units 12, 13 and 14 at Advanced level.

What you need to learn

You will learn:

- how to carry out investigations to a theme or brief

- how to plan, organise and monitor your work

- how to use making techniques

- how to use formal elements and 3D visual language to communicate

- about using materials and technology safely

- how to use sources to help create work

- how to analyse your work to improve its quality.

5.1 Investigative techniques

Artists, designers and craft workers use investigation as part of the creative process in order to help develop their ideas and produce outcomes.

You will need to carry out a range of investigations, which may include:

- how to carry out investigations to a theme or brief by identifying a starting point or the 'problem' to solve

- recording primary and secondary sources to help generate ideas

- recording and analysing the work of other 3D practitioners

- exploring different approaches and ways of working

- planning your time, meeting deadlines, organising and monitoring your work

- researching the characteristics, potential and limitations of the media, materials and technology you plan to use.

This investigative work will inform your ideas.

5.2 Developing a range of 3D ideas

Artists, designers and craft workers can use a wide range of media, materials, tools and equipment to **develop** and create their work.

To help develop your ideas you will need to explore the appropriate 3D making techniques and visual language. These may include:

- *modelling* — including maquettes, direct observational work, miniatures, experimental work with 3D materials

- *machining and fabrication* — including exploring appropriate materials and tools

- *assemblage* — including unusual combinations of materials

- *computer technology* — including software to generate and manipulate 3D images.

When you have developed a range of 3D ideas you will need to explore further the use of materials and processes. You should make appropriate use of annotation to review your work as it progresses.

Your ideas will need to take into account:

- external constraints (eg ergonomics, set colour schemes, limitations of materials, manufacturing methods)

- considerations of visual language, such as scale and size.

5.3 Producing a 3D outcome, using and exploring the potential of media, materials and processes

Artists, designers and craft workers use a range of media, materials, tools and equipment to **realise** their work. All media and materials have the potential to be explored and exploited. You may prefer to specialise in one particular medium or a combination of material.

You need to develop skills in, and explore the potential and limitations of the media, materials and processes in your chosen area of study.

To produce an outcome you will need to:

- explore appropriate materials for the specialist area of study

- use the appropriate range of tools and technology to apply the media and materials

- use the appropriate techniques and processes.

The following gives some guidance about how you may learn and explore the potential of media, materials and processes through your chosen specialism(s).

3D fine art

You will need to investigate working with a range of media and materials appropriate your chosen specialist area of 3D fine art. This may include:

- wood, card, paper, metal, stone, glass, plastic, found media and materials (organic, inorganic, aluminium cans, plastic bags, old electric piping), clay, plaster, concrete.

You will need to investigate the making techniques and processes appropriate to your chosen specialism and explore how these techniques may be combined, eg exploring the potential of woodcarving; or the potential of a structure made with a combination of stone, plastic and paper.

3D design

You need to investigate working with a range of materials appropriate to your chosen specialist area of 3D design. These could be selected from the following:

- clay, slip, metal oxides, stains and glazes

- wood (eg manufactured boards, softwood or hardwood)

- metals (eg copper, tin, zinc, aluminium, 'new' white metals and alloys), wax for modelling and lost-wax casting

- plaster for modelling or mould-making in ceramics

- plastics (eg acrylic, polymers and polyester resins)

- card, paper, lightweight wood (eg balsa or jelutong); string, soft wire; plastic sheet and other pliable plastic products for model-making and for making prototypes in product design

- glues, adhesives, solvents.

All materials have potential uses, which can be explored and exploited in your work. You will need to consider the potential for using materials or combinations of materials in a variety of ways. Examples include:

- 'soft' sculptures and three-dimensional hangings made from textiles, perhaps with added components such as wood, metal and plastics

- constructions made from 'found' or waste materials. The use of waste materials is increasingly common but there can be hazards caused by a lack of knowledge of the origins of materials and their finishes

- jewellery pieces made from unusual combinations of materials such as wood, plastics and wire.

3D application of graphics

You will need to investigate working with a range of media and materials appropriate to your chosen specialist area of 3D graphic work. This may include paper-board engineering (eg pop-ups), point of sale design, packaging.

This will probably also include the combination of 2D images and text with 3D structures, for which reference should be made to the section on graphic design in Unit 10.

You may use the following traditional studio media and equipment:

- mark-making media and equipment

- papers, cards, adhesives and cutting implements.

Fashion

Fashion design involves drawings and the construction of prototypes. Fashion designers need to make working models of garments and accessories, and to explore ranges of materials within the constraints of practicality.

You will need to explore working with a range of media and materials appropriate to your chosen specialist area of fashion. These should be selected from the following:

Traditional materials

- hides and skins (natural, simulated)

- stretch fabrics (knitted, elastomeric)

- woven and non-woven fabrics (natural, synthetic, mixed fibres, with nap)

- linings and interlinings (for comfort, for support, for stiffness)

- fastenings and trimmings.

Non-traditional materials

- coated fabrics (waxed, plastic, bonded)

- newly developed materials.

There are many specific techniques involved in working with fashion materials. In creating and developing finished work you should explore and be able to use all or some of the following range of specific techniques:

- cutting, shaping, seaming and joining, folding, draping

- fitting sleeves

- openings for sleeves, necks, waists

- overlocking

- piping and binding

- applying fastenings and trimmings.

In creating and developing finished work you should understand and be able to use whole processes. You should be able to explore the whole processes of:

- basic pattern cutting, the principles of block and dart manipulation, the use of bodice, skirt, trousers and sleeve blocks

- cutting full-size pattern pieces for specific garments

- toile making in calico

- sample garment manufacture.

You will need to be aware of the ways in which companies identify and target potential customers.

As a fashion designer you will also develop and find innovative ways of presenting your work, such as storyboards, portfolio, sketchbooks through your own developing personal style.

Surface design (textiles)

Textiles for surface design may be used with orientation towards 2D or 3D work. For this unit, the 3D applications need to be explored and emphasised.

You will need to explore working with a range of traditional and non-traditional media and materials. These should be selected from the following:

- fabrics — natural, synthetic, transparent, opaque, various weights and textures

- yarns — synthetic, natural, hand-spun, fleece

- threads — machine, embroidery, tapestry

- paper — hand-made, dyed, distressed

- clay, chicken wire, plastic, wire, metals, neoprene, wood, glass

- found media and materials — organic, inorganic.

All materials and media have potential which can be explored and exploited in your work. You will need to explore the potential for using media, materials or combinations of media and materials in a variety of ways. Examples of this include:

- creating printed fabrics for interiors or clothing

- constructing fabrics so that they can be used for making a product

- weaving electric wire, packing bindings and plastic bags into 3D form.

You will need to investigate the making techniques and processes which are appropriate to your chosen specialist area. For example in:

- textiles — investigate embroidery, weaving, knitting, feltmaking

- surface pattern — investigate printing, moulding, sgraffito, embossing

- assemblage — investigate cutting, shaping, joining, folding, forming.

There are many specific techniques involved in working with media and materials. In creating and developing finished work you should understand and be able to use:

- whole processes or sequences of techniques

- specific techniques.

You should explore how these techniques and processes can be combined in traditional as well as more unusual ways.

Some specific techniques are 'transferable'. That is to say that the skills you learn in one specialist area can also be applied in many others. You could make surface treatment work that uses transferable skills and techniques.

You may choose to explore other 3D disciplines not outlined in this unit.

5.4   Analysing, refining and presenting 3D work

You will need to analyse and evaluate the creative potential and limitations of your choice of media, materials and processes.

You should consider the following:

- choice of materials

- their fitness for purpose

- their effectiveness in meeting aesthetic and functional requirements

- would it have been better to use something else?

Artists, designers and craft workers evaluate the creative effectiveness of their outcome through the responses of others, eg their colleagues and peers, clients, audience or viewer. To evaluate your work you should:

- gather feedback from others (informal feedback, eg verbal or written from tutors and peers and formal feedback through critiques and reviews)

- analyse the feedback to assess the creative success against your original intention

- discuss what you would change/develop and why

- discuss the areas of most success and why you believe them to be effective.

Assessment evidence

Assessment evidence will typically consist of a portfolio of work and a final outcome, which demonstrates your understanding of skills in using media, materials, techniques, processes and associated technology to realise your 3D outcome. The portfolio may consist of:

- appropriate investigations, eg observations, primary and secondary sources, plans, and responses to the 'brief'

- exploratory work, samples, trials and appropriate annotations

- final outcome.

Your work must include evidence of:

a   a range of 3D investigative techniques — sources and contexts

b   ability to develop of a range of 3D ideas

c   ability to produce a 3D outcome using and exploring the potential of media, materials and processes

d   ability to analyse, refine and present 3D work.

Assessment criteria

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
a (AO1)	Evidence of a **basic ability to use a limited range of sources** for 3D work. Investigate and explore a **limited range** of investigative techniques and contexts for 3D work. (0-4)	Evidence of a **competent ability to use a range of** sources for 3D work. Investigate and explore a **range of** investigative techniques and contexts for 3D work. (5-8)	Evidence of a **confident ability to use a wide range of sources** for 3D work. Thoroughly investigate and explore a **wide range of** investigative techniques and contexts for 3D work. (9-12)	Evidence of an **excellent level of skill in the use of an extensive range of sources** for 3D work. Investigate and explore an **extensive range of** investigative techniques and contexts for 3D work. (13-16)	(16)
b (AO2)	Evidence of a **basic ability to develop a limited range of** ideas for 3D work. (0-3)	Evidence of a **competent ability to develop a range of creative ideas** for 3D work. (4-6)	Evidence of a **confident ability to develop of a wide range of creative ideas** for 3D work. (7-9)	Evidence of **excellent skills and creativity in developing an extensive range of imaginative and innovative** ideas for 3D work. (10-12)	(12)
c (AO2)	Evidence of a **basic ability to produce a 3D** outcome using and exploring media, materials and processes with **some skill.** (0-6)	Evidence of a **competent ability to produce a 3D** outcome using and methodically exploring media, materials and processes with **skill.** (7-12)	Evidence of a **confident ability to produce a 3D outcome using** and systematically exploring media, materials and processes **skilfully and creatively.** (13-18)	Evidence of a **high level of skill in the production of a 3D outcome using and systematically exploring** media, materials and processes with **skill, creativity and imagination.** (19-24)	(24)

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
d **(AO3)**	Evidence of a **basic** ability to analyse, refine and present 3D work. **(0-2)**	Evidence of a **competent** ability to analyse, refine and **coherently** present 3D work. **(3-4)**	Evidence of a **confident** ability to analyse, refine and **effectively** present 3D work. **(5-6)**	**Evidence of an excellent ability to analyse, refine and make a very effective and imaginative presentation of 3D work.** **(7-8)**	**(8)**
				Total marks	**60**

For definition of terms please refer to *Appendix E: Glossaries*.

(For description of AOs see page 173.)

When applying the mark bands also refer to page 176 for the mark band guidance.

Assessment guidance

The assessment evidence presented for this unit will normally be part of an integrated whole portfolio. The portfolio will usually contain several projects and activities, which provide evidence that contributes to more than one unit. Assessors should therefore use an appropriate system to select and identify the evidence that is used to meet the criteria for *Unit 5: Working in 3D*.

Mark band 1

There will be a limited range of primary and secondary source material with minimal independent choice of subject matter or personal interest.

Practical work will show the selection and directed use of a limited range of 3D visual language, media, materials, techniques and processes.

Experimental and development work will show a basic understanding of the potential and limitations of the learner's skill in exploring ideas, subjects and influences using a variety of materials, drawing and object-making techniques and 3D processes.

Some guidance and direction will be needed in organising practical work, recording and analysing results and developing responses or ideas.

Discussion and records will show limited understanding of simple concepts. Learners will make some value judgements about practical, technical and aesthetic factors, and suggest limited and simple potential improvements in their work.

(See the section *Applying the mark bands* for further guidance.)

Mark band 2

There will be range of primary and secondary source material with some independent choice of subject matter and evidence of personal interest.

Practical work will show the selection and appropriate use of 3D visual language, media, materials, techniques and processes.

Experimental and developmental work will show understanding of the potential effects and limitations of the learner's skill in exploring ideas, subjects and influences using a variety of materials, object-making techniques and processes. Learners will be competent in organising practical work, recording and analysing results and developing responses or ideas.

Discussion and records will show understanding of the basic concepts of working in 3D. Learners will be able to reflect on their own work, make value judgements about technical and aesthetic factors, and suggest potential improvements.

(See the section *Applying the mark bands* for further guidance.)

Mark band 3

Practical work will show skill and control in the exploration of ideas, subjects and influences using a variety of materials, techniques and object-making processes. Experimentation will show a degree of consistency and will be mainly independent, well-ordered and wide-ranging. There will be evidence of the application of underlying concepts, in particular the effects of different aspects of visual language, media, materials, techniques and processes.

Discussion and records will show the learners' ability to demonstrate their analytical skills and independent thinking with confidence. Learners will make correct use of technical language in commenting on the techniques used and images produced. They will be able to make reasoned judgements about their own and others' work. They will also be able to identify potential changes to their work, and make accurate predictions as to how these might be achieved.

(See the section *Applying the mark bands* for further guidance.)

Mark band 4

Practical work will show a wide range of creative and technically competent images or work. Experimentation will demonstrate a high level of visual awareness and will be extensive and well managed. There will also be clear use of reflective skills used to develop ideas, pursue lines of enquiry and improve skills.

Discussion and records will show the learners' ability to express with clarity their critical awareness of their own and others' use of visual language, 3D processes and techniques. Learners will display analytical skills and show seamless use of technical language, informed by clear understanding of the underlying concepts work. They will be able to make judgements about the technical and aesthetic quality of their work.

(See the section *Applying the mark bands* for further guidance.)

Delivering this unit

Teaching strategies

This unit is closely associated with Units 1 and 2, and, in the Double Award, with Unit 3. Delivery will often be fully integrated, with this unit focusing on the contextualisation of the skills, knowledge and understanding which are the focus of Units 1 and 2. It is recognised that in reality art and design is not delivered in watertight units, and that this specification separates aspects of learning for purposes of clarity and assessment, rather than to encourage separate delivery.

Tutors will need to provide vocational support regarding knowledge of a variety of media, materials, techniques and processes within specialist 3D contexts. Learners should be encouraged to analyse and relate concepts and subjects to the development of their work. The practical development of learners' skills within this area is of paramount importance. Learners should be advised to keep a reflective/technical account of their investigations into media, materials, techniques and processes in order to make evaluative comments about the relationship between their ideas and the principles of 3D pathway taken.

The unit may involve learners in the research of media, materials, techniques and processes, identifying how these affect the development of their work. Records of research should show, in a disciplined and organised way, the information collected and analysed. Learners should be able to generate coherent plans of action, which they may review and update as appropriate to their needs.

Evidence requirements

Evidence will consist of research and developmental work through a specialist 3D pathway of the learners' choice.

Developmental work should:

- be presented in a suitable format such as maquettes, models, sketch books, samples, studies with annotation

- show breadth of experimentation with the use of traditional and non-traditional techniques to convey ideas

- show depth of understanding of technical and aesthetic potential of chosen techniques.

Finished work should be appropriate to the nature of the chosen specialism. Finished work should be:

- presented appropriately, as if for exhibition or client presentation

- evaluated against the identified brief or starting points.

The form of written evidence may include sketchbook annotations, written notes, evaluative comments etc.

Resources

It is essential that learners have access to the appropriate tools, equipment and technology to develop their 3D skill. The range will vary according to the area of specialism(s) and centres need to ensure adequate resources are available for the learner to achieve — please refer to section 5.3. Learners will need access to appropriate studio/workshop spaces equipped to a good standard, and including storage space for work-in-progress, to facilitate the learners' independent exploration of media, materials, practical techniques and processes.

Learners will need to have access to both broad and specialist library resources in order to research and explore historical, contemporary and contextual influences, which may affect the realisation and production of 3D work. Learners will also need access to an environment suitable for the presentation of finished work.

Links

Other units	This unit links to *Unit 1: 2D and 3D Visual language, Unit 2: Materials, Techniques and Processes* and *Unit 3: Visual Communication and Meaning*.
Industry	Learners have many opportunities to produce work that is similar to the type of work produced in industry, particularly where the emphasis of working to an assignment or brief offers experience of common practice. The contexts of art, craft and design allow the learners to develop skills and understanding which reflect current practice in the art and design sector.

Resources

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may change.

Textbooks	Butler D — *Making Ways: The Visual Artists' Guide to Surviving and Thriving, Third Revised Edition* (A N Publications, 1992) ISBN 0907730167
	Heskett J — *Industrial Design* (Thames & Hudson, 1980) ISBN 0500201811
	Huygen F — *British Design* (Thames & Hudson, 1989) ISBN 0500275580
	Jones S (editor) — *Art in Public: What, Why and How* (A N Publications) ISBN 0907730183

Externally set and assessed

Note: Although this is an externally set and assessed unit, centres will be required to internally assess the work using the assessment criteria grid. An external moderator will visit the centre and moderate the work. See section *Delivering this unit*.

This unit which is delivered through the externally set 'Summative Project' gives you the opportunity to work to a vocationally focused brief and to research and develop ideas to prototype stage, eg 3D models, mock-ups, samples etc. The brief is set by the awarding body and is intended to be as flexible as possible. The summative project gives you the opportunity to bring together the knowledge, skills and understanding you have acquired through the following units, *Unit 1: 2D and 3D Visual Language, Unit 2: Materials, Techniques and Processes* and *Unit 3: Visual Communication and Meaning*. For the AS single award, you are not required to produce a final outcome.

This unit directly links to *Unit 7: Produce Set Ideas* (AS Double Award only) and should be explored through the chosen optional unit, *Unit 4: Working in 2D* or *Unit 5: Working in 3D*.

You will choose the appropriate form to develop your ideas and this will depend on the art, craft or design you explored in your optional unit, *Unit 4: Working in 2D* or *Unit 5: Working in 3D*.

You may explore any of the following areas:

- 2D: such as painting, printmaking, graphics, multimedia, photography, digital media and software, fashion, surface finishing

- 3D: such as sculpture, ceramics, installation, interior design, jewellery, product, textiles, paper construction.

This unit should be read with the Briefing Document for the Summative Project which will be issued to centres; it can also be downloaded from our website (www.edexcel.com).

External assessment

This unit is externally moderated and will be put together using a brief generated by the centre based on a briefing document provided by Edexcel. The briefing document will be available on the Edexcel website in September in each examination year. The moderation will be available in the June examination series.

The number of raw marks available is 60.

Recommended prior learning

Unit 1: 2D and 3D Visual Language, Unit 2: Materials, Techniques and Processes, Unit 3: Visual Communication and Meaning (AS Double Award only) and the chosen optional unit, *Unit 4: Working in 2D* or *Unit 5: Working in 3D*.

What you need to learn

You will learn how to:

- analyse the brief

- research the work of others and comment on connections with the theme, showing how formal elements, mark-making techniques and object-making techniques have been used

- record your visual research, from both primary and secondary sources, relevant to the theme and your intentions

- create a range of early, effective and original initial ideas for art, craft or design work

- develop a range of 2D and/or 3D ideas, using formal elements, picture-making techniques and/or object-making techniques. Annotate the work to explain what you are doing and how your ideas are developing

- use visual language to communicate your ideas and record any developments

- create prototypes, mock-ups, samples, trials etc

- apply your skills in materials, techniques and processes to develop ideas safely

- evaluate your working process and how/why you developed your ideas. You will need to highlight areas of success and areas for improvement and give reasons for your decisions.

6.1   Research and analyse primary and secondary sources

You will need to identify, record and analyse a range of visual information to develop your intentions. This should be from first-hand observation and experiences, using both primary and secondary sources.

You should:

- comment on the connection of your research to the brief

- discuss how others have used formal elements, mark-making techniques and/or object-making techniques.

Research should help you to:

- gain inspiration to generate ideas

- generate ideas informed by the research

- develop ideas exploring a range of materials, techniques and technology

- develop own skills.

This research must contribute to the work you eventually develop. When analysing the work of others you should concentrate on the meanings and messages contained in them, rather than on their historical background.

You should make illustrated notes as you carry out your research. The mechanical collection and presentation of unconsidered material from the internet, books, CD ROMs, etc that does not relate to the project should be avoided.

Analysis from sources you have used in *Unit 3: Visual Communication and Meaning* and may help you:

- consider how visual language has been used in the work of others

- how images, pictures and objects are used to communicate.

The research and the developmental work should be gathered into a book or portfolio, enabling you to present this unit as a complete project in all its aspects.

| 6.2 | Generate a range of visual ideas using formal elements, materials, techniques and processes. | You are expected to generate a range of initial ideas, using the relevant visual research information you have gathered. |

You are expected to generate a range of initial ideas, using the relevant visual research information you have gathered.

The emphasis is on the generation of ideas and you should explore a variety of ideas using drawing, experiments with media and other appropriate methods. Annotate your developmental studies to explain your ideas and clarify your methods of working.

When generating your ideas you can explore a range of methods and techniques, eg brainstorming, flow charts, thumbnails sketches etc.

You should explore your ideas through the use of formal elements. This will involve exploring how to:

- communicate material characteristics (eg colour and texture, pattern)
- communicate ideas (eg moods, subject matter, influences and thoughts).

You will need to select the appropriate range of materials, techniques and processes to develop your ideas.

You should improve and refine your ideas and consider a range of alternatives. In order to manage your project effectively you need to make a project plan and show the following:

- how you intend to plan and go about your work
- how well your plan is working
- explain whether you need to make changes as you go along.

Exploratory work should be undertaken in accordance with safe working practices.

6.3 Develop visual ideas, to prototype, using skills in materials, techniques and processes

In this part of the unit you will have the opportunity to apply and develop your skills from *Unit 2: Materials, Techniques and Processes*.

You will select your most appropriate idea and develop it to a prototype stage such as:

- 3D models, samples, maquettes, mock-ups.

Use an appropriate range of skills in materials, techniques and processes to produce the prototype.

You should explore the following:

- use a variety of 2D/3D media, materials and associated mark-making and object-making techniques to develop and extend visual language
- experiment with techniques and processes to produce creative and effective development work
- use combinations of traditional and non-traditional materials and techniques to produce creative developmental work
- use appropriate tools, equipment and technology safely
- apply the appropriate health and safety working practices when developing ideas
- annotate your development work.

6.4 Evaluation

When generating and developing ideas it is important that you use appropriate annotation. The ongoing annotations can help you when evaluating. You should comment and reflect on your work throughout the process. The evaluation can be in various formats, eg visual, verbal or written.

Evaluating will encourage you to:

- give a range of personal responses to the brief

- continuously review and modify your ideas

- use appropriate terms to describe the formal elements where necessary

- use visual language as a means of communication

- explain, in either written or verbal form, the strengths and weaknesses of own use of visual language

- illustrate changes of direction through sketch book and development work.

Assessment evidence

Assessment evidence will typically consist of a portfolio of evidence demonstrating planning, research and the development of ideas to a prototype stage. Assessment evidence may include:

- research and generation of ideas

- exploration and development of ideas

- investigation of appropriate media, materials and processes

- development of skills through application

- use of visual language.

Your work must include evidence of:

a   the ability to research and analyse primary and secondary sources

b   the ability to generate a range of visual ideas formal elements, materials, techniques and processes

c   the 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	Mark band 4	Mark awarded
a **(AO1)**	Evidence of the **basic** ability to select, record, research and comment on the work of others' use of formal elements. Evidence of an ability to record and respond to a **limited range** of primary and secondary visual research, appropriate to intentions with guidance. **(0-3)**	Evidence of the **competent** ability to select, record, research and comment on the work of others' use of formal elements. Evidence of an ability to effectively record and respond to a **range** of primary and secondary visual research, appropriate to intentions. **(4-6)**	Evidence of the **confident** 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 **wide range** of primary and secondary visual research, appropriate to intentions. **(7-9)**	Evidence of the **excellent** ability to select, record, research and comment on the work of others' use of formal elements. Evidence of an **excellent** ability to record and respond to an **extensive range** of primary and secondary visual research, appropriate to intentions. **(10-12)**	12
b **(AO2)**	Evidence of a **basic** ability to develop a range of annotated visual ideas using combinations of formal elements. **(0-6)**	Evidence of a **competent** ability to develop a range of annotated visual ideas using combinations of formal elements. **(7-12)**	Evidence of a **confident** ability to develop a **wide range** of **creative** annotated visual ideas using combinations of formal elements. **(13-18)**	Evidence of an **excellent** ability to develop **an extensive range** of **highly imaginative** annotated visual ideas using combinations of formal elements. **(19-24)**	24
c **(AO3)**	Evidence of a **limited** ability to develop **basic** visual ideas to prototype, using **simple skills** in materials, techniques and processes safely. **(0-3)**	Evidence of a **competent** ability to develop **effective** visual ideas to prototype, using **some skill** in materials, techniques and processes safely. **(4-6)**	Evidence of a **confident** ability to develop **creative and imaginative** visual ideas to prototype, using **skills** in materials, techniques and processes safely. **(7-9)**	Evidence of an **excellent** ability to develop **highly imaginative and innovative** visual ideas to prototype, using **a high level of skill** in materials, techniques and processes safely. **(10-12)**	12

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
d **(AO3)**	Evidence of a **basic** ability to record ongoing annotations and evaluate the development of ideas with some guidance. (0-3)	Evidence of a **competent** ability to record ongoing annotations and evaluate the development of ideas with some **skill**. (4-6)	Evidence of a **confident** ability to record ongoing annotations and evaluate the development of ideas with clear explanations. (7-9)	Evidence of an **excellent** ability to **systematically** record ongoing annotations and evaluate the development of ideas in **depth**. (10-12)	12
				Total marks	60

For definition of terms please refer to *Appendix E: Glossaries.*

(For description of AOs see page 173.)

When applying the mark bands also refer to page 176 for the mark band guidance.

Assessment guidance

Mark band 1

Learners will demonstrate a limited ability to research a range of primary and secondary sources in response to the brief. They will use these sources, with guidance, to experiment and develop a limited range of ideas that meet the brief.

Learners will be able to use appropriate technical terms when annotating or describing their own and others' work. Learners will have experimented with and used formal elements, mark-making and/or object-making techniques to suit the task, with direction and guidance.

Learners will demonstrate some ability to develop simple ideas, but may only partly cover the detailed requirements and constraints of the set brief. The skills used to develop a range of visual ideas will be simple, showing partial visual enquiry and an awareness of the safe use of processes.

When analysing ideas and explaining how they could be produced, the technical and aesthetic features are not fully worked through to develop ideas for the prototype stage. Learners will demonstrate a limited ability to comment on the influences on their work and comments are often related to obvious features such as subject matter or media.

(See the section *Applying the mark bands* for further guidance.)

Mark band 2

Learners will demonstrate an ability to effectively research a range of primary and secondary sources in response to the brief. They will use these sources, to experiment and develop a range of ideas that meet the brief.

Learners will be able to use appropriate technical terms when annotating or describing their own and others' work. Learners will demonstrate some ability to develop ideas with thought. Learners will have experimented with and used formal elements, mark-making and/or object-making techniques to suit the task. Ideas will be developed with purpose to meet the brief, effectively handling the detailed requirements and constraints.

When analysing ideas and explaining how they could be produced, the technical and aesthetic features are competently worked through to the prototype stage. There is a basic ability to comment on the influences in their work, with clear records of the development of ideas.

(See the section *Applying the mark bands* for further guidance.)

Mark band 3

Learners will demonstrate a confident ability to research a wide range of primary and secondary sources in response to the brief. Research is ordered, purposeful and well presented, in appropriate ways. Learners should be able to express personal views and responses to the work of others.

Learners show consistent skill when developing ideas and there is evidence of a developing personal style through the integrated use of visual language. They demonstrate a degree of technical control to produce aesthetic or expressive ideas. It is evident they can combine information and visual references to originate ideas that show creative potential. Learners can explore, experiment and develop a wide range of ideas that effectively meet the brief. The learner uses a selection of formal elements, mark-making and/or object-making techniques to create effective, personal responses with confident skills.

Learners will be able to annotate or describe their work using appropriate technical terms and are clearly able to express how their work is influenced by others' work. They can identify potential new directions in their own work and how these may be achieved. They consistently give clear explanations of the strengths and weaknesses of their own use of visual language when developing ideas and prototypes.

(See the section *Applying the mark bands* for further guidance.)

Mark band 4

Learners will demonstrate a systematic and independent approach to researching an extensive range of primary and secondary sources in response to the brief. They are able to systematically record and provide informed personal responses to the work of others.

Learners will record comprehensive explanations, showing high levels of understanding of visual language and how it has been used in own and others' work.

Learners will show a clearly identifiable and committed personal style. There is a high level of visual enquiry and investigation. The learner demonstrates the ability to creatively use an extensive range of formal elements, mark-making and/or object-making techniques to create innovative and highly imaginative responses, when producing ideas and prototypes.

(See the section *Applying the mark bands* for further guidance.)

Delivering this unit

Guidance

Further guidance will be given when the 'Summative Project' is sent to centres. As an initial guide the following indicates the process.

The centre assessors, whose decisions will be subject to moderation by Edexcel's external moderators will carry out assessment. 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 term.

There are no restrictions on the size of work, the type of work or the quantity of work which is produced. Learners may work using any medium, material or technique which is appropriate to the brief.

Work for the externally set brief should be carried out in a suitable environment, such as workshops, art rooms, darkrooms etc.

There are no time restrictions or set hours in which the project must be carried out. The deadline is that the work must be completed and assessed by the **end of the deadline for submission for mark moderation** (one week earlier in Northern Ireland centres). A minimum of 60 hours should be allowed for the Summative Project, where only Unit 6 is covered, a minimum of 30 hours should be allowed. A deadline date will be set and issued with the set themes.

Preparatory work, together with research, development, notes, sketchbooks, workbooks, journals, trials, tests may all contribute to this unit.

Evidence to be assessed against this unit must be produced specifically to meet the requirements of the brief.

Centres should note that this unit is moderated in the summer only.

Delivery

Delivering the brief

This unit is intended to be carried out as a normal assignment and should be delivered in the centre's normal way. Learners should not be left to struggle through the project, but should be taught and advised as with any other unit. The brief should be explained carefully; it should be emphasised that it is an important piece of work. Learners should undertake proper research and carry out ample development work in order to produce a prototype. It is important to analyse the work of others and continuously reflect on your work in order to make developments.

For those learners studying the AS Double Award, this development work will be produced as an outcome in *Unit 7: Produce Set Ideas*.

Please refer to further details in Sample Briefing Document for the Summative Project (where possible, learners should be encouraged to work towards a 'live' brief or with practitioners in order to gain an 'true sense' of a vocational brief).

Links

This unit links to all the compulsory units, *Unit 1: 2D and 3D Visual Language, Unit 2: Materials, Techniques and Processes, Unit 3: Visual Communication and Meaning* (AS Double Award only) and the chosen optional unit, *Unit 4: Working in 2D* or *Unit 5: Working in 3D*.

Industry

Learners have many opportunities to produce work that is similar to the type of work being produced in industry, particularly where the emphasis of working to a set assignment or brief offers experience of common practice. The contexts of art, craft and design allow the learners to develop skills and understanding, which reflect current practice in the art and design sector.

Resources

As this unit is delivered through the other AS units please refer to the resources sections in the other units.

Unit 7: Produce Set Ideas

Externally set and assessed

Introduction

Note: Although this is an externally set and assessed unit centres will be required to internally assess the work using the assessment criteria grid. An external moderator will visit the centre and moderate the work. See section *Delivering this unit*.

This unit is delivered through the externally set 'Summative Project'. This unit gives you the opportunity to produce set ideas based on the development and prototype work completed in *Unit 6: Develop Set Ideas*.

In this unit you will have the opportunity to use and extend your construction skills to enable you to realise a final outcome.

You will choose the appropriate form of construction depending on the art, craft or design you explored in *Unit 6: Develop Set Ideas*.

External assessment

This unit is externally moderated and will be based on a brief generated by the centre based on a briefing document provided by Edexcel. The briefing document will be available on the Edexcel website in September in each examination year. The moderation will be available in the June examination series.

The number of raw marks available is 60.

Recommended prior learning

For those learners studying for the Double Award, you **must** have completed *Unit 6: Develop Set Ideas*. The intention is that learners will produce an outcome based on the work produced in *Unit 6*.

What you need to learn

You will learn how to:

- plan and produce your idea based on the set theme

- meet deadlines

- select your most appropriate idea from *Unit 6* and develop **one** of them to completion

- use visual language competently and safely in meeting the requirements of the intention

- select and safely use suitable materials, techniques, technology and equipment to develop and produce your set idea

- create and develop an outcome that clearly meets the original intention

- apply presentation techniques and display your work using an appropriate form

- evaluate your outcome, using the appropriate terminology

- manage your time.

7.1 How to plan to produce a final outcome

You will need to plan and manage your time effectively to maximise the success of your project. You will need to know how to use specialist working methods and processes in order to produce your outcome. The form of the outcome will vary according to the idea and area of specialism eg:

- 2D: graphic design — digital print of artwork, photographic or lens-based imagery, painting — illustrative or conceptual work etc

- 3D design — a scale model of a sculpture, piece of jewellery, a product or interior scheme, a fashion accessory or a sample garment etc.

The methods and processes you use to plan your project will depend on the specialist skills involved but may include:

- producing plans, eg stages involved, order of work, timings and setting/meeting deadlines

- interpreting information (from *Unit 6*: *Develop Set Ideas*) such as working drawings, prototypes, scaled plans, models and samples etc

- construction/production skills, eg accuracy, finish, reproduction, audio-visual qualities. You should indicate how finished pieces might be produced commercially if they are not hand-finished items

- take into account costings and budget

- manage your time and set deadlines.

You should write a project plan at the start of the assignment, this will be useful when writing your evaluation.

7.2	**Use specialist materials, techniques and processes to produce a final outcome**	You will need to know how to apply your knowledge of and skill in working with the appropriate materials, techniques and equipment to produce your final outcome. The skills involved may vary but this will generally involve:

7.2 Use specialist materials, techniques and processes to produce a final outcome

You will need to know how to apply your knowledge of and skill in working with the appropriate materials, techniques and equipment to produce your final outcome. The skills involved may vary but this will generally involve:

- selecting and using appropriate tools, techniques or processes

- selecting and using appropriate techniques

- working with appropriate range of media and materials.

Produce your finished piece of work, which should be complete and constructed to your highest standard. If your planned work is too big or difficult to make, this may be in the form of scaled-down paintings, models or other appropriate representations.

You will need to apply your knowledge of health and safety when working with materials and equipment.

7.3 Present and evaluate the final outcome

You will need to know how to present your work in a suitable way. All of your work should be well presented. This may involve:

- showing the stages involved in realising the final outcome

- selecting specialist techniques that match the work and are appropriate for the presentation format, eg display or exhibition.

The format for presentation will vary according to the outcome produced.

When producing your outcome you will use annotation where appropriate, this will help you when evaluating.

The evaluation can be recorded in various formats, eg visual, verbal or written.

To evaluate your work against the brief you will involve answering questions like:

- What was successful and why?

- What did you reject and why?

- What went well and what has gone badly in the work?

- What are the strengths and weaknesses in the final outcome?

- How well did you monitor your project?

- What specialist materials, techniques and processes were used?

- Was the presentation appropriate to the form and the client?

- How could the work be improved, given more time?

Evaluating your final outcome and suggesting improvements will develop your work for future projects.

Assessment evidence

Assessment evidence will typically consist of a portfolio of work and a final outcome, which demonstrates your understanding of skills in using media, materials, techniques and processes. The portfolio may consist of:

- plans, samples, trials and appropriate annotations
- presentation and evaluation of final outcome.

Your work must include evidence of:

a planning to produce a final outcome

b use of specialist materials, techniques and processes to produce a final outcome

c presenting and evaluating the final outcome.

Assessment criteria

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
a (AO1)	Evidence of **basic** planning and project management. (0-6)	Evidence of **competent** planning and project management. (7-12)	Evidence of **confident effective** planning and project management. (13-18)	Evidence of **excellent, highly effective** planning and project management. (19-24)	24
b (AO2)	Evidence of the **basic** use of a **limited range** of specialist materials, techniques and processes to produce a final outcome. (0-6)	Evidence of the **competent** use of **a range** of specialist materials, techniques and processes to produce a final outcome showing **some skill**. (7-12)	Evidence of the **confident** use of a **wide range** of specialist materials, techniques and processes to produce a final outcome with skill. (13-18)	Evidence of the **excellent** use of **an extensive range** of specialist materials, techniques and processes to produce a final outcome with a **high level of skill**. (19-24)	24
c (AO3)	Evidence of a **basic** presentation and evaluation of the final outcome, with a limited ability to analyse the effectiveness of the technical and aesthetic factors. (0-3)	Evidence of a **competent** presentation and evaluation of the final outcome, with an ability to analyse the effectiveness of the technical and aesthetic factors. (4-6)	Evidence of a **confident** presentation and evaluation of the final outcome, with a **good** ability to analyse the effectiveness of the technical and aesthetic factors. (7-9)	Evidence of an **excellent** presentation and evaluation of the final outcome, with a **coherent** ability to analyse the effectiveness of the technical and aesthetic factors. (10-12)	12
				Total marks	**60**

For definition of terms please refer to *Appendix E: Glossaries*.

(For description of AOs see page 173.)

When applying the mark bands also refer to page 176 for the mark band guidance.

Assessment guidance

Mark band 1 Learners show an ability to plan and use their time effectively with some guidance. They demonstrate the ability to select and use a limited range of specialist materials, techniques and processes with basic skill. The partial enquiry into the technical and aesthetic qualities of the work limits the creative potential of the final outcome.

The learner is able to make simple value judgements about the work using appropriate terms. They can describe the practicalities involved, but this is often related to obvious features, rather than focusing on areas for improvement.

(See the section *Applying the mark bands* for further guidance.)

Mark band 2 Learners show the ability to plan and manage their use of time effectively. They demonstrate the ability to select and use a range of specialist materials, techniques and processes with purpose and some skill. Attention to the technical and aesthetic qualities of the work has ensured the effective and creative potential of the final outcome.

The learner has made some value judgements and is able to explain the practicalities of their work and this is quite effective but is often related to obvious features, rather than focusing on areas for improvement.

The presentation and evaluation of the outcome shows a consistent ability to analyse the effectiveness of the work.

(See the section *Applying the mark bands* for further guidance.)

Mark band 3 Learners show a confident approach to planning and reviewing their work and working methods. They show some degree of consistency and technical control across the use of specialist materials, techniques and processes to produce an outcome, which shows an awareness of the technical and aesthetic factors. They demonstrate a developing personal style when producing their outcome. In particular they identify other potential outcomes and possible new directions in their work and make accurate predictions about how this might be achieved.

(See the section *Applying the mark bands* for further guidance.)

Mark band 4 Learners show a systematic and independent approach to planning and reviewing their work. They are able to make and provide informed personal and value judgements about their work and working methods.

They demonstrate a clearly identifiable and committed personal style. There is a high level of visual enquiry and they match skill with high technical ability to produce creative work. They take a reflective and self-critical approach to their work resulting in the ability to produce a highly effective outcome.

Learners are able to make informed judgements about their work, which are justified and comprehensively explained. They demonstrate a fluent command of visual and critical understanding.

In the presentation and evaluation of the final outcome, they give a convincing and thoughtful insight into the effectiveness of working methods and the resolution of ideas.

(See the section *Applying the mark bands* for further guidance.)

Delivering this unit

Guidance

Further guidance will be given with the 'Summative Project' which is sent to centres.

Note: This unit links directly to *Unit 6: Develop Set Ideas*.

Learners studying the AS Double Award have the opportunity to produce a final outcome based on the work produced in *Unit 6: Develop Set Ideas*.

The centre assessors, whose decisions will be subject to moderation by Edexcel's external moderators, will carry out assessment. 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 term. There are no restrictions on the size of work, the type of work or the quantity of work, which is produced. Learners may work using any medium, material or technique which is appropriate to the brief.

Work for the externally set brief should be carried out in a suitable environment, such as workshops, art rooms, darkrooms etc.

There are no time restrictions or set hours in which the project must be carried out. A deadline date will be set and issued with the set themes.

Preparatory work together with research, development, notes, sketchbooks, workbooks, journals, trials, tests may all contribute to this unit.

Evidence to be assessed against this unit must be produced specifically to meet the requirements of the brief.

Centres should note that this unit is moderated in the summer only.

Delivery

Delivering the brief

This unit is intended to act as a normal assignment and should be delivered in the centres' normal way. Learners have the opportunity to produce an outcome based on the work developed in Unit 6. Learners should not be left to struggle through the project, but should be taught and advised as with any other unit. The brief should be explained carefully, it should be emphasised that it is an important piece of work. Learners should undertake proper planning in order to produce work to a final outcome. It is important to analyse the work and reflect on your working process in order to make any developments.

(Where possible, learners should be encouraged to work towards a 'live' brief or with practitioners in order to gain a 'true sense' of a vocational brief.)

Links

This unit links to all the compulsory units, *Unit 1: 2D and 3D Visual Language, Unit 2: Materials, Techniques and Processes, Unit 3: Visual Communication and Meaning* (AS double award only) and the chosen optional unit, *Unit 4: Working in 2D* or *Unit 5: Working in 3D*.

This unit gives an opportunity for learners to demonstrate their skills and understanding through the 'Summative Project'.

This unit has a direct link to *Unit 6: Develop Set Ideas* and the outcome produced for this *Unit 7* must be based on the work developed in *Unit 6*.

Industry
Learners have opportunities to produce work that is similar to the type of work being produced in industry, particularly where the emphasis of working to a set assignment or brief offers experience of common practice. The contexts of art, craft and design allow learners to develop skills and understanding which reflect current practice in the art and design sector.

Resources

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may change.

Textbooks
Fishel C — *Design Secrets: Packaging — 50 Real-Life Projects Uncovered* (Rockport Publishers, 2007) ISBN 1592530060

Industrial Designers Society of America — *Design Secrets: Products — 50 Real-Life Projects Uncovered* (Rockport Publishers, 2003) ISBN 1564964760

Norman D A — *The Design of Everyday Things* (Basic Books, 2002) ISBN 045067107

Unit 8: Personal and Portfolio Development and Progression

Internally assessed

Introduction

This unit involves you in the preparation of a portfolio and the development of personal presentation and communication skills, which will help you when planning your progression route. These are common to pathways in:

- fine art

- design

- interactive media.

You will learn how to:

- prepare a portfolio of work for presentation

- develop effective personal presentation skills and communicate effectively to others about your work, interests and aims

- prepare information about yourself and use this in making presentations, attending mock interviews and in preparation for progression interviews

- research employment within the sector and higher education pathways

- explore and identify progression routes, aims and goals.

This unit links to *Unit 10: Professional Practice* (Advanced) and the optional units at Advanced level should also provide knowledge, understanding and ideas for this unit.

Your choice of presentation methods will depend on the pathway you choose and the nature of your work.

On completion of your GCE, the skills and understanding you have gained through this unit could be applied to a broad range of art, craft or design higher education pathways or employment within the sector.

This unit will be assessed through your portfolio work only.

Recommended prior learning

This unit links to all the practical units at AS. In particular, it links to the chosen A2 optional units, *Unit 12: Fine Art, Unit 13: Design* and *Unit 14: Multimedia*.

What you need to learn

8.1 Personal presentation and communication skills

Personal presentation skills

How you present yourself is often as important as how you present your work. You need to be able to present yourself at a mock interview. Presentation skills include body language, dress codes and an awareness of social conventions.

To develop your presentation and communication skills you should practise discussing your work in a range of situations for example:

- mock interviews with potential employers and clients

- presentations to individuals and groups

- one-to-one interviews, critiques and tutorials.

Communicating with others

You will need to present yourself to others by developing and using effective communication skills. You will need to be able to communicate with others in a variety of situations:

- at a job interview, or interview for a higher education place

- before an audience, such as a client or visitor

- to your peers and tutors.

You will need to communicate in a variety of ways:

- talk about how you researched a brief, your practice in producing your developmental work and your evaluation of the finished product

- you will need to communicate effectively with an audience when creating a display of your work

- you will communicate through effective presentation of your portfolio of work

- you will demonstrate your ability to accept and use positive and negative feedback from an audience

- you will be able to communicate your aims and interests in relation to progression in the future.

8.2	Portfolio presentation techniques

Portfolio presentation techniques

All artists, craftspeople and designers present work in a portfolio when displaying evidence of their skills, knowledge, understanding and quality of work. You need to prepare a portfolio of your work. This will involve:

- selecting suitable work for your portfolio most relevant to the position you are applying for

- using appropriate techniques for mounting and displaying different kinds of art, craft and design work

- providing supporting information to accompany the work (such as copies of briefs and evaluations, work on CD, DVD etc)

- organising and ordering the work within the portfolio (eg grouping work by project, size or type, labelling and dating the work).

You need to be able to present your portfolio in different circumstances. These may be:

- informal situations (such as when taking part in a studio 'critiques' or tutorial)

- formal situations (such as to an external client or visitor, at an interview, for a competition).

You will also need to understand the potential and limitations of different presentation techniques. For example:

- successes and/or failures of a range of presentation techniques

- choice of materials and equipment and working practices.

8.3	Identifying and pursuing progression goals

Identifying and pursuing your progression goals

You need to identify your personal progression goals. To do this you should investigate:

- the types of courses available and the relevant qualifications required

- employment requirements

- alternative progression routes, to allow you greater flexibility.

You need to prepare yourself for pursuing your progression goals. You should do this by:

- preparing a brief description to explain to an interviewer how the work in your portfolio was originated, developed and produced

- practising using your interview techniques

- using feedback from a mock interview to make improvements to your presentation skills.

You will also need to produce personal information, which is relevant to your progression aims. This should include:

- a personal action statement which reflects your intermediate and long-term progression plans

- your most recent record of achievement (ROA)

- a CV, which reflects your ability and experience in working in a specialist pathway and across other areas of art, craft or design.

Assessment evidence

Assessment evidence will typically consist of:

- the presentation of portfolio work — this includes the organisation of the work in the portfolio, the selection and use of suitable methods for formal and informal presentation of work, and making presentations

- investigating progression routes — this includes identifying aims, investigating routes and requirements, preparation of personal information, and taking part in mock interviews.

Your work must include evidence of:

a   personal presentation and communication skills

b   portfolio presentation techniques

c   identifying and pursuing progression goals.

Assessment criteria

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
a **(AO2)**	Evidence of a **basic** ability to present and communicate. **(0-5)**	Evidence of a **competent** ability to present and communicate. **(6-10)**	Evidence of a **confident** ability to present and communicate. **(11-15)**	Evidence of an **excellent** ability to present and communicate. **(16-20)**	**20**
b **(AO2)**	Evidence of a **basic** ability to prepare and present a portfolio of evidence. **(0-5)**	Evidence of a **competent** ability to prepare and present a portfolio of evidence. **(6-10)**	Evidence of a **confident** ability to prepare and present a portfolio of evidence with **skill**. **(11-15)**	Evidence of a **confident and creative** ability to prepare and present a portfolio of evidence with a **high level of skill**. **(16- 20)**	**20**
c **(AO3)**	Evidence of a **basic** ability to identify and pursue progression goals. **(0-5)**	Evidence of a **competent** ability to identify and pursue progression goals. **(6-10)**	Evidence of a **confident** ability to identify and pursue progression goals. **(11-15)**	Evidence of an **excellent** ability to identify and pursue progression goals. **(16-20)**	**20**
				Total marks	**60**

For definition of terms please refer to *Appendix E: Glossaries*.

(For description of AOs see page 173.)

When applying the mark bands also refer to page 176 for the mark band guidance.

Assessment guidance

Mark band 1

Learners should demonstrate some ability to select and organise information for the presentation, but this will be at a basic level. There should be some evidence of the ability to apply information from different sources. Guidance will be needed in generating and organising material in response to the presentation requirements.

Learners should be able to consider their progression aims but may need guidance.

Information about further skills or qualifications needed.

Learners will use information about themselves, although they may need guidance in the selection of adequate, appropriate material. Inconsistency may be evident in the learner's understanding of the work and in their interests and their aims for the future.

(See the section *Applying the mark bands* for further guidance.)

Mark band 2

Learners should demonstrate some ability to analyse, select, order and interpret information for the presentation. There should be some evidence of the ability to apply information from a range of sources. Some guidance will be needed in generating and organising material in response to the presentation requirements.

Learners should be able to reflect on their progression aims. They should also be capable of making some value judgements about further skills or qualifications needed.

Learners will control and use information about themselves with reasonable competence, although they may need some guidance in the selection of appropriate material. Some inconsistency may be evident in the learner's understanding of the work, interests and aims for the future.

(See the section *Applying the mark bands* for further guidance.)

Mark band 3

Learners should be able to analyse, select, explore and experiment with information with a good degree of consistency. Emerging perceptual ability will be evidenced in a personal response. Research will be ordered and purposeful and will include a range of sources, including the experience of others.

Learners will have the ability to work independently, be able to express their personal aims confidently and to apply their understanding of chosen progression routes. Their thinking will be informed by an understanding of what is required to achieve goals. Learners will be able to compose and refine personal responses to support their application, and make reasoned and appropriate judgements.

Learners' work will demonstrate the knowledge of a range of practices and procedures in selecting and controlling information to enhance the presentation.

(See the section *Applying the mark bands* for further guidance.)

Mark band 4

Learners should be able to analyse, select, order, interpret and present information consistently and confidently.

Presentations will be individual, highly personal and innovative. The body of work presented will be very extensive and confidently managed. There will be clear evidence of the use of appropriate presentation techniques. Learners should be able to express with clarity, and differentiate between, personal information and reasoned judgements about the specific implications of alternative progression goals. Their ability to discriminate and appraise will be informed by a clear understanding of requirements.

Learners will be able to make and provide informed personal and value judgements about different application procedures or circumstances. Learners should be able to apply their understanding of personal presentation skills to make independent personal statements, which demonstrate the realisation of intentions in response to the feedback.

(See the section *Applying the mark bands* for further guidance.)

Delivering this unit

Teaching strategies   This unit is designed to be undertaken in relation to the chosen specialist pathway, selected from optional units 12-14. The examples of work used to evidence learners' personal and portfolio development should be selected from larger bodies of project work in the specialist pathway. These may also be used as evidence in relation to other units, in particular those dealing with the use of specialist resources, and with the production of 'final work'.

The two key aspects to this unit are:

- the presentation of portfolio work — this includes the organisation of work in the portfolio, the selection and use of suitable methods for formal and informal presentation of work, and making presentations

- investigating progression routes — this includes identifying aims, investigating routes and requirements, preparation of personal information, and taking part in mock interviews.

The learning programme should be planned to enable learners to develop the full range of skills for presenting their work and themselves. The unit is designed to facilitate personal development by enabling learners to explore the different progression paths into either education or employment, along with the qualifications they will require.

Evidence requirements

The two main strands to the evidence in this unit are:

- making a formal presentation of a portfolio of selected work

- pursuing progression aims, including preparing an action plan and taking part in a mock interview.

The selection of work in the portfolio should consist of work chosen to suit the purpose of the presentation. This should include developmental as well as finished work from chosen specialist pathways. Learners should be encouraged to take increasing responsibility for selecting their work for presentation and for a progression portfolio. When including 3D work, learners should ensure that large work could be shown effectively, through photographs or by other means of reproduction.

The form of written evidence may include sketchbook annotations, written notes, evaluative comments etc.

Resources

Learners will need access to an environment suitable for the presentation of finished work. It is important that learners have access to reliable and up-to-date information about careers advice, entry and employment requirements in different pathways.

Links

Other units
This unit links to all AS practical units. At A2 it specifically links to the optional units, *Unit 12: Fine Art, Unit 13: Design* and *Unit 14: Multimedia.*

Industry
Learners have many opportunities to produce work that is similar to the type of work produced in industry, particularly where the emphasis of working to an assignment or brief offers experience of common practice.

The contexts of art, craft and design allow learners to develop skills and understanding which reflect current practice in the art and design sector.

Resources

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may change.

Textbooks
Byford M — *Framing* (Search Press Ltd, 1996) ISBN 0855328053

Jackson M — *Creative Display and Environment* (Heinemann, 1994) ISBN 0435083465

Maisel E — *Fearless Presenting* (Backstage Books, 1997) ISBN 0823088340

Unit 9: Contextual References

Internally assessed

Introduction

In this unit you will become familiar with a wide range of historical and contemporary work created by artists, craftspeople and designers. You will carry out research and use the results to influence your own work.

You will learn:

- research skills for identifying and recording relevant information about the working methods of artists, craftspeople and designers

- to investigate and analyse how visual language, materials and techniques have been used by other people

- about the influences on artists, craftspeople and designers and their work

- the vocational contexts of their work, eg commissions

- to research and use historical and contemporary references in your work.

You will:

- need to use the skills you learned in *Unit 1: 2D and 3D Visual Language* when exploring others' work

- use the research skills you gain to support your work in *Unit 11: Develop and Produce Own Ideas* and the A2 optional units

- extend your understanding of how and why others have used visual language learned in *Unit 3: Visual Communication and Meaning*

- use your understanding of contemporary art, craft or design in researching professional practice to support your work in *Unit 10: Professional Practice* and your progression aims for *Unit 8: Personal and Portfolio Development and Progression*.

This unit will be internally assessed through your portfolio work.

Recommended prior learning

Unit 1: 2D and 3D Visual Language and *Unit 3: Visual Communication and Meaning* (AS double award).

What you need to learn

9.1 Research historical and contemporary work, understanding the context in which the work was influenced

All artists, craftspeople and designers use research skills to develop their work. You need to be able to research facts and visual information about artists, craftspeople and designers. Researching involves:

- being clear and focused about what you are trying to find out

- knowing how to search for information by identifying suitable sources of information, for example museums and galleries, art and design centres and companies

- analysing your research and deciding what might be useful to the development of your own ideas

- presenting relevant information and drawing conclusions about your findings

- acknowledging your sources.

You need to use your research skills to carry out an in-depth study of a chosen artist, craftsperson or designer.

You need to recognise and explain the use of visual language in an individual's work and be able to associate it with a particular movement, style or school. You need to find out about a wide range of key movements, styles, schools and individuals in European and American art, craft and design:

- pre-1900

- 20th and 21st centuries.

You need to find out about, and understand, how the following influence artists, craftspeople and designers:

- the contexts within which the work is taking, or has taken, place and the influence of key events and trends

- the social, political and theoretical background to the production of works of art, craft and design

- the quality of materials, processes and techniques available and how these are used by others to create work

- the changes in the use of visual language to communicate ideas and messages over time

- the attitudes to, and influence of, different cultural styles of art, craft and design.

9.2 Record and present information explaining the use of visual language in other's work

It is important that you organise, maintain and label your records of information so that they are readily available and accessible. Work may be presented in a variety of ways. These records could include:

- notes and sketches from classes, lectures, library and other research

- notes, sketches and follow-up written work relating to visits to galleries, museums, workshops and workplaces

- annotated cuttings from magazines, photocopies and postcards (you need to learn about and comply with the laws on copyright)

- recording information about the historical and contemporary creative work of artists, craftspeople and designers you have studied.

You need to present information about the different ways that artists, craftspeople and designers have used visual language. You need to be able to look at examples of art, craft and design work and use correct terms to explain:

- the use of formal elements

- the treatment and manipulation of media and materials selected

- the ways in which traditional or more unusual techniques, processes and associated technology have been used

- the characteristics and features of the work that make it distinctive

- the use of visual language to covey a meaning or message.

9.3 Use contextual references in your work

Some assignments and briefs provide opportunities for you to explore the work of other artists, craftspeople and designers. You need to know how to produce work that uses, and relates to, historical and contemporary influences. This will involve:

- being clear about what you need to research and record

- focusing your research so that it supports your study

- understanding purposes, meanings and contexts of work you have studied and understanding how these relate to your own work

- using your findings as starting points to develop ideas and improve your own work

- reflecting on the similarities and differences between other peoples' work and your own

- understanding continuity and change in the development of new ideas.

Assessment evidence

Assessment evidence will typically consist of a portfolio of your contextual studies, chosen to show the breadth and depth of your research and how you have used the results in your work. The work should include:

- annotated visual records

- an extended written and illustrated study (guide 800-1500 words)

- a portfolio showing a range of work with appropriate development work, final outcomes and appropriate contextual references.

Your work must include evidence of:

a   research historical and contemporary work, showing understanding of the context in which the work was influenced

b   record and presentation of information explaining the use of visual language in others' work

c* use contextual references in own work.

*Opportunity for learners to be assessed on Quality of Written Communication (QWC) — (i-iii).

Assessment criteria

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
a **(AO1)**	Evidence of a limited range of research with some understanding of the context in which the work of others was influenced. **(0-5)**	Evidence of a range of research with a competent understanding of the context in which the work of others was influenced. **(6-10)**	Evidence of a wide range of research with a confident understanding of the context in which the work of others was influenced. **(11-15)**	Evidence of an extensive range of research with an excellent understanding of the context in which the work of others was influenced. **(16-20)**	**20**
b **(AO2)**	Evidence of the ability to record and present a **limited range** of work, with a **basic** explanation of the use of visual language in others' work. **(0-5)**	Evidence of the ability to record and present a **range of** work, with a **competent** explanation of the use of visual language in others' work. **(6-10)**	Evidence of the ability to record and present a **wide range** of work, with a **confident** explanation of the use of visual language in others' work. **(11-15)**	Evidence of the ability to record and present an **extensive range** of work, with evidence of a **well-developed understanding** in the explanation of the use of visual language in others' work. **(16-20)**	**20**

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
c (AO3) QWC (i-iii)	Evidence of a limited ability to use and explain the connections between their own work and the work of others. Uses everyday language and the response lacks clarity and organisation. Spelling, punctuation and the rules of grammar are used with limited accuracy. (0-5)	Evidence of a competent ability to use and explain the connections between their own work and the work of others. Uses everyday language but there are occasional uses of specialist vocabulary. The response lacks clarity and organisation although some attempt at focus is evident. Spelling, punctuation and the rules of grammar are used with occasional accuracy. (6-10)	Evidence of a confident ability to use and explain the connections between their own work and the work of others. Uses some specialist terms and the response shows some focus and organisation. Spelling, punctuation and the rules of grammar are used with some accuracy. (11-15)	Evidence of a fluent ability to use and explain the connections between their own work and the work of others. Uses appropriate specialist terms consistently and the response shows good focus and organisation. Spelling, punctuation and the rules of grammar are used with considerable accuracy. (16-20)	20
				Total marks	60

For definition of terms please refer to *Appendix E: Glossaries*.

(For description of AOs see page 173.)

When applying the mark bands also refer to page 176 for the mark band guidance.

Assessment guidance

Mark band 1	In their annotated visual records, learners in this band will show a basic understanding of the influences on and features of a limited range of artists, craftspeople and designers and the contexts within which work was produced.
	In their extended study, learners will demonstrate some ability to record and present accurate information about the work they have studied, although this will mainly be from secondary sources. It is expected that work will have been guided and supported by the tutor. Learners will be able to make some value judgements about the work studied, (although this work will not always be selected independently) but where personal views are offered these may be affected by a limited understanding of the work and limited critical vocabulary.
	In their practical work, learners will demonstrate in an obvious way, the influence of the features and characteristics of a rather limited range of references.
	The influences of others may be seen in their work but they will show a limited ability to comment on these influences and will use a basic vocabulary.
	Learner uses everyday language and the response lacks clarity and organisation. Spelling, punctuation and the rules of grammar are used with limited accuracy.
	(See the section *Applying the mark bands* for further guidance.)
Mark band 2	In their annotated visual records, learners will typically show some awareness of the influences on and features of a wide-ranging and representative range of key movements, styles, schools and individual artists, craftspeople and designers.
	In their extended study, learners will demonstrate the ability to record and present accurate information about the work studied, but with significant guidance and support. Learners will be able to make some value judgements about the work, but where personal views are offered these may be affected by a limited critical vocabulary.
	In their practical work, learners will demonstrate the influence of the features and characteristics of a range of art, craft and design work, but this will not be exploited beyond the obvious or literal. There will be some limited ability to comment on the influences in their work, but this will often be related to obvious features such as subject matter or media.
	Learner uses everyday language but there are occasional uses of specialist vocabulary. The response lacks clarity and organisation although some attempt at focus is evident. Spelling, punctuation and the rules of grammar are used with occasional accuracy.
	(See the section *Applying the mark bands* for further guidance.)

Mark band 3	In their annotated visual records, learners will typically produce a well organised, thorough and visually stimulating record.
	There will be some understanding of the link between the features and characteristics of the work and influences on its creator/producer. In their extended study, learners will demonstrate independence in researching, organising and presenting information. There will be evidence of a developing understanding of the influences on the creator/producer studied, but this will be concerned mainly with practicalities, such as media, techniques and context. Learners' personal views and reasoned judgements may lack objectivity or the support of research findings used to justify higher grades.
	In their practical work, learners will provide some evidence of an appreciation of the value of visual and critical information in informing ideas and responses. Learners will be able to explain clearly and coherently how their work has been influenced by others' work, using an appropriate vocabulary.
	Learner uses some specialist terms and the response shows some focus and organisation. Spelling, punctuation and the rules of grammar are used with some accuracy.
	(See the section *Applying the mark bands* for further guidance.)
Mark band 4	In their annotated visual records, learners will typically show systematic recording of research and visual enquiry into a very broad range of historical and contemporary work in different contexts (beyond those covered during the teaching programme). There will be a high level of understanding of the distinctive characteristics and features associated with particular movements, styles and schools.
	In their extended study, learners will demonstrate that they clearly understand the background, features of and influences on the work studied. They will show evidence of seeing the work in its cultural and historical context. Learners will be able to make and provide judgements about the work, which are effectively justified and explained by relevant findings. They will work independently and give individual thoughts, feelings and ideas. The information will be presented in an informative and stimulating way, and will show a fluent command of technical language and critical vocabulary.
	In their practical work, learners will show a high level of understanding of the influences that have confronted artists, craftspeople and designers and of the purposes, meanings and contexts. The range of work produced will be extensive and will reflect a well developed awareness of a broad range of historical and contemporary work in different contexts. Learners will be able to give a convincing and thoughtful account of the influences in their work.
	Learner uses appropriate specialist terms consistently and the response shows good focus and organisation. Spelling, punctuation and the rules of grammar are used with considerable accuracy.
	(See the section *Applying the mark bands* for further guidance.)

Delivering this unit

Teaching strategies

In this unit, learners become familiar with a wide range of historical and contemporary art, craft and design work. They carry out research and use the results to influence and inform their own work. Learners will need to learn research skills and practise using them when describing and commenting on others' work.

This unit links to all the compulsory units and it is preferable if the evidence for the unit is collected when learners carry out work for other units. This would provide them with opportunities to demonstrate the influence of others in their practical work. The links with other units are described in the introduction.

When learners are exploring the art, craft and design work of others, they should be encouraged to identify, analyse and interpret examples independently. This process may be helped by practical briefs asking learners to research a particular area of historical or contemporary practice. These briefs could link to the themes developed in *Unit 11: Develop and Produce Own Ideas* and the optional units, *Unit 12: Fine Art, Unit 13: Design* and *Unit 14: Multimedia*.

For this unit the emphasis should be on analysing and appraising others' work. A learner might, for example, be interested in the artist Mondrian, and could compare his approach with that of another artist of the same period by analysing the use of the same formal elements. Alternatively, learners could look at a contemporary artist, designer or craftsperson who has been strongly influenced by Mondrian's style. Learners should be encouraged to form intellectual judgements about others' work.

The learning programme for this unit could include formal lectures or learner-centred learning approaches supported by one-to-one tutorials and seminars. Learners may find tutorials useful when producing the extended study.

Historical and contemporary work

Learners need to know about different schools, movements and styles, and be able to recognise and categorise the work of established individual artists, craftspeople and designers. You should use your professional judgement to decide how many works or periods are studied, although it is important to get a broad spread.

Defining the boundaries of art, design and craft is controversial and opinions among professionals are diverse. There is much debate about whether the Bauhaus movement was predominantly craft- or design-based. Creative people who use their skills to make objects are considered by some to be craftspeople. Others, however, might categorise these people as designers/makers. You should define the boundaries to fit into the curriculum being offered, using the norms of accepted understanding as a guide.

Information does not need to be divided into individual movements, styles or schools. Generic themes may be used to introduce learners to many different styles and individuals in art, design and craft contexts.

Such themes might include:

- abstraction
- symbolism
- gender/race stereotyping
- fantasy/realism
- primitive/cultural
- line, tone, shape, scale.

If generic themes are used, learners could be asked to compare examples from various movements or practitioners who interpret the themes in different ways.

Influences on artists, craftspeople and designers

The key events and trends that have influenced art, craft and design work could include the following examples:

- the Industrial Revolution
- the 1851 Great Exhibition
- the invention of personal computers
- punk rock music
- the suffragette movement
- the current 'green' movement/environmental pressure groups.

Learners should understand the significant technological, economic, industrial, environmental, social, cultural, political and philosophical context within which practitioners work or have worked. Learners need to know how these contexts have influenced the materials and studio practices they use and their outcomes.

Learners could learn about the quality of materials and how they influence work by looking at some of the following:

- how artists working in Europe in the late eighteenth century had to mix their own paints from raw materials, such as vegetables and minerals, limiting the range available. Artists in the twentieth century have access to an increasing variety of colours and types of ready-mixed paint, made possible through technological and economic advances
- how carbon fibre was discovered as a result of space pioneering in the twentieth century. Its superior strength and lightness when compared with other materials has influenced designers, particularly in automotive design. Carbon fibre makes an interesting alternative to more traditional materials
- how sportswear clothing design has changed as a result of technical advances in fibres and chemicals such as Lycra™ and other synthetic fabrics.

It is important that learners have the opportunity to study both non-western and western work. Learners must understand that non-western cultures have had a significant influence on western art, crafts and design and vice versa.

Examples of how the meaning, messages and information communicated by artists, craftspeople and designers differ between cultures could include:

- colour symbolism — blue suggests 'cool' and red 'danger' in western culture, orange and red have religious meanings in some eastern cultures

- subject matter — how politics or religion affect the content of work (images of people for Muslims, 'revolutionary' art in Russia).

Evidence requirements

This unit is assessed through learners' portfolios, which can be built up over the course. This process of 'building' a portfolio should support learning and help learners to reflect on their work.

When assessing learner evidence you should consider the following general qualities that distinguish between the grades:

- increasing depth and breadth of understanding

- increasing coherence, evaluation and analysis

- increasing independence and originality

- increasing objectivity and critical understanding.

This unit is linked with all the compulsory units, so learners will show evidence of their awareness of historical and contemporary artists, craftspeople and designers when producing work for other units.

The work selected for learners' portfolios must meet the assessment requirements as described in that section. The following notes give more details about the form and amount of evidence.

Annotated visual records

These should be chosen to show the breadth of understanding of the historical and contemporary art, craft and design covered.

The records can be presented in any suitable form, such as a notebook, file or sketchbook.

Learners should attempt to show and describe how artists, craftspeople and designers use visual language.

Written and illustrated study

The topic for the study may relate to any historical or contemporary individual, school, movement or style of art, craft or design work.

The focus should be critical appreciation rather than exhaustive biographical or factual detail. Personal views should be in learners' own words. Where learners express the authoritative view of others this should be clearly stated.

The research should cover a range of sources. When, for example, contemporary work is the main focus of a study and there is little research evidence available, learners should try to evaluate historical influence on contemporary practice.

The study can be presented in a range of forms, eg it could be an illustrated sketchbook with notes and annotations of a range between 800 and 1500 words. The word count should not be seen as a prescribed figure, merely as a guide.

A range of 2D and 3D work

The work selected should show clearly how the exploration of others' art, craft and design work has influenced learners' work and thinking in a range of contexts.

The work is likely to be selected from projects carried out for other units.

One summative project

This project requires learners to carry out extensive research into one chosen topic that is used to support developmental and final work.

Resources

Learners will need access to a well-stocked library with examples of contemporary and historical works of art. If possible this should include examples of some obscure works of art as well as better-known works.

Learners should be encouraged to take advantage of local facilities such as temporary exhibitions and the local library. Group trips to local exhibitions can provide a focal point for discussing unknown and previously unseen work. Trips to larger national exhibitions should be encouraged, as should watching relevant television programmes.

Links

This unit links to *Unit 10: Professional Practice, Unit 11: Develop and Produce Own Ideas* and the optional units, *Unit 12: Fine Art, Unit 13: Design* and *Unit 14: Multimedia.*

Industry

Learners have opportunities to produce work that is similar to the type of work produced in industry and in the art world, particularly where the emphasis of working to an assignment or brief offers experience of common practice. The contexts of art, craft and design allow the learners to develop skills and understanding which reflect current practice in the art and design sector.

Resources

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may change.

Textbooks

Bailey S — *History of Modern Art* (Parragon Publishing, 2001) ISBN 075255350X

Conway H — *Design History* (Routledge, 1987) ISBN 0415084733

Gombrich E H — *The Story of Art, Sixteenth Revised Edition* (Phaidon Press, 1995) ISBN 0714832472

Lynton N — *The Story of Modern Art, Second Revised Edition* (Phaidon Press, 1989) ISBN 0714824224

Scharf A — *Art and Photography, Second Edition* (Penguin Books, 1990) ISBN 0140131329

Sparke P — *Design in Context* (Book Sales, 1988) ISBN 1555212301

Woodham J M — *Twentieth Century Design* (Oxford University Press, 1997) ISBN 0192842048

Unit 10: Professional Practice

Internally assessed

Introduction

This is a practical unit where you will investigate and apply the requirements of professional practice by working safely, legally and professionally. You will need to adopt a professional approach by working within health and safety guidelines, by giving consideration to legal matters and when communicating with others.

This unit underpins all practical activities and your work for this unit should be based on, and delivered through, your integrated project work. You should be encouraged to respond to projects or briefs that simulate professional practice.

You will learn:

- how professionals work on a day-to-day basis

- how to analyse the constraints on professional practice and relate these to your work

- to observe health and safety practices.

This unit provides an opportunity to develop the skills you will need for *Unit 11: Develop and Produce Own Ideas*. This unit links to all other A2 units — *Unit 8: Personal and Portfolio Development and Progression*, *Unit 11: Develop and Produce Own Ideas* and the optional units, *Unit 12: Fine Art, Unit 13: Design, Unit 14: Multimedia*.

This unit will be internally assessed through your portfolio work.

Recommended prior learning

Unit 3: Visual Communication and Meaning and *Unit 9: Contextual References*.

What you need to learn

10.1 Investigate and analyse professional practice

You should understand how professional artists, craftspeople and designers work on projects and design briefs, individually and in teams, on a day-to-day basis. This includes investigating:

- how they clarify and negotiate a brief, interpret the requirements of the brief and the needs of the client

- how they organise and manage a project plan

- how they liaise with clients, customers and the general public

- their attitude and approach to their specialism

- how they modify and develop initial ideas to produce a final outcome

- how they choose materials, techniques and technology and the processes they use to produce the work

- how they respond to constraints that affect their work (these will vary according to the situation but could include costs, scale, resources, time)

- how the commercial viability of the work has been considered.

10.2 Apply and develop professional practice to your own work

You will need to learn how to improve your own practice by relating it to professional working practices. Improving your work involves analysing the strengths and weaknesses of your work, and comparing your approach with what you have learned about professional practice.

Your work may also be affected by constraints that will influence the final outcome. You will need to use your analytical skills to identify:

- how constraints applied in professional practice could affect your final outcome, such as feedback from clients or users, cost of resources, legislation

- the commercial viability of your final outcome and how your final outcome would be produced or manufactured on a commercial scale.

Responding to feedback

It is important to seek feedback from others, for example clients, customers, end users, viewers, experts etc as this may result in modifications to your work. For example:

- artists may change work in response to feedback from viewers or an agent

- craftspeople may alter objects after discussion with clients

- designers may need to modify drawings and prototypes so they can be manufactured on a commercial scale.

You will need to apply your understanding of professional practice by:

- considering any professional constraints that might influence your ideas

- exploring how commercial viability affects the development of your ideas

- investigating methods of commercial-scale production or manufacture for chosen work

- apply your developing understanding of professional working practice to improving your work.

10.3 Investigate and apply health and safety and legal requirements

You will need to summarise the main areas of health and safety legislation affecting the practice and environment you work in. It is important that you understand and apply the appropriate legislation when you are working. For example:

- Control of Substances Hazardous to Health (COSHH) Regulations 1988

- Electricity at Work Regulations (Portable Appliance Testing) 1989

- Health and Safety (Display Screen Equipment) Regulation 1997

This legislation covers:

- how to handle materials safely

- how to use machinery and equipment safely

- industrial training and supervision.

You will need to understand and be able to summarise legislation that affects artists, crafts people and designers. For example:

- copyright

- design patents

- consumer protection

- equal opportunities

- environmental protection.

You should be able to give annotated examples or references from your own working practices. Being able to apply your knowledge through your own work is evidence of good practice.

10.4 Undertake a Professional approach

You will need to work in a professional manner. This includes:

- managing your workload effectively

- organisational skills and fulfilling obligations

- time management and meeting deadlines

- being committed

- having good communication skills; being honest, punctual, courteous and respectful to others

- adhering to health and safety guidelines

- demonstrating compliance with legal issues, eg copyright, equal opportunities.

Assessment evidence

Assessment evidence will typically consist of documentary portfolio evidence chosen to show your understanding of professional practice and how this has improved your work. It may include:

- annotated and illustrated project work, from briefing through to final outcome

- a project with a supporting analysis of how your work could be improved by relating it to professional working practices

- observation and questioning to confirm learner's ability to perform in a professional manner.

Your work must include evidence of:

a   investigation and analysis of professional practice

b   application and development of professional practice in your own work

c   investigation and application of health and safety and legal requirements

d   appropriate standards of professional working.

Assessment criteria

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
a (AO1)	Evidence of a **basic** ability to investigate and analyse professional practices. (0-4)	Evidence of a **competent** ability to investigate and analyse a **range** of professional practices. (5-8)	Evidence of a **confident** ability to investigate and analyse a **wide range** of professional practices. (9-12)	Evidence of an **excellent** ability to investigate and analyse a **wide and varied range** of professional practices. (13-16)	16
b (AO2)	Evidence of the ability to apply and develop professional practices in a limited way. (0-4)	Evidence of the competent ability to apply and develop professional practices. (5-8)	Evidence of the confident ability to apply and develop professional practices. (9-12)	Evidence of the excellent ability to apply and develop professional practices consistently. (13-16)	16
c (AO3)	Evidence of the basic ability to investigate and apply legal and health and safety requirements. (0-4)	Evidence of a competent ability to investigate and apply legal and health and safety requirements. (5-8)	Evidence of a confident ability to investigate and apply legal and health and safety requirements. (9-12)	Evidence of an excellent ability to investigate and apply legal and health and safety requirements. (13-16)	16
d (AO2)	Evidence of a basic ability to apply appropriate standards of professional working approach. (0-3)	Evidence of a competent ability to apply appropriate standards of professional working approach with understanding. (4-6)	Evidence of a confident ability to apply appropriate standards of professional working approach with good understanding. (7-9)	Evidence of a fluent ability to apply appropriate standards of professional working approach with high levels of understanding. (9-12)	12
				Total marks	**60**

For definition of terms please refer to *Appendix E: Glossaries.*

(For description of AOs see page 173.)

When applying the mark bands also refer to page 176 for the mark band guidance.

Assessment guidance

Mark band 1
The research will be very limited, and indicate only a basic understanding of professional practices and therefore the evidence of the application and development in their practical work, will also be very limited. Learners will need considerable guidance in managing the projects and responding to health and safety and legal considerations. Project research and the application of information from a range of sources will also require Teacher support and direction. The information presented will focus mainly on the practicalities of the project.

(See the section *Applying the mark bands* for further guidance.)

Mark band 2
Research will be limited, but some understanding of professional practice will have been achieved through their investigations. In their practical work, learners will present limited evidence of analysis to support conclusions drawn. Learners will need some guidance in managing the projects and clarifying the improvements that relate to professional practice and health and safety legislation.

Learners will typically show the ability to carry out research and to apply information from a range of sources, but not always independently.

There will be some evidence that they can select, order and interpret information in relation to the task set. Information presented will focus mainly on the practicalities of the project.

(See the section *Applying the mark bands* for further guidance.)

Mark band 3
Research will be quite wide ranging across art, craft and design professional practices. Investigations will be supported by analysis and their conclusions applied to their practical work. Learners will show independent planning and research and this will be demonstrated through their project work. They should be able to express clearly, personal responses to the professional practice investigated and to health and safety legislation. Analysis of potential improvements will show evidence of an appreciation of the commercial viability and application of their work. Research will be ordered and purposeful and information will be selected with a degree of consistency from a range of relevant sources.

Information presented about the project will cover the practicalities of the work as well as attempting to present some of the issues taken into account.

(See the section *Applying the mark bands* for further guidance.)

Mark band 4
Research will be extensive across the range of art, craft and design professional practices and will be conducted mainly independently. In their practical work, learners will show that they are able to make and provide informed personal and value judgements about aspects of professional practice, health and safety requirements and its relation to their own work. Their ability to discriminate will be informed by a clear understanding of professional working practices. Identified improvements will show clear evidence of critical analysis underpinned by their appreciation of professional constraints and opportunities.

A very well developed ability to analyse, select, order and interpret information will be evident across their practical work. Information presented will be very thorough and will address any issues raised and how these were tackled through the outcomes achieved.

(See the section *Applying the mark bands* for further guidance.)

Delivering this unit

Teaching strategies

This unit gives learners the opportunity to investigate contemporary professional practice.

This unit should be based on practical studio work and workshop activities in response to a project or brief. The emphasis should be on a practical application rather than from a theoretical standpoint.

Workload and time management should be introduced as a study skill and applied through all activities.

Where possible learners should be encouraged to see how professional artists, craftspeople and designers work on projects and briefs, and to relate this to their own work on set briefs. For example, they can use aspects of professional practice they discover in this unit to help them make a critique of their response to a brief produced in *Unit 9: Develop and Produce Own Ideas*.

Evidence requirements

This unit is assessed through learners' portfolios, which can be built up over the course. This process of 'building' a portfolio should support learning and help learners to reflect on their work. The assessment will require the submission of documentary or portfolio evidence and the observation and questioning of learners.

When grading learner evidence you should consider the following general qualities that distinguish between the grades:

- increasing depth and breadth of understanding
- increasing coherence, evaluation and analysis
- increasing independence and originality
- increasing objectivity and critical understanding.

Resources

Learners will need access to appropriate studio or workshop spaces equipped to a good standard, and including storage space for work-in-progress, to facilitate learners' independent exploration of media, materials, practical techniques and processes. Learners will also need access to an environment suitable for the presentation of finished work. Ideally access to working practitioner through visits, lectures etc as well as reliable up-to-date information about entry and employment requirements in different pathways.

Links

Learners will show evidence of their understanding of professional practice when producing work for other units, such as *Unit 8: Personal, Portfolio Development and Progression, Unit 9: Contextual References, Unit 11: Develop and Produce Own Ideas,* and the optional units *Unit 12: Fine Art, Unit 13: Design, Unit 14: Multimedia.*

Industry

Learners have opportunities to produce work that is similar to the type of work produced in industry, particularly where the emphasis of working to an assignment or brief offers experience of common practice. The contexts of art, craft and design allow learners to develop skills and understanding which reflect current practice in the art and design sector.

Resources

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may change.

Textbook

Lydiate L — *Professional Practice in Design Consultancy* (The Design Council, 1992) ISBN 0850723043

Unit 11: Develop and Produce Own Ideas

Externally assessed

Introduction

This unit is the *synoptic* project which means that it brings together the knowledge, skills and understanding acquired throughout the programme, the intention is that it allows you to demonstrate your achievement developed through your chosen specialist units, *Unit 12: Fine Art, Unit 13: Design, Unit 14: Multimedia*.

In this unit you will explore the skills and understanding involved in creating, developing, planning and producing ideas, which are common to all specialist pathways.

You will learn how to:

- analyse and respond to a specialist brief

- identify and explore visual sources

- manage your project by planning and meeting deadlines

- create and develop exciting, original and effective ideas for art, craft or design work

- use visual language to communicate your ideas and record their development

- apply your understanding of professional practice to your work

- produce finished work

- evaluate your ideas against the brief

- judge how well you planned, managed and produced your project and finished work.

This unit links with all the compulsory units, in particular *Unit 9: Contextual References* and *Unit 8: Personal, Portfolio Development and Progression*. This unit builds on your investigation into professional practice in compulsory *Unit 10: Professional Practice*.

Your work for this unit will need to be supported by the knowledge and understanding you have gained in one or a combination of your two optional units, *Unit 12: Fine Art, Unit 13: Design, Unit 14: Multimedia*. Those units will give you the focus on the specialist materials, techniques and technology of your chosen pathway.

The skills and understanding you have gained through this unit could be applied in a broad range of art, craft or design careers or higher education.

This unit is internally assessed using the assessment criteria grid. An external moderator will visit the centre and moderate the work. This forms the external assessment.

The brief should be set by the centre, a negotiated brief or a learner devised brief.

This unit will be internally assessed through your portfolio work.

External assessment

This unit is externally moderated and will be based on a brief generated by the centre. Instructions will be available on the Edexcel website in September in each examination year. The moderation will be available in the June examination series.

The number of raw marks available is 60.

Recommended prior learning

Unit 6: Develop Set Ideas, Unit 7: Produce Set Ideas, Unit 8: Personal, Portfolio Development and Progression, Unit 9: Contextual References and *Unit 10: Professional Practice*.

What you need to learn

11.1 Analyse the brief and plan the project

All artists, craftspeople and designers create and develop ideas as part of the process of imaginative and exploratory work. A brief identifies the parameters for the creation and development of ideas, and is either given by a client or created by the artist, craftsperson or designer as part of an application.

You will need to know how to analyse a specialist project brief. It should include the following information:

- the purpose or aim of the project

- details of how you intend to realise your aim

- the specialist media, materials, methods and processes you will explore

- any potential constraints that you may encounter, including time deadlines, appropriate costings, technical factors and, where appropriate, commercial viability.

When analysing or writing your own brief, you should identify the 'problem' that you are trying to solve. You should consider:

- Who and what it is for?

- What has to be made or produced and how will it be presented?

Art, craft and design problems are 'open-ended'. This means that there is not one 'right' answer but a huge range of potentially effective or 'workable' answers.

Project work needs to be managed, so that an outcome meets the requirements of the brief. This requires planning and modification to work-in-progress. To manage a project you need to allow for any constraints that may be involved, and complete the project within the time available.

Project management involves:

- making decisions about how to realise your ideas and produce finished work

- prioritising and sequencing actions

- planning work to meet time deadlines and any other constraints

- persevering and solving problems to overcome any difficulties, checking progress against the brief and modifying plans, where appropriate.

11.2 Create and develop ideas in response to the brief

Visual sources

Visual sources help to start the development of ideas. The greater the breadth and depth of investigation into sources, the greater the potential for creating visually exciting and imaginative ideas. You will need to identify, create and collect visual information from two kinds of sources:

- primary sources (eg your own sketches, studies and/or photographs based on direct observation)

- secondary sources (eg information and imagery you collect about others' work, artists, craftspeople and designers, contemporary professional practice, cultural background).

This information should influence and add to the development your own work.

The process of creating and developing ideas has four stages. You will need to use these to find your own ways of developing ideas. The four stages are:

- creating a wide range of initial ideas

- reflecting on ideas, offering alternative possibilities and making improvements

- developing selected ideas until they offer solutions to the problem

- evaluating ideas, and selecting a 'final idea' that best matches the brief.

Visual language and communication

Visual language is used to communicate through imagery rather than just the written word. You will need to apply the knowledge and skills you have developed in *Unit 1: 2D and 3D Visual Language, Unit 3: Visual Communication and Meaning and Unit 9: Contextual References* to communicate your ideas.

In many specialist disciplines artists, craftspeople and designers will present drawings or studies to communicate ideas for the approval of a client, commissioner or potential audience before producing their final work. These presentations of ideas will be particular to the specialist discipline.

11.3 Plan and produce final outcome using specialist working methods and processes

Specialist working methods

The form of the work you produce will be heavily influenced by your one, or combination of, your chosen A2 specialist units, *Unit 12: Fine Art, Unit 13: Design, Unit 14: Multimedia*.

You will need to know how to use the appropriate specialist working methods and processes to plan and realise a final outcome. Depending on the specialist skills involved it may include the following:

- making best use of the properties and working characteristics of specialist media and materials

- applying the most suitable specialist techniques, technologies and associated processes in the production of specialist work

- operating within current health and safety regulations

- considering commercial viability where appropriate.

11.4 Evaluate ideas, planning and finished work

The form of outcome will vary according to the idea and specialist area of interest, eg 3D design — a scale model of a product or interior, 2D graphic design — digital printout of artwork.

Evaluation is about reviewing ideas, analysing their strengths, weaknesses, effectiveness and originality and monitoring their progress towards outcome. You will need to use formative and summative evaluation skills when you are creating and developing ideas.

Formative evaluation involves:

- considering 'What do the ideas communicate?' and 'Do the ideas communicate the meaning, messages or information that were intended?'

- recording the development of your ideas, showing alternatives and any changes and improvements considered in relation to the brief

- annotating your work, discussing your progress, or preparing a more formal written record.

Summative evaluation involves considering:

- How well do my ideas answer the brief?

- Do my ideas reflect the imaginative use and understanding of the range of sources used?

- Are my ideas visually exciting and original?

- Are my ideas expressed simply and effectively?

At the end of your project you will need to evaluate your project management. This will involve reviewing the effectiveness of your:

- planning, monitoring and the ability to meet deadlines

- use of available studio time or specialist areas

- use of resources and specialist equipment

- changes made to plans, in order to improve your work or overcome unforeseen problems.

You will also need to evaluate your finished work. This will involve you undertaking the following procedures:

- judging your work's
  - strengths and weaknesses
  - fitness for purpose
  - aesthetics, function and technical effectiveness

- justifying your work's
  - selection of specialist resources and working methods
  - modifications that have been made

- explaining your work's
  - potential improvements
  - environmental implications (if any)
  - links with contemporary practice.

Assessment evidence

You will need to produce a portfolio of work in response to a brief, which demonstrates planning, research, the development of ideas and a final outcome. Assessment evidence will typically consist of a portfolio of evidence, which includes:

- research, experimentation and creation of ideas from research

- communication showing how ideas can be realised

- working methods and techniques according to the choice of specialism

- samples, trials, mock-ups

- final outcome

- the evaluation of both the process and outcome.

Your work must include evidence of:

a   an analysis of the brief and the planning of the project

b   a range of effective developmental work in response to the brief

c   the planning and production of a final outcome, showing understanding of specialist working methods and processes

d* evaluation of ideas, planning and finished work with discussion of areas of development.

*Opportunity for learners to be assessed on Quality of Written Communication (QWC) — (i-iii).

Assessment criteria

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
a **(AO3)**	Limited analysis of the brief and **basic** planning of the project. **(0-3)**	**Competent** analysis of the brief and **clear** planning of the project. **(4-6)**	**Independent and confident** analysis of the brief and **methodical** planning of the project. **(7-9)**	**Thorough and in-depth** analysis of the brief and **excellent** planning of the project. **(10-12)**	12
b **(AO1)**	Produce a **basic range** of work in response to the brief showing **some development.** **(0-2)**	Produce a **range of competent** developmental work in response to the brief. **(3-4)**	Produce a **wide range** of **confident** developmental work in response to the brief. **(5-6)**	Produce an **extensive range** of **creative and innovative** developmental work in response to the brief with a **high level of sophistication.** **(7-8)**	8
c **(AO2)**	**Limited** realisation of the final outcome to meet the brief, demonstrating **basic** understanding when using **limited** specialist working methods and processes. **(0-7)**	**Competent** realisation of the final outcome to meet the brief, demonstrating **good** understanding when using specialist working methods and processes. **(8-14)**	**Confident** realisation of the final outcome to meet the brief, demonstrating a **high level** of understanding when using specialist working methods and processes. **(15-21)**	**Fluent and innovative** realisation of the final outcome to meet the brief, demonstrating a **high level of understanding** when using specialist working methods and processes. **(22-28)**	28

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
d	Basic evaluation of the process and outcome with **limited** discussion of areas of development.	**Competent** evaluation of both the process and outcome with **focused** discussion of areas of development.	**Consistently clear** evaluation of both the process and outcome with **coherent** discussion of areas development.	**Fluent** evaluation of both the process and outcome with a **high level** of analysis **detailing** areas of development.	
(AO3) **QWC** **(i-iii)**	Uses everyday language and the response lacks clarity and organisation. Spelling, punctuation and the rules of grammar are used with limited accuracy. (0-3)	Uses everyday language but there are occasional uses of specialist vocabulary. The response lacks clarity and organisation although some attempt at focus is evident. Spelling, punctuation and the rules of grammar are used with occasional accuracy. (4-6)	Uses some specialist terms and the response shows some focus and organisation. Spelling, punctuation and the rules of grammar are used with some accuracy. (7-9)	Uses appropriate specialist terms consistently and the response shows good focus and organisation. Spelling, punctuation and the rules of grammar are used with considerable accuracy. (10-12)	12
				Total marks	**60**

For definition of terms please refer to *Appendix E: Glossaries.*

(For description of AOs see page 173.)

When applying the mark bands also refer to page 176 for the mark band guidance.

Assessment guidance

Mark band 1

Learners should demonstrate some ability to organise basic information. Learners draw limited conclusions and guidance will be needed in generating and organising material in response to the brief.

Learners select and use combinations of mark-making and making techniques with some focus. Their skills are generally fit for purpose, but are inconsistent and lack control. Learners show basic understanding of the properties, characteristics, potential and limitations of media, techniques and technologies used. They need continuing guidance when analysing results and developing responses and ideas.

Learners research and experiment with a limited variety of sources, but require direction and guidance.

Learners are able to make some judgements about the work with guidance, but where personal views are offered these may be affected by basic critical understanding. Any comments on the influence and characteristics of own or others' work do not go beyond describing the obvious or literal.

Learners use everyday language and the response lacks clarity and organisation. Spelling, punctuation and the rules of grammar are used with limited accuracy.

(See the section *Applying the mark bands* for further guidance.)

Mark band 2

Learners should demonstrate a competent ability to analyse, select, order and interpret information. Learners draw limited conclusions and some guidance will be needed in generating and organising material in response to the brief.

Learners select and use appropriate combinations of mark-making and making techniques. Their skills are generally fit for purpose, with some consistency and control. Learners show understanding of the properties, characteristics, potential and limitations of media, techniques and technologies used. They need some guidance when analysing results and developing responses and ideas.

Learners research and experiment with a range of sources, with some direction and guidance.

Learners are able to make reasoned judgements about the work, in appropriate ways, but where personal views are offered these may be affected by gaps in critical understanding. Any comments on the influence and characteristics of own or others' work are clear and coherent, making connections where relevant.

Learners use everyday language but there are occasional uses of specialist vocabulary. The response lacks clarity and organisation although some attempt at focus is evident. Spelling, punctuation and the rules of grammar are used with occasional accuracy.

(See the section *Applying the mark bands* for further guidance.)

Mark band 3

Learners show independence when analysing, selecting, and presenting information. Research is both ordered and purposeful, and information is selected with a degree of consistency from a wide range of relevant sources. Clear understanding is evidenced by the expression of a personal response.

Learners show consistent independence in managing their project. They are developing both their skills and personal style through the integrated use of visual language. They demonstrate a degree of consistency and technical control across mark-making and making techniques demonstrating some imagination.

Learners combine information and a variety of visual references to originate ideas that show creative potential. The development of ideas is skilfully expressed through the use of visual language and selected techniques.

When reviewing and analysing ideas candidates show an awareness of both the technical and aesthetic factors. Evaluations communicate reasoned judgements and personal views and there is evidence of a consistent and clear critical understanding to inform visual ideas and responses.

Learners identify the creative potential and new directions in their work and make accurate predictions about how this might be achieved.

Learners use some specialist terms and the response shows some focus and organisation. Spelling, punctuation and the rules of grammar are used with some accuracy.

(See the section *Applying the mark bands* for further guidance.)

Mark band 4

Learners should be thorough in their application of a well developed understanding of the project management. They analyse, select and interpret information to produce independent personal statements, which consistently demonstrate the realisation of intentions and show a thorough response to the brief.

Learners show a highly creative and independent approach to their work throughout. When investigating contexts they have the ability to analyse, select, order and interpret information thoroughly. They consistently make and provide well-informed personal and valued judgements in relation to their own work.

Learners show a clearly identifiable and committed personal style with a high level of visual enquiry. Their investigations show an extensive range of mark-making and making techniques. They match skill with a high technical ability in producing creative experimental work. They take a reflective and self-critical approach to work resulting in the ability to generate effective outcomes. The developmental work consists of high quality work that combines skill and innovation, which results in a creative response to the brief.

Learners are able to make judgements about their own work, which are effectively justified and explained by relevant findings. Learners are able to give a convincing and thoughtful account of the influences in their work and show critical insight in the evaluation of the effectiveness of the working methods and final outcome.

Learners use appropriate specialist terms consistently and the response shows good focus and organisation. Spelling, punctuation and the rules of grammar are used with considerable accuracy.

(See the section *Applying the mark bands* for further guidance.)

Delivering this unit

Teaching strategies

This unit directly links to the chosen specialist pathway, selected from the optional units, eg *Unit 12: Fine Art, Unit 13: Design, Unit 14: Multimedia.*

Guidance

This unit is the *synoptic* project, which means that it brings together the knowledge, skills and understanding acquired throughout the programme. The intention is that it allows learners to demonstrate their achievement at its best.

The brief may be devised by the centre or learner. Centres must enable learners to meet the unit content and the grading criteria.

The centre assessors, whose decisions will be subject to moderation by Edexcel's external moderators, will carry out assessment. 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 term.

There are no restrictions on the size of work, the type of work or the quantity of work, which is produced. Learners may work using any medium, material or technique, which is appropriate to the brief.

Work for this unit should be carried out in a suitable environment, such as workshops, art rooms, darkrooms etc.

Preparatory work together with research, development, notes, sketchbooks, workbooks, journals, trials, tests and final outcome may all contribute to this unit.

Evidence to be assessed against this unit must be produced specifically to meet the requirements of the brief.

Centres should note that this unit is moderated in the summer only. Further information will be sent to centres in the Spring term.

Delivering the brief

This unit is intended to act as a normal assignment and should be delivered in the centres normal way. Learners should not be left to struggle through the project, but should be taught and advised as with any other unit. The brief should be carefully explained or devised; it should be emphasised that it is an important piece of work as it forms the synoptic assessment.

Learners should undertake proper research and carry out ample development work before working on the final outcome. Learners should analyse the work of others and complete ongoing annotations, which demonstrate the appropriate use of terminology.

This unit has been designed to extend learners' knowledge, skills and understanding. In this unit learners are enabled to provide evidence of their competent performance within a specialist pathway. There is an expectation that the learner will scrutinise more rigorously the nuances of particular specialist media, materials, techniques, processes and associated technologies.

The unit combines skills in:

- working with media, materials, technologies and processes

- the understanding of professional practice

- the application of effective project management techniques.

Health and safety is a substantially influential factor which all learners must take into account when using specialist media, materials and equipment, and is identified as a subject in *What you need to learn* within the specialist option units.

Learners should consider:

- the practical implications of working with others in the studio environment

- any government regulations related to the outcome they are producing.

Evidence requirements

Evidence will consist largely of developmental and finished work, developed through a specialist pathway of the learners' choice. In addition, learners will need to provide evidence of their planning, use of resources and working methods and an evaluation.

Finished work:

- should be produced in response to a brief, through their specialist pathway(s)

- should include planning and evidence of modifications

- plans may be in any suitable form, such as sketchbooks, annotated design sheets, construction drawings, flow diagrams.

'Specialist resources and working methods' — should relate to type of work produced within selected specialist pathway.

'Specialist terms and technical criteria' — should relate to specialist resources and working methods within specialist pathway.

The form of written evidence may include sketchbook annotations, written notes, evaluative comments etc.

Links

Other units

This unit links with all the compulsory units, in particular *Unit 9: Contextual Studies*. It also has strong links to *Unit 8: Personal, Portfolio Development and Progression, Unit 10: Professional Practice, Unit 6: Develop Ideas* and *Unit 7: Produce Set Ideas*. Learners should be encouraged to recognise the differences and links between the areas covered by each unit.

Industry

Learners have opportunities to produce work that is similar to the type of work produced in industry, particularly where the emphasis of working to an assignment or brief offers experience of common practice. The contexts of art, craft and design allow the learners to develop skills and understanding which reflect current practice in the art and design sector.

Resources

Textbooks

Appropriate to the specialisms, referenced in other units.

Introduction

The creative visual arts we call fine art work develops out of observation, interpretation and personal experience, using skills such as painting, drawing, printmaking and sculpture. The outcome demonstrates skills and communicates an idea, rather than being a product created exclusively for a practical use, or as a response to a tightly prescribed brief. Fine art is a very wide field, encompassing many forms — traditional, abstract, conceptual, figurative, non-figurative, representational, non-representational and expressive, to name but a few.

Historical examples of artistic development of certain peoples and cultures through, for example, architecture and ceramics, sometimes blurs the boundaries between art, craft or design, therefore historical research may show that the distinction between the useful or practical and the fine arts is a recent and fluctuating one.

The work produced for this unit will demonstrate the use of visual communication language to describe the formal elements and creative skills that give visual form to your own thoughts, ideas and concepts, and those observed in the work of other artists and designers.

You will be encouraged to develop an awareness through the use of a variety of traditional and non-traditional media and materials and specialist fine art processes and techniques. You will learn about how to develop concepts, apply ideas and develop a versatile approach to your practical investigations, allowing intention and the process of discovery to lead to a conclusion in the completed work.

You will be encouraged to work in one or more disciplines. You should choose this unit if you are interested in pursuing a career in fine arts.

This unit will be internally assessed through your portfolio work.

Recommended prior learning

Unit 1: 2D and 3D Visual Language, Unit 2: Materials, Techniques and Processes, Unit 4: Visual Communication, Unit 9: Contextual References and *Unit 11: Develop and Produce Own Ideas*.

What you need to learn

You will learn how to:

- investigate, explore, use and combine traditional and non-traditional media and materials, techniques and processes in your work

- develop intentions and decide on specialist area(s)

- understand the context of the work and apply knowledge

- analyse, refine and present finished work.

12.1 Record experiences or information to develop intentions

You will need to identify, record and collect experiences or information to develop your intentions. This may include first-hand experience, or research from primary and secondary sources.

You will develop your research skills to inform your work. This may include research from:

- primary sources such as first hand experience, observations, collections, galleries and museums

- secondary sources such as libraries, photography, paper based and online publications.

All artists use investigation to:

- gain inspiration, develop ideas and skills

- resolve how to produce work that meets their creative intentions

- research the work of others to inform their own work.

This research and investigation is essential preparation to inspire you to create your ideas. You will need to negotiate and work to a brief, this may be centre or learner devised.

You will be involved in:

- devising/agreeing a brief with your tutor

- planning and developing creative ideas to meet the brief

- considering formats for your work, eg sheets, canvases, digital, video, 3D models, environments

- reviewing and refining ideas

- the use of media, materials and processes to explore ideas and develop skills.

You may use a range of different methods to record your information such as sketches, annotations, photographs, photocopies, sound recordings, video, model-making.

12.2 Use materials, processes and technology, or a combination of materials, processes and technology to develop ideas

Artists use a wide range of media and materials to create work, however some may prefer to specialise in one particular medium. You need to develop skills in, and explore the potential and limitations of, a range of media and materials in your chosen area of study. The following paragraphs are for guidance only, and are not meant as an exhaustive list.

Painting and drawing

Different media and materials require the use of relevant techniques and processes. To create drawings and paintings you need to explore and develop skills in a range of materials, techniques and processes, by:

- exploring and developing skills in drawing — pencil, charcoal, silverpoint, pastel, pen, chalks

- exploring and developing skills in painting — ink, gouache and watercolour, oil colour, acrylic colour, paper, card, wood, canvas

- exploring paint qualities — plasticity, opacity, translucence, malleability and transparency of the media

- using techniques and processes such as underpainting, dabbing, sgraffito, texturing, tonking, blending, broken colour, dry brush, imprinting, transferring, scumbling, and glazing

- using a range of tools with which to apply paint, eg brushes, palette knives, sponges, rags, fingers, spray cans.

You may also develop skills in, and understand the potential and limitations of, a wide range of non-traditional media and materials, such as:

- varnishes, latex, solvents, surfaces (eg, medium-density fibreboard (MDF), steel, aluminium, perspex, vinyl, polythene, glass), textile, fabrics (eg, natural, synthetic), recycled and found materials, mixed media.

When developing ideas you should explore combinations of traditional and non-traditional media, materials, techniques and processes.

All exploratory work should be undertaken in accordance with safe working practices.

Sculpture

Different 3D media and materials require the use of relevant tools, techniques and processes. To create successful sculptures you need to explore the potential and limitations of a wide range of materials, techniques and processes, by:

- exploring and developing skills using traditional materials, eg wood, stone, ceramic, plaster and wax, bronze and wire, metal, paper and card

- exploring and developing skills in non-traditional media and materials, eg medium density fibre board (MDF), steel and aluminium, perspex, vinyl, polythene and styrofoam, glass, textiles, concrete, papier mache, found and recycled objects

- producing forms in 3D utilising space, volume, materials

- using appropriate processes, eg fixing or joining, soldering, brazing, welding, gluing, jointing, weaving, bonding, riveting and bolting

- using techniques such as modelling, carving, fabrication.

You should explore the potential to combine an appropriate range of different materials, techniques and processes when developing your work.

All exploratory work should be undertaken in accordance with safe working practices.

Printmaking

To create successful prints you need to explore the potential and limitations of a range of techniques and processes, by:

- exploring materials for printmaking — ink, oil based varnish, shellac, paper (hand/machine-made), card, wood, linoleum, aluminium and steel

- using a range of tools with which to work, eg carving and cutting tools, etching tools, drypoint needles brushes, squeegees

- using techniques such as, relief, intaglio, serigraph, collagraph, mixed media and transfer print

- using a range of processes such as monoprint, lino and wood cut, stencil screen-print, rubber stamp, dry point, etching, aquatint, collagraph and mixed media.

When developing your ideas you should explore the potential and limitations of a combination of traditional and non-traditional media and materials. Print work can also be combined with other visual forms such as collage, paint, photography etc.

All exploratory work should be undertaken in accordance with safe working practices.

Conceptual fine art

Painting, printmaking and sculpture implies 'traditional' art. You can explore fine art through 'concepts' known as conceptual fine art and you can do this through a range of disciplines. Conceptual fine art may be perceived as the creative use of processes and techniques to express the 'concept' rather than 'traditional' fine art exploring representation of a clearly defined subject, object, and/or experience.

Once you have resolved the 'concept' you can then explore materials, processes and techniques to generate your conceptual fine art solution. You will need to use appropriate tools and technology for the materials you use.

All exploratory work should be undertaken in accordance with safe working practices.

Other

Other areas for creative work which do not 'fit' into but may overlap with the above categories include installation, performance, collage and montage, site specific, environmental and land art. Many new forms of artistic expression are being discovered and these may also be considered.

12.3 Analyse, refine and present a personal, coherent and informed response realising intentions

Artists continually analyse their work in order to be able to refine it and improve their technical skill and the quality of their outcomes. When developing your work, you should be able to analyse and discuss your:

- working practices
- use and effectiveness of the media and materials you chose
- visual coherency of subjects, ideas and influences
- successes and/or failures, discussing 'how to improve'

You should use the results of your analysis to refine your work by:

- clarifying your intentions
- modifying and adapting your work appropriately, to successfully realise your intentions.

You should be able to present your work:

- to your peers, tutors and others (eg, in tutorials, group critiques, seminars, higher education interviews)
- in formal environments (eg, displays in libraries, public/commercial galleries) and informal environments (eg, studio/classroom, workshop)
- through selecting and using appropriate presentation techniques.

12.4 Evaluate the creative potential and effectiveness of the developed idea

Artists evaluate the creative effectiveness, or success of their work through the responses and feedback from others, eg the audience or viewer. To assess your work you should:

- gather feedback from others — informal feedback, eg verbal or written feedback from tutors and peers or formal feedback, eg through reviews or carefully considered questionnaires to ensure you get the information you need
- analyse feedback to assess the creative 'success' of the work against the original intention
- discuss any changes and modifications.

Assessment evidence

You need to produce a portfolio of work, which demonstrates that you have recorded experiences or ideas to develop a fine art intention. Your work will explore a chosen discipline and will demonstrate your understanding and skills in using media, materials, techniques, processes and associated technology to realise your fine art outcome.

The portfolio should include:

- appropriate record of observations, experiences and research

- investigation and exploratory work, samples, trials etc

- evidence of reviews, analysis and evaluations

- an outcome(s).

Your work must include evidence of:

a   recording of experiences or information to develop intentions

b   use of materials, processes and technology, or a combination of materials, processes and technology, to develop ideas

c   the ability to analyse, refine and present a personal, coherent and informed response realising intentions.

d   the ability to evaluate the creative potential and effectiveness of the developed idea.

Assessment criteria

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
a **(AO1)**	Evidence of basic ability to record experiences or information, in visual or other forms, to develop intentions. **(0-4)**	Evidence of competent ability to record experiences or information, in visual or other forms, to develop intentions. **(5-8)**	Evidence of confident ability to record experiences or information, in visual or other forms, to develop intentions. **(9-12)**	Evidence of an excellent ability to record experiences or information, in visual or other forms, to develop intentions. **(13-16)**	**16**
b **(AO2)**	Evidence of a basic ability to select and use materials, processes and technology, or a combination of materials, processes and technology to develop a limited range of ideas. **(0-3)**	Evidence of a competent ability to select and use materials, processes and technology, or a combination of materials, processes and technology to develop a range of ideas. **(4-6)**	Evidence of a confident ability to select and use materials, processes and technology, or a combination of materials, processes and technology to develop a wide range of ideas. **(7-9)**	Evidence of an excellent ability to select and use materials, processes and technology, or a combination of materials, processes and technology to develop an extensive range of ideas. **(10-12)**	**12**
c **(AO2 AO3)**	Evidence of a basic ability to analyse, refine and present a personal and informed response, with some skill. **(0-6)**	Evidence of a competent ability to analyse, refine and present a personal, informed, effective response. **(7-12)**	Evidence of a confident ability to analyse, refine and present a personal, informed, creative response. **(13-18)**	Evidence of a fluent ability to analyse, refine and present a personal and informed response, very creatively and imaginatively. **(19-24)**	**24**

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
d (AO3)	Evidence of a **basic** ability to analyse and evaluate the creative potential and effectiveness of the developed idea. (0-2)	Evidence of a **competent** ability to analyse and evaluate the creative potential and effectiveness of the developed idea. (3-4)	Evidence of a **confident** ability to analyse and evaluate the creative potential and effectiveness of the developed idea. (5-6)	Evidence of a **fluent** ability to analyse and evaluate the creative potential and effectiveness of the developed idea. (6-8)	8
				Total marks	60

For definition of terms please refer to *Appendix E: Glossaries.*

(For description of AOs see page 173.)

When applying the mark bands also refer to page 176 for the mark band guidance.

Assessment guidance

Mark band 1

Practical work will show the selection and use of media, materials, techniques and processes. The appropriateness of the selection and use will probably have been supported by tutor guidance. There may be some investigation and experimentation of materials and techniques to explore ideas but the understanding of the potential to develop ideas will be limited. Guidance will be needed with the organisation of practical work and with recording and analysing results.

Discussion and records may show some understanding of the basic concepts, but the ability to explore these with any degree of independence will be very limited.

Learners will need support, to reflect and make value judgements about the technical and aesthetic factors of the work they have produced, and to formulate potential improvements.

(See the section *Applying the mark bands* for further guidance.)

Mark band 2

Practical work will show the selection and appropriate use of media, materials, techniques and processes. Experimentation will show some understanding of the potential effects and limitations of skill in exploring ideas, subjects and influences using a variety of materials, painting techniques and processes. Some guidance will be needed in organising practical work, recording and analysing results and developing responses or ideas, although some independence will be evident.

Discussion and records will show some understanding of the basic concepts.

Learners will be able to reflect, make some value judgements about technical and aesthetic factors, and suggest potential improvements.

(See the section *Applying the mark bands* for further guidance.)

Mark band 3

Practical work will show skill and control in the exploration of ideas, subjects and influences using a variety of materials, techniques and processes. Experimentation will show a degree of consistency and will be mainly independent, well ordered and wide-ranging. There will be evidence of the application of underlying concepts, in particular the effects of different media, techniques and processes.

Discussion and records will show learners' ability to express clearly their analytical skills and independent thinking. Learners will make correct use of technical language in commenting on the techniques used and the outcomes and responses produced. They will be able to make reasoned judgements about their own and others' work. They will also be able to identify potential changes and modifications to their work, and make accurate predictions as to how these might be achieved.

(See the section *Applying the mark bands* for further guidance.)

Mark band 4

Practical work will show a wide range of creative, innovative and technically excellent images or work. Experimentation will demonstrate a high level of visual awareness and will be extensive and well managed.

The use of reflective skills to develop ideas, pursue lines of enquiry and improve skills will show perceptive levels of understanding.

Discussion and records will show the learners' ability to express with clarity their critical awareness of their own and others' use of techniques.

Learners will display excellent analytical skills and show seamless use of technical language, informed by clear understanding of the underlying concepts of fine art work. Learners will be able to make astute and well founded judgements about the technical and aesthetic quality of their work.

(See the section *Applying the mark bands* for further guidance.)

Delivering this unit

Teaching strategies

Tutors will need to provide vocational support regarding knowledge of a variety of media, materials, techniques and processes within a specialist fine art context. Learners should be encouraged to analyse and relate concepts and subjects to the development of their work. The practical development of learners' skills within this area is of paramount importance. Learners should be advised to keep a reflective/technical account of their investigations into media, materials, techniques and processes in order to make evaluative comments about the relationship between their ideas and the principles of fine art pathway taken.

The unit will involve learners in the research of traditional and non-traditional media, materials, techniques and processes, identifying how these affect the development of their work. Records of research should show, in a disciplined and organised way, the information collected and analysed. Learners should be able to generate coherent plans of action, which they may review and update as appropriate to their needs.

Evidence requirements

Evidence will consist largely of research and developmental work through a specialist fine art pathway of the learners' choice. The developmental work should:

- be presented in a suitable format such as sketch books, models, samples, studies with annotation

- show breadth of experimentation with the use of traditional and non-traditional techniques to convey ideas

- show depth of understanding of technical and aesthetic potential of chosen fine art techniques.

Resources

Learners will need access to appropriate studio/workshop spaces equipped to a good standard, and including storage space for work-in-progress, to facilitate the learners' independent exploration of media, materials, practical techniques and processes. The range may vary according to the area of specialism but may include appropriate tools, equipment and technology to work with paint, printing, ceramics, wood, metal, plastics, glass paper, textiles etc.

Learners will need to have access to both broad and specialist library resources in order to research and explore historical, contemporary and contextual influences, which may affect the realisation and production of fine art works. Learners will also need access to an environment suitable for the presentation of finished work.

Links

Other units

This unit links to *Unit 1: 2D and 3D Visual Language, Unit 2: Materials, Techniques and Processes, Unit 3: Visual Communication, Unit 9: Contextual References* and *Unit 11: Develop and Produce Own Ideas.*

Industry

Learners have many opportunities to produce work that is similar to the type of work produced in industry, particularly where the emphasis of working to an assignment or brief offers experience of common practice. The contexts of art, craft and design allow learners to develop skills and understanding which reflect current practice in the art and design sector.

Resources

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may change.

Textbooks

Drpic I — *Sketching and Rendering Interior Spaces* (Whitney Library of Design, 1988) ISBN 0823048535

Hamer F and Hamer J —*The Potter's Dictionary, Fifth Revised Edition* (A&C Black, 2004) ISBN 0713664088

Issett R — *Colour on Paper and Fabric* (Batsford, 2000) ISBN 0713486414

Laury J R — *Imagery on Fabric, Second Revised Edition* (C&T Publishing Inc, 1997) ISBN 1571200347

Mayer R and Sheehan S — *The Artist's Handbook of Materials and Techniques, Fifth Revised Edition* (Faber & Faber, 1991) ISBN 0571143318

McKelvey K and Munslow J — *Illustrating Fashion* (Blackwell, 2007) ISBN 1405139528

Introduction

Design is the relationship between form and function, or 'form following function'. In addition to function, the appearance of the artefact — what it is like to touch, hold and use — is the outcome of the designer's research and acquired sensitivity to proportion, materials, surface texture and appearance and other physical characteristics determined by the materials and techniques employed.

In industrial design the 'marketability' often involves the special regard to the requirement of appearance, and this has to be considered hand-in-hand with the requirement of use and economy.

Design in its widest sense denotes the planning of any artefact for use or for show.

Defining the look of an artefact, or the feeling it should communicate, is the natural starting point for the visual designer. This is established through primary and secondary visual research to gather information and experience to enable the development of personal ideas that become the solution.

The design process starts by resolving the 'needs' of the brief. The 'needs' of the brief may be how a thing should look, how it should function and how it should be made. This will depend very much on what the client has requested and the proposed user.

Whichever design discipline you choose you will need to rigorously explore and apply the process of design in response to a written brief.

In the context of this specification you may explore design through a specialist discipline of your choice. This includes:

- graphic design: corporate ID, advertising and packaging

- multimedia design: video, film and photography, computer — web page, internet and intranet

- fashion design: clothing, footwear, headwear and accessories through the visual and structural manipulation of traditional and non-traditional materials

- textile design: printed and constructed textiles exploring surface pattern design and the structural manipulation of textiles using traditional and non-traditional materials

- product design: furniture, electrical, ceramic, small domestic, bathroom, kitchen and leisure equipment using traditional and non-traditional materials and processes that meet the consumer's needs

- spatial design: domestic and commercial interiors, leisure, pleasure and exercise environments including shops, exhibition, set and stage design exploring the manipulation of space through visual and structural elements using traditional and non-traditional materials and lighting

- craft design: practical and non-practical decorative one-off objects that explore the visual properties of a very wide range of materials including – wood, glass, metal, ceramic, fabrics and flexible materials, plastic and non-traditional materials used singularly or as mixed media in the production of one-off pieces.

This unit will give you an opportunity to further specialise in an area of Design and build upon the skills and knowledge gained in *Unit 4: Working in 2D* or, *Unit 5: Working in 3D*.

This unit will be internally assessed through your portfolio work.

Recommended prior learning

Unit 1: 2D and 3D Visual Language, Unit 2: Materials, Techniques and Processes, Unit 3: Visual Communication, Unit 4: Working in 2D, Unit 5: Working in 3D, Unit 9: Contextual References and *Unit 11: Develop and Produce Own Ideas*.

What you need to learn

13.1 Resolve the needs of the brief to develop intentions

The key to good design is to resolve the needs of the brief. You will learn how to respond to the design brief and how to develop ideas through the design process. The brief may be tutor or learner devised and agreed with the tutor or the 'client'.

The process of design involves the following stages:

The brief

- Does the design brief have a clear notion of what is needed?

- Who is the target audience/market?

- What are the constraints, eg time, budget, production limitations?

Defining the needs of the brief

- Why is a new design needed?

- What is expected of a new design, eg new share of market, better information, service or product?

Information gathering and research

You will need to gather as much information as possible from a range of primary and secondary sources, your aim is to know and learn as much about the design problem as you can. Research is essential preparation to inspire creative ideas.

- research how other designers have solved similar problems

- research similar products, designs, manufacturers and suppliers

- research sources from libraries, galleries, design companies, internet and product research

- discussions/questionnaires with potential users or audiences.

You may also find it helpful to be inspired by other sources such as the fine arts, fashion, film, theatre, literature or new media, as well as researching historical examples. This is known as information transfer and many designers find this a valuable, enjoyable and inspirational way to work.

13.2 Develop a range of ideas in response to the brief

The initial process of design is an important stage. You will need to be 'open to' and 'play with' a range of possible ideas for solutions. An innovative designer may write down a list of conventional ideas for a design problem to help avoid the cliché. At this stage you should be playful and willing to experiment. Explore a range of unusual materials and techniques, or unusual word combinations, eg tiger chair, running chair, tyrannical chair etc for chair designs. Looking at the needs in a fresh way may result in the production of an unusual solution.

Development

You should be able to develop ideas in response to the brief by:

- group discussion

- vertical and lateral thinking

- word/image association

- visual research

- the use of a range of different methods to record your ideas and solutions such as 2D mark making, drawings, thumbnail sketches, design sheets, collages, montages, annotations, photographs, photocopies, IT, 3D object making, model making

- the use of a design sketchbook or notebook to record ideas or visual stimulus whenever or wherever you can

- exploring the appropriate use of material, techniques and processes to develop your ideas into a solution.

13.3 Produce and present a design solution

At this stage of the process you should be able to:

- produce and present your design solution in an appropriate form to the area of study, eg 2D mark-making or 3D object-making techniques

- produce quality visuals or prototypes. You will have selected and used a range of appropriate media and materials to create your design solution

Your work must show:

- consideration to the potential and limitations of a range of media and materials in your chosen area of study

- that your solution has been defined by the audience or user, function, materials, techniques and processes within the context and parameters of the work

- clear communication of ideas through suitable methods of presentation; the form of presentation will vary but may include drawings, collage, photographs, models, sample materials, video, film etc.

13.4 Evaluate the creative potential and effectiveness of the developed idea

Designers need to continually analyse and discuss their work in order to refine and improve the quality of their outcomes. You need to analyse and consider:

- your working practices

- the use and effectiveness of the media, materials and processes you chose

- feedback from the 'client', the audience, viewer or potential users to assess the creative success of the work against the original intentions

- feedback from others, verbal or written feedback from tutors and peers

- the success and/or failure of your ideas, discussing 'how to improve' by considering what you would change/develop if you could do the project again.

You should use the results of your analysis to refine your work by:

- clarifying your intentions

- modifying and adapting your work appropriately, to successfully realise your intentions.

Assessment evidence

You need to produce a portfolio of work, which demonstrates that you have recorded ideas to develop a design intention. Your work will explore a chosen discipline and will demonstrate your understanding and skills in using media, materials, techniques, processes and associated technology to realise your design outcome.

The portfolio should include:

- appropriate record of observations, experiences and research

- exploratory work, design sheets, models, trials etc

- final outcome.

Your work must include evidence of:

a   resolving the needs of the brief to develop intentions

b   development of a range of ideas in response to the brief

c   production and presentation of a design solution

d   evaluation of the creative potential and effectiveness of the developed idea.

Assessment criteria

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
a (AO1)	Evidence of a **limited** ability to resolve the needs of the brief to develop intentions. (0-4)	Evidence of a **competent** ability to resolve the needs of the brief to develop intentions. (5-8)	Evidence of a **confident** ability to resolve the needs of the brief to develop intentions. (9-12)	Evidence of an **excellent** ability to resolve the needs of the brief to develop intentions. (13-16)	16
b (AO2)	Evidence of **basic** development work in response to the brief. (0-5)	Evidence of a **range** of **effective** developmental work, in response to the brief. (6-10)	Evidence of a **wide range** of **creative and effective** developmental work, in response to the brief. (11-15)	Evidence of an **extensive range** of **very creative and innovative** developmental work, in response to the brief. (16-20)	20
c (AO2)	Produce and present a design solution **basically**. (0-4)	Produce and present a design solution **competently**. (5-8)	**Confidently and effectively** produce and present a design solution. (9-12)	**Expressively and creatively** produce and present a design solution. (13-16)	16
d (AO3)	**Basic** evaluation of the creative potential and effectiveness of the developed idea. (0-2)	**Competent** evaluation of the creative potential and effectiveness of the developed idea. (3-4)	**Confident** evaluation of the creative potential and effectiveness of the developed idea. (5-6)	**Fluent** evaluation of the creative potential and effectiveness of the developed idea. (7-8)	8
				Total marks	60

For definition of terms please refer to *Appendix E: Glossaries*.

(For description of AOs see page 173.)

When applying the mark bands also refer to page 176 for the mark band guidance.

Assessment guidance

Mark band 1

Practical work will show some ability to analyse the design brief, but the response will be limited. The research and development of ideas will be obvious and literal with little sense of the potential to realise intention. Comparisons between intentions and outcomes may not be justified, appropriate or relevant. The development work will show basic understanding of the potential of the materials, techniques and processes employed and will need tutor guidance to determine direction. The understanding of the design process will be at a very basic level. The production of a design solution will show limited skill and the evaluation of the effectiveness of the idea will indicate limited understanding.

(See the section *Applying the mark bands* for further guidance.)

Mark band 2

Practical work will show the learners' ability to resolve the needs of the brief and how to develop ideas through the design process. Learners will be able to select and use appropriate media, materials, techniques and processes in order to develop a range of ideas in response to the brief.

Developmental work will show some understanding of the potential effects and limitations of materials, techniques and processes. Some guidance will be needed in organising practical work, recording and analysing results and developing responses or ideas, but some independence will be shown.

Discussions, sketchbooks and any related records will show understanding of the design process. Learners will be able to reflect on and make some value judgements about technical and aesthetic factors, and suggest potential improvements.

(See the section *Applying the mark bands* for further guidance.)

Mark band 3

Practical work will show the learner's ability to effectively resolve the needs of brief and skill and control in the development of ideas through the design process.

Learners will demonstrate the ability to work independently and consistently when resolving the needs of the brief. They will select and use media, materials, techniques and processes with creativity in order to develop a range of ideas in response to the brief. Developmental work will show a clear understanding of the potential effects and limitations of materials, techniques and processes. Learners will be able to make reasoned judgements about their work. They will be able to identify potential changes to their work, and make accurate predictions as to how these might be achieved.

(See the section *Applying the mark bands* for further guidance.)

Mark band 4

Practical work will show the learner's excellent ability to effectively and creatively resolve the needs of the brief. The work will show evidence of a wide range of very creative and technically excellent development work. Experimentation will demonstrate a high level of visual awareness and will be extensive and well managed. There will also be an excellent use of reflective skills used to develop ideas, pursue lines of enquiry and improve skills.

Discussion and records will show the learners' ability to express fluently and with clarity their critical awareness of their own and others' use of techniques.

Learners will display analytical skills and show seamless use of technical language, informed by clear understanding of the underlying concepts of the design process. They will be able to make and provide well considered judgements about the technical and aesthetic quality of their work.

(See the section *Applying the mark bands* for further guidance.)

Delivering this unit

Teaching activities

Tutors will need to provide a design brief and vocational support regarding knowledge of the design process within the specialist design context. The practical development of learners' skills within their area of study is of paramount importance. Learners should be advised to keep a reflective/technical account of their investigations into media, materials, techniques and processes in order to make evaluative comments about the relationship between their ideas and the principles of fine art pathway taken.

The unit will involve learners working through the design process. They will learn how to respond to a design brief, carry out appropriate research and explore materials, techniques and processes when producing and presenting their design solutions.

Records of research should show, in a disciplined and organised way, the information collected and analysed. Learners should be able to generate coherent plans of action, which they may review and update as appropriate to their needs.

Evidence requirements

Evidence will consist largely of research and developmental work through the design process in a specialist design pathway. The developmental work should:

- be presented in a suitable format such as sketch books, design sheets, models, studies with appropriate annotation

- show breadth of experimentation and development with appropriate use of materials, techniques and processes to convey ideas.

The form of written evidence may include sketchbook annotations, written notes, evaluative comments etc.

Resources

Learners will need access to appropriate studio spaces which should be equipped to a good standard, including storage space for work-in-progress, to facilitate the learners' independent exploration of media, materials, practical techniques and processes.

Learners will need to have access to library resources in order to research any contextual influences which may influence the realisation and production of design work.

Links

Other units

This unit links to *Unit 1: 2D and 3D Visual Language*, *Unit 2: Materials, Techniques and Processes*, *Unit 3: Visual Communication and Meaning*, *Unit 9: Contextual Studies* and *Unit 11: Develop and Produce Own Ideas*.

Industry

Learners have opportunities to produce work that is similar to the type of work produced in industry, particularly where the emphasis of working to an assignment or brief offers experience of common practice. The contexts of art, craft and design allow learners to develop skills and understanding which reflect current practice in the art and design sector.

Resources

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may change.

Textbooks

Benton T — *Form and Function* (Open University, 1980) ISBN 0246112786

Bowers J — *Introduction to Two Dimensional Design: Understanding Form and Function, Second Edition* (John Wiley & Sons Inc, 2008) ISBN 0470163755

Lesko J — *Industrial Design: Materials and Manufacturing Guide, Second Edition* (John Wiley & Sons Inc, 2008) ISBN 0470055383

Unit 14: Multimedia

Internally assessed

Introduction

This unit encourages the interaction of traditional and new technology to develop creative visual outcomes. Traditional technologies, such as film and photography, analogue video and sound production, and editing, and the use of photocopy imagery are some of the choice available.

New technologies include digital still and video production and editing using appropriate computer hardware and software to generate and manipulate still and moving imagery.

Existing, archival or personally originated traditional or digital imagery may be used as part of the media interactive process.

This unit will enable you to explore the following disciplines using a combination of traditional media, digital media, software and image manipulation programmes when designing and producing your project work.

- Graphic design: interactive manipulation of traditional and/or digital still or moving imagery to visualise and communicate a personal, social or commercial message.

- Moving image: interactive manipulation of traditional and/or digital visual and sound production to communicate a personal, social or commercial message.

- Photography: interactive manipulation of traditional and digital media to visualise still imagery.

- Internet/intranet: interactive manipulation of traditional and digital media to visualise and create web page design, website content, blogs and other internet-based uses.

In this unit, you will explore the creative manipulation and interactive use of appropriate equipment, hardware and software, and the production skills to design, develop and produce a resolution for your imagery and ideas. For example, an original traditional still photographic image digitised or scanned, manipulated and reproduced traditionally or digitally.

This unit will be internally assessed through your portfolio work but should be presented in a format that can run on standard systems.

Recommended prior learning

At AS Level: *Unit 1: 2D and 3D Visual Language, Unit 2: Materials, Techniques and Processes, Unit 3: Visual Communication and Meaning*.
At A2 Level: *Unit 9: Contextual References*.

It is recommended that learners explore interactive technologies through the above units at AS Level.

What you need to learn

You will learn to:

- investigate, explore and use traditional and digital media and equipment, eg film and digital stills camera; film, video and digital recording cameras and editing equipment; computer and the necessary peripherals

- apply technical skills creatively when using traditional equipment and new technology programmes and hardware interactively

- investigate and explore the use of appropriate processes and software for the production of your work.

14.1 Record information to help develop intentions

To help develop your intended ideas and to maximise the creative potential in applying your technical and design skills, you will need to research, investigate and record information. This will include using primary and secondary sources.

All designers use research and investigation to:

- gain inspiration and develop ideas

- understand and resolve the production of their own work to meet their creative intentions

- develop their own skills

- research the work of others to inform their own work.

Primary sources of investigation may use direct records and include first hand experiences, observations, exhibitions, galleries and museums.

Secondary sources of investigation may include books, periodicals, conversations, film, television, photography and online publications.

You may use different methods to record your information:

- sketchbook, worksheets, storyboard, photocopies, scanned images, screen grabs, electronic files, film and photography. Any of these must be annotated or have supporting written notes.

This research is essential preparation to inspire you to create ideas for possible development. You will need to work to a brief and this may be centre or learner devised. You will be involved in:

- devising or agreeing a written brief with your tutor

- planning and developing creative ideas that fulfil the brief

- reviewing and refining ideas.

When you have developed your idea you will need to explore the appropriate skills in technology and processes to help develop your idea towards a solution.

14.2 Developing multimedia ideas by combining the use of technology processes

Designers use a wide range of processes in traditional and digital media interactively to produce creative solutions. You need to explore the potential of technology, processes and software to have an understanding of how to make your idea work. When deciding on the interactive combination of multimedia you should consider:

- who or what the solution is intended for

- how effective the technology and processes for the idea are

- how the process will help to communicate the content of your idea

- how the use of images, text or sound, or a combination of these will work and make your solution more creative.

The solution must be carefully considered throughout the design process and you will need to keep a record of the development in a format appropriate to the outcome. For example, for time-based sequences a storyboard that includes images and notes on possible soundtrack or 'print screen' records for the manipulation of continuously changing images in Photoshop.

You will need to develop appropriate skills in the technologies to produce your outcome. This may include the following.

Application of software

A designer using technological media interactively will need to familiarise themselves with the appropriate software or combination of software packages to suit the proposed solution. For example:

- desktop publishing

- digital imaging/manipulation

- animation/3D modelling/rendering

- editing digital/photographic sequences.

You may explore software techniques to:

- produce page or poster designs combining image and text from different sources

- produce illustration images for book or poster design using imagery from different sources

- produce web page information design using images, text and sound from different sources

- digitally edit and sequence film/animation and sound from different sources

- produce 3D imagery by modelling and rendering using different original sources

- edit and manipulate the composition of traditional and digital photographic imagery.

Most of these possible solutions are used as part of installation and exhibition displays.

You should familiarise yourself with the appropriate basic peripheral and multimedia devices that will aid the completion of your project, eg Flash drive/memory stick, hard drive, CD/DVD writer, scanner, printer etc.

Application of lens-based equipment

Designers using technological media interactively need to have an understanding of lens-based media and the potential for generating still or moving film, video and digital image and its possible interaction with various software. This includes the use of:

- the use of 35 mm single lens and large format reflex, digital and Polaroid cameras

- 35, 16 and 8 mm traditional film cameras

- various types of video and digital cameras.

The use will depend on the location and conditions and quality of imagery needed.

You need to make yourself familiar with the chosen technological media, necessary materials and software for gathering and manipulating the imagery for your project solution.

It is important that you are familiar with the set-up of systems that you are using so you can apply safe practice in a multimedia environment. This will also enable you to help colleagues and safeguard them from possible injury.

14.3 Analyse, refine and present a personal and coherent response to realise intentions

Designers continually analyse their work throughout the design, production and outcome stage. This allows them to refine their work and improve their technical skills and the quality of their outcomes. When developing your work, you should be able to analyse and comment on:

- how effectively you have expressed your ideas in the design stage

- the effectiveness, of media, materials and technology to create an interactive outcome

- successes and/or failures, discussing 'how to improve'

- how effectively you have realised your intentions.

You should be able to present your work:

- to your peers, tutors and others (eg in tutorials, group critiques, seminars, higher education interviews)

- in both formal environments (eg displays in libraries, public/commercial spaces) and informal environments (eg studios, classroom)

- selecting and using appropriate presentation techniques (eg displays, screenings, sketchbook).

You need to be aware that media and technology is continuously evolving and you may want to keep yourself up to date with upgrades and new developments.

14.4 Evaluate the creative potential and effectiveness of the outcome

You should use the results of your analysis to inform your evaluation and make comment on:

- how effectively you have expressed your ideas in both the design and production stage

- the effectiveness, of media, materials and technology to create an interactive outcome

- visual coherency of the interactive outcome

- the technical quality of the interactive outcome

- what improvement could be made to your work.

You should also evaluate the creative effectiveness, and success of your work through the responses and feedback from others, eg the audience or viewer. To assess your work you should:

- gather informal and formal verbal and written feedback from peers, tutors and questionnaires. Carefully consider the questions you need ask to get the necessary feedback on your work

- gather feedback from others (informal feedback, eg verbal or written feedback from tutors and peers or formal feedback, eg through reviews or questionnaires) any questions will need to be carefully considered to ensure you get the information you need

- analyse feedback to assess the 'success' of the work against the original intention

- analyse the feedback to assess the creative 'success' of the work

- discuss what you would change/develop if you could do the project again.

Assessment evidence

You will need to produce work that demonstrates that you have recorded ideas and experiences to develop an outcome that used technological media interactively. Your work will explore a chosen discipline and demonstrate your understanding of equipment, hardware and software, and the skills to realise your outcome. The breadth of evidence will come from taught workshops and set or learner-initiated research activities. The depth of evidence should be clearly documented and gathered as an integrated piece of work.

The work may include:

- appropriate record of observations, experiences and research

- exploratory work and image making techniques through the use of interactive media software, still or moving imagery

- final outcome.

Your work must include evidence of:

a   a record of information to develop intentions

b   development of multimedia ideas by combining technology media processes

c   analysis, refinement and presentation of a personal, coherent and informed response realising intentions

d   evaluation of the creative potential and effectiveness of the outcome.

Assessment criteria

	Mark band 1	Mark band 2	Mark band 3	Mark band 4	Mark awarded
a (AO1)	Evidence of **basic** ability to record information to develop intentions. (0-4)	Evidence of **competent** ability to record information to develop intentions. (5-8)	Evidence of a **confident** ability to record information to develop intentions. (9-12)	Evidence of an **excellent** ability to record information to develop intentions. (13-16)	16
b (AO2)	Evidence of a **basic** ability to develop interactive media ideas by combining technology media processes with **some skill**. (0-5)	Evidence of a **competent** ability to develop interactive media ideas by combining technology media processes with **skill**. (6-10)	Evidence of a **confident** ability to develop interactive media ideas by combining technology media processes **consistently** and with **skill**. (11-15)	Evidence of an **excellent** ability to develop interactive media ideas by combining technology media processes **fluently** and with a **high level of skill**. (16-20)	20
c (AO2)	Evidence of a **basic** ability to analyse, refine and present a response with limited information. (0-4)	Evidence of a **competent** ability to analyse, refine and present a personal and informed response. (4-8)	Evidence of a **confident** ability to analyse, refine and present a personal, focused and **well-informed response**. (9-12)	Evidence of a **fluent** ability to analyse, refine and present a **perceptive, highly creative and well-informed** personal response. (13-16)	16
d (AO3)	Evidence of a **basic** ability to evaluate the potential and effectiveness of the developed idea. (0-2)	Evidence of a **competent** ability to evaluate the creative potential and effectiveness of the developed idea. (3-4)	Evidence of a **confident** ability to evaluate the creative potential and effectiveness of the developed idea. (5-6)	Evidence of a **fluent** ability to evaluate the creative potential and effectiveness of the developed idea. (6-8)	8
				Total marks	60

For definition of terms please refer to *Appendix E: Glossaries.*

(For description of AOs see page 173.)

When applying the mark bands also refer to page 176 for the mark band guidance.

Assessment guidance

Mark band 1
There should be evidence of learners' basic ability to apply information from a range of relevant sources, but information will be limited to the obvious. The learner will be able to show, with guidance, some ability to reflect, select, order and interpret information. The evidence will be limited in depth and range.

Learners should be able to apply a basic understanding of how media products can be used interactively. Inconsistent reflection on their design, use of techniques, processes and procedures in relation to the product will hamper the progress when developing ideas.

Although capable of making some value judgements about the techniques used this will not always inform the process of making. Some connections will be made but these will not be followed through nor be consistent with intentions. Learners will show a basic ability to control media and information and offer some suggestions for improvements.

(See the section *Applying the mark bands* for further guidance.)

Mark band 2
There should be clear and coherent evidence of the learners' ability to apply information from a range of relevant sources.

Learners should be able to analyse, select, order and interpret information and resources but some guidance may be needed in generating and organising material, and in developing personal responses.

Learners should be able to apply an understanding of how media products can be developed interactively and show competence in their use.

Learners should be able to reflect on their design, use of techniques, processes and procedures in relation to the product. They should be capable of making reasoned judgements about the techniques used, the content and intentions. Learners will control media and information with reasonable competence and suggest potential improvements.

(See the section *Applying the mark bands* for further guidance.)

Mark band 3
Learners should be able to make clear and coherent records, which demonstrate selection of information with clear understanding and consistency. Research will be ordered and purposeful and will reflect a wide range of sources. Learners will have the ability to work independently with sustained focus.

Learners should demonstrate their ability to apply a sound knowledge of the use of interactive media techniques and technology. In the systematic development or their ideas they should be able to apply their skilful practical and creative manipulation of media to make, compose and refine personal responses.

Learners should be able to clearly express informed personal responses concerning interactive media products and show a thorough understanding of and an ability to reflect upon professional practices. They will be able to make reasoned judgements about their work and the work of others and will also be perceptive in their ability to identify potential changes in their work and make accurate predictions about how they might be achieved.

(See the section *Applying the mark bands* for further guidance.)

Mark band 4

Learners should be able to analyse, select, order and interpret information and resources consistently. Learners' investigations will be extensive, make significant connections and be well managed. There will also be clear evidence of the use of appropriate information, gathered from an extensive range of sources, including professional practice.

Learners should show a high level of skill and understanding in the use of interactive media resources, and knowledge of their use in the formation and systematic development of products.

Developmental work will show a considerable breadth of knowledge and understanding of technological processes. The production of technically accomplished and inventive outcomes will result from the consistently appropriate selection, manipulation and control of media. Explorations will be creative, systematic and independent, leading to innovative responses.

Learners will be able to express well informed personal and value judgements about their work. Their ability to reflect and analyse will be informed by a comprehensive understanding about the technical and aesthetic quality of their work.

(See the section *Applying the mark bands* for further guidance.)

Delivering this unit

Teaching strategies

The unit is intended to:

- enable learners to extend their experience of working with a range of specialist techniques and technology

- encourage learners to investigate the potential for interaction between media for effective communication

- allow learners to use their developing skills in the design, production and application of interactive media products.

This unit encourages an understanding and potential to use media products interactively together with the development of skills in the techniques and technology associated with interactive media design. The unit also requires investigation of professionally produced interactive media products. The unit is very broad and the learning programme should be designed to enable learners to pursue areas of interest or aptitude.

In exploring and practising skills in using media techniques and technology interactively learners should first establish and practise the appropriate conventional use of media, techniques and technology before experimenting more widely, this may link to AS Units 1, 2 and 4. This unit explores the interaction of media and can be achieved with a range of simple equipment and computer technology. 'Hands-on' experience of these technologies is an essential requirement of this unit.

Investigation into how professional designers use media interactively should be led through visual enquiry and practical exploration. For example, learners could be asked to explore the use of similar combinations of resources with a particular approach or style of working. Think of health and safety education as an essential part of their training for future employment.

Evidence requirements

Evidence will largely consist of research and development work. This may vary depending on the area of specialism but may include the following.

- Research in a suitable format, eg tutor observation, notes on common technical problems and solutions, examples of others work, ideas sheets, sketchbooks, storyboards etc

- Show the breadth of experimentation with the use of sequential paper-based images, storyboards, moving images, use of multimedia computer systems etc

- Showing depth of understanding of technical and aesthetic potential, eg of multimedia technology and sources.

- Drawing from exercises and projects in a range of contexts

- The form of written evidence may include sketchbook annotations, written notes, evaluative comments, systems diagrams, reviews, intentions and modifications etc.

Resources

Centres must have access to appropriate and adequate resources. Work and storage space should be provided for learners to explore the range of materials and techniques identified in the unit.

The following types of traditional design and media equipment may include:

- video camera

- stills camera

- tape recorder

- basic graphic studio resources.

Digital equipment may include:

- hardware and software for computers, with internet access

- input or capture devices used for sound and images

- software used for editing images, text and sound

- appropriate multimedia development tools

- the understanding of health and safety developed should also be applied to this unit.

Links

The unit links to development work carried out in *Unit 1: 2D and 3D Visual Language, Unit 2: Materials, Techniques and Processes* and *Unit 4: Working in 2D* at AS level. It can also link to *Unit 11: Produce Own Ideas*.

Industry

Learners have many opportunities to produce work that is similar to the type of work produced in industry, particularly where the emphasis of working to an assignment or brief offers experience of common practice. The contexts of art, craft and design allow learners to develop skills and understanding which reflect current practice in the art and design sector.

Resources

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may change.

Textbooks

Llewellyn S — *A Career Handbook for TV, Radio, Film, Video and Interactive Media, Second Revised Edition* (A&C Black, 2003)
ISBN 0713663200

Shedroff N — *Experience Design* (New Riders, 2001) ISBN 0735710783

Wise R — *Multimedia: A Critical Introduction* (Routledge, 1999)
ISBN 0415121515

Assessment information

Assessment Objectives (AO) and weightings

There are three Assessment Objectives (AOs) for GCEs in Art and Design. They detail the knowledge, skills and understanding that learners are required to demonstrate.

For this qualification, the weightings for each Assessment Objective are given below.

Assessment Objectives		Weighting		
		AS	A2	Advanced Subsidiary GCE and Advanced GCE (Double Award)
AO1	**Applying knowledge and understanding of others' practice.** Learners show an understanding of the working methods used by historical and contemporary art and design professionals and their work.	19%	27%	23%
AO2	**Applying skills, techniques and understanding.** Learners develop ideas by applying and reflecting on knowledge, skills and understanding of media, materials, techniques and processes, realising and presenting work appropriate to its context.	49%	47%	48%
AO3	**Analysis, synthesis and evaluation.** Learners gather, record and analyse relevant information and evidence, make reasoned judgements, present solutions and evaluate their own practice.	30%	26%	28%

Relationship of Assessment Objectives to units

Unit	AO1	AO2	AO3
1	13%	20%	67%
2	0%	67%	33%
3	20%	60%	20%
4	27%	60%	13%
5	27%	53%	20%
6	20%	40%	40%
7	40%	40%	20%
8	33%	34%	33%
9	33%	34%	33%
10	27%	46%	27%
11	13%	47%	40%
12	27%	40%	20%
13	27%	60%	13%
14	27%	60%	13%

External assessment

The following units will be externally assessed:

- Unit 6: Develop Set Ideas
- Unit 7: Produce Set Ideas
- Unit 11: Develop and Produce Own Ideas.

The units are internally assessed and an external moderator will visit the centre and moderate the work.

1 A 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*.

2 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.

3 Apart from this document there will be **no examination paper** for the Summative Project.

4 Assessment will be carried out by centre assessors, whose decisions will be subject to moderation by Edexcel's external moderators. 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.

5 There are no restrictions on the size of work, the type of work or the quantity of work which is produced for this project. Learners may work using any medium, material or technique which is appropriate to the brief.

6 There are no special conditions in which the work has to be carried out, as long as the finished piece is done in the centre, under staff supervision.

7 Work for the Summative Project should be carried out in any suitable environment, such as workshop, art room, darkroom etc.

There are no time restrictions or set hours in which the projects must be carried out. The deadline is that they must be completed and assessed by the end of the deadline for submission of marks for moderation (one week earlier in Northern Ireland centres). They may be started at any time and take as long as is deemed appropriate by teachers and learners. Nevertheless, a *minimum* of 60 hours should be allowed for the Summative Project; where only Unit 6 is covered, a *minimum* of 30 hours should be allowed.

8   Following summative assessment the marks must be entered on the appropriate OPTEMS forms and returned to Edexcel by the May deadline.

9   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 be considered holistically as the evidence for these units.

10   Evidence to be assessed against these units must be produced specifically to meet the requirements of the brief. Nevertheless, the same evidence may also be cross-referenced to address other (portfolio) units.

11   Centres should note that these units are moderated in summer only, and that there is no November or January moderation series.

At A2, *Unit 11: Develop and Produce Own Ideas* is the *synoptic* project, which means that it brings together the knowledge, skills and understanding acquired throughout the programme. The intention is that it allows learners to demonstrate their achievement at its best.

The brief may be devised by the centre or learner. Centres must enable learners to meet the unit content and the grading criteria. An Edexcel model brief is given in the tutor support materials handbook.

The centre assessors, whose decisions will be subject to moderation by Edexcel's external moderators, will carry out assessment. 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 term.

There are no restrictions on the size of work, the type of work or the quantity of work which is produced. Learners may work using any medium, material or technique which is appropriate to the brief.

Work for this unit should be carried out in a suitable environment such as workshops, art rooms, darkrooms etc.

Preparatory work, together with research, development, notes, sketchbooks, workbooks, journals, trials, tests and final outcome may all contribute to this unit.

Evidence to be assessed against this unit must be produced specifically to meet the requirements of the brief.

Centres should note that this unit is moderated in the summer only. Further information will be sent to centres in the spring term.

Internal assessment

Supervision of learners and authentication of work submitted

Learners must submit a portfolio of work for each internally assessed unit. Teachers are expected to guide and advise learners on the production of their portfolios. Teachers should monitor progress to ensure that the work is appropriate for the requirements of the specification. The GCSE, GCE, and GNVQ Code of Practice requires that assessors record full details of the nature of any assistance given to individual learners beyond that of the teaching group as a whole, but within the parameters laid down in this specification. The level of assistance should be taken into account when assessing learners' work; this is indicated in the *Delivering this unit* section that accompanies each internally assessed unit in this specification. In addition, sufficient work must take place under direct supervision to allow the teacher marking the work to authenticate each learner's work with confidence.

If learners' practical skills are being assessed it is important that witness statements/checklists are completed by assessors to authenticate learner work and provide evidence that learners have achieved the level of performance required in the assessment criteria grid.

Applying the mark bands

Portfolios will be marked by the centre, and externally moderated by Edexcel. Each of the internally assessed units has an assessment criteria grid, divided into four broad mark bands, showing how to award marks in relation to the task and the Assessment Objectives. The assessment criteria grids indicate the required assessment outcomes as well as the quality of the outcomes needed for achievement in each of the mark bands. In general terms, progression across the bands is characterised as follows.

- The assessment criteria grid shows the allocation of marks by assessment criterion and by mark band. This grid should be used to determine marks for learner achievement in each unit. Learners can achieve marks in different bands for each assessment objective. The total mark achieved will depend on the extent to which the learner has met the assessment criteria overall.

- Within each assessment criterion, it is a general principle that shortcomings in some aspects of the assessment requirements may be balanced by better performance in others. However, it is also important to note that for full marks in any particular assessment criterion, all the requirements should have been met.

- Marks should be awarded according to the criteria for each strand set out in the assessment criteria grid, and assessors should apply their professional judgement where relevant. The *Assessment Guidance* section in each unit gives specific details of how marks should be allocated.

- There should be no reluctance to use the full mark range and, if warranted, assessors should award maximum marks. Learners' responses should be considered positively. A mark of 0 should be awarded only where the learner's work does not meet any of the required criteria.

- All learners are entitled to initial guidance in planning their work, but the level of assistance required should be taken into account when their work is assessed. In the assessment criteria grids, reference is made to learners working with 'some support and guidance', with 'limited guidance' and 'independently'. When marking the work, assessors should follow the guidelines below.

  – '*Some support and guidance*': the learner has to be guided and advised throughout to ensure that progress is made. The learner relies on the support of the teacher, who has to assist in most aspects of the work. This level of support restricts the learner's mark to band 1, irrespective of the quality of the outcomes.

  – '*Limited guidance*': the teacher supports the learner in the choice of topic for investigation. From then on, the teacher reacts to questions from the learner and suggests a range of ideas that the learner acts upon. The learner frequently checks matters of detail. The teacher needs to assist in some aspects of the work. This level of support restricts the learner's mark to bands 1 or 2, irrespective of the quality of the outcomes.

  – '*Independently*': the teacher supports the learner in the choice of topic for the investigation or task. From then on, the teacher occasionally helps the learner, and only when asked, but monitors progress throughout. This level of support gives access to all three mark bands.

- For internal record-keeping purposes, centres may wish to make a copy of the assessment criteria grid for each learner and use it to record the mark for that unit. The GCSE, GCE, GNVQ Code of Practice requires assessors to show clearly how credit has been assigned.

Differentiation across AS and A2 units

Differentiation across AS and A2 units is characterised in general terms by:

- increasing depth and breath of understanding

- increasing application of knowledge and understanding and skills

- increasing analysis, synthesis and evaluation

- increasing independence.

There is also differentiation through the content of the units. AS unit content forms the foundation of knowledge and understanding which underpins the higher-level concepts found in the A2 units.

Synoptic assessment

Synoptic assessment occurs at A2 in *Unit 11: Develop and Produce Own Ideas*. It is designed to link together, concepts, skills, knowledge and understanding across the entire course. The synoptic unit is internally assessed as a project using the assessment criteria grid. An Edexcel external moderator will visit the centre and moderate the work. Further details can be found in the Guidance section of *Unit 11: Develop and Produce Own Ideas*.

Standardisation and moderation

Where marking for a unit has been carried out by more than one assessor in a centre, there must be a process of internal standardisation to ensure that there is consistent application of the criteria laid down in the assessment criteria grids.

Marks awarded by the centre will be subject to external moderation by Edexcel. This is to ensure consistency with national standards. A sample of learner portfolios will be examined, and marks will be adjusted where they are found to vary from the national standard. If the moderation process reveals an inconsistent application of the assessment criteria by centre assessors. Edexcel reserves the right to return the sample work in order for internal standardisation to be carried out.

Language of assessment

Assessment for this qualification will be available in English only. Assessment materials will be published in English only and all written and spoken work submitted for examination and moderation must be produced in English.

Statutory requirements

All assessment of this qualification will be carried out in accordance with the GCSE, GCE and GNVQ Code of Practice, published annually by the regulatory authorities.

Grading information

Mark bands

The assessments are designed to allow learners to demonstrate positive achievement and to have a positive experience in completing each assessment.

In line with the above, the criteria for assessing each assignment have been written so that a learner working at the lower end of the GCE ability range should be capable of meeting approximately 80 per cent of the band 1 criteria. This equates to approximately 40 per cent of the total credit available for the assignment.

Grading, aggregation and equivalence

The overall grade for:

- Advanced Subsidiary (Single Award) qualifications will be graded on a five-grade scale from A to E where A is the highest grade.

- Advanced Subsidiary (Double Award) qualifications will be graded on a nine-grade scale AA to EE, where AA is the highest grade.

- Advanced GCE (Single Award) qualifications will be graded on a six-grade scale from A* to E where A* is the highest grade.

- Advance GCE with Advanced Subsidiary (Additional) qualifications will be graded on a 10-grade scale from A*A to EE where A*A is the highest grade.

- Advanced GCE (Double Award) qualifications will be graded on an 11-grade scale A*A* to EE, where A*A* is the highest grade.

The mark bands used for internal assessment do not relate to pre-determined grade boundaries. Following each examination and moderation series, Edexcel will set the grade boundaries for internally and externally assessed units at an awarding meeting.

The raw mark boundaries will be converted to uniform marks on a scale of 0–100. The final grade for the qualification will be determined by aggregating the uniform marks for the units. The table below gives details of the uniform mark scales (UMS) used for the units and for the qualifications.

In Advanced Double Award, to gain Grade A*A* candidates must gain Grade AA on the qualification overall and at least 90% of the maximum uniform mark on the aggregate of the six A2 units. To gain Grade A*A, candidates must gain Grade AA on the qualification overall and at least 90% of the maximum mark on the aggregate of the three best A2 units.

In Advanced with AS Additional, to gain Grade A*A candidates must gain Grade AA on the qualification overall and at least 90% of the maximum uniform mark on the aggregate of the three A2 units.

Unit results

The minimum uniform marks required for each grade:

Unit grade	A	B	C	D	E
Maximum uniform mark = 100	80	70	60	50	40

Candidates who do not achieve the standard required for a grade E will receive a uniform mark in the range 0–39.

Qualification results

Advanced Subsidiary (Single Award)

The minimum uniform marks required for each grade:

Qualification grade	A	B	C	D	E
Maximum uniform mark = 300	240	210	180	150	120

Candidates who do not achieve the standard required for a grade E will receive a uniform mark in the range 0–119.

Advanced GCE (Single Award)

The minimum uniform marks required for each grade:

Qualification grade	A	B	C	D	E
Maximum uniform mark = 600	480	420	360	300	240

Candidates who do not achieve the standard required for a grade E will receive a uniform mark in the range 0–239.

Advanced Subsidiary (Double Award)

The minimum uniform marks required for each grade:

Qualification grade	AA	AB	BB	BC	CC	CD	DD	DE	EE
Maximum uniform mark = 600	480	450	420	390	360	330	300	270	240

Candidates who do not achieve the standard required for a grade EE will receive a uniform mark in the range 0–239.

Advanced GCE with Advanced Subsidiary (Additional)

The minimum uniform marks required for each grade:

Qualification grade	AA	AB	BB	BC	CC	CD	DD	DE	EE
Maximum uniform mark = 900	720	690	630	600	540	510	450	420	360

Candidates who do not achieve the standard required for a grade EE will receive a uniform mark in the range 0–359.

Advanced GCE (Double Award)

The minimum uniform marks required for each grade:

Qualification grade	AA	AB	BB	BC	CC	CD	DD	DE	EE
Maximum uniform mark = 1200	**960**	**900**	**840**	**780**	**720**	**660**	**600**	**540**	**480**

Candidates who do not achieve the standard required for a grade EE will receive a uniform mark in the range 0–479.

Performance descriptions

Performance descriptions for this subject are given in *Appendix D*.

Additional information

Learner entry

Details of how to enter learners for this qualification can be found in Edexcel's *Information Manual* produced each year, a copy is sent to all Examinations Officers. The information can also be found on our website (www.edexcel.com).

Resitting of units

There is no restriction on the number of times a unit may be attempted before claiming certification for the qualification. The best available result for each unit will count towards the final grade.

Results of units will be held in Edexcel's unit bank for as many years as this qualification remains available. Once the Advanced Subsidiary or Advanced GCE qualification has been certificated, all unit results are deemed to be used up at that level. These results cannot be used again towards a further award of the same qualification at the same level, but unit results remain available for any other qualifications available in this specification.

Access arrangements and special requirements

Edexcel's policy on access arrangements and special considerations for GCE, GCSE, and Entry Level aims to enhance access to the qualifications for learners with disabilities and other difficulties (as defined by the Disability Discrimination Act 1995 and the amendments to the Act) without compromising the assessment of skills, knowledge, understanding or competence.

Please see the Edexcel website (www.edexcel.com) for:

- the JCQ policy Access Arrangements and Special Considerations, Regulations and Guidance Relating to students who are Eligible for Adjustments in Examinations

- the forms to submit for requests for access arrangements and special considerations

- dates for submission of the forms.

Requests for access arrangements and special considerations must be addressed to:

Special Requirements
Edexcel
One90 High Holborn
London WC1V 7BH

Disability Discrimination Act (DDA)

Please see the Edexcel website (www.edexcel.com) for information with regard to the Disability Discrimination Act.

Quality of Written Communication (QWC)

Learners will be assessed on their ability to:

i) ensure that text is legible and that spelling, grammar and punctuation are accurate so that meaning is clear

ii) select and use a form of writing appropriate to the purpose and to complex subject matter

iii) organise information clearly and coherently, using specialist vocabulary when appropriate.

Stretch and challenge

Learners can be stretched and challenged in all units through the use of different assessment strategies, for example:

• using a variety of stems in questions — for example analyse, evaluate, discuss, compare

• ensuring connectivity between sections of questions

• a requirement for extended writing

• use of a wider range of question types to address different skills — for example open-ended questions, case studies etc.

Malpractice and plagiarism

For up-to-date advice on malpractice and plagiarism, please refer to the Joint Council for Qualifications *Suspected Malpractice in Examinations: Policies and Procedures* document on the JCQ website www.jcq.org.uk

Learner recruitment

Edexcel's access policy concerning recruitment to our qualifications is that:

• they must be available to anyone who is capable of reaching the required standard

• they must be free from barriers that restrict access and progression

• equal opportunities exist for all learners.

The wider curriculum

Key skills

This qualification provides opportunities for developing and generating evidence for assessing the key skills listed below:

- communication

- information and communication technology

- improving own learning and performance

- problem solving

- working with others.

Appendix A maps the opportunities available at Level 3. Where appropriate, these opportunities should be directly cross-referenced, at specified level(s), to the criteria listed in Part B of the key skills specifications.

Spiritual, moral, ethical, social, cultural (SMESC) and other wider curriculum links

This qualification gives opportunities for developing an understanding of spiritual, moral, ethical, social and cultural issues, together with an awareness of environmental issues, health and safety considerations, and European initiatives consistent with relevant international agreements appropriate for the art and design sector. *Appendix C: Wider curriculum* maps the opportunities available.

Resources, support and training

Edexcel publications

You can order further copies of the Specification, Sample Assessment Materials (SAMs) and Teacher's Guide documents from:

Edexcel Publications
Adamsway
Mansfield
Nottinghamshire NG18 4FN

Telephone: 01623 467467
Fax: 01623 450481
Email: publication.orders@edexcel.com
Website: www.edexcel.com

Endorsed resources

Edexcel also endorses some additional materials written to support this qualification. Any resources bearing the Edexcel logo have been through a quality assurance process to ensure complete and accurate support for the specification. For up-to-date information about endorsed resources, please visit www.edexcel.com/endorsed.

Please note that while resources are checked at the time of publication, materials may be withdrawn from circulation and website locations may change.

Edexcel support services

Edexcel has a wide range of support services to help you implement this qualification successfully.

ResultsPlus — ResultsPlus is an application launched by Edexcel to help subject teachers, senior management teams, and students by providing detailed analysis of examination performance. Reports that compare performance between subjects, classes, your centre and similar centres can be generated in 'one-click'. Skills maps that show performance according to the specification topic being tested are available for some subjects. For further information about which subjects will be analysed through ResultsPlus, and for information on how to access and use the service, please visit www.edexcel.com/resultsplus.

Ask the Expert — Ask the Expert is a new service, launched in 2007, that provides direct email access to senior subject specialists who will be able to answer any questions you might have about this or any other specification. All of our specialists are senior examiners, moderators or verifiers and they will answer your email personally. You can read a biography for all of them and learn more about this unique service on our website at www.edexcel.com/asktheexpert.

Ask Edexcel — Ask Edexcel is Edexcel's online question and answer service. You can access it at www.edexcel.com/ask or by going to the main website and selecting the Ask Edexcel menu item on the left.

The service allows you to search through a database of thousands of questions and answers on everything Edexcel offers. If you don't find an answer to your question, you can choose to submit it straight to us. One of our customer services team will log your query, find an answer and send it to you. They'll also consider adding it to the database if appropriate. This way the volume of helpful information that can be accessed via the service is growing all the time.

Appendices

Appendix A: Key skills mapping

Key skills (Level 3)	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6	Unit 7	Unit 8	Unit 9	Unit 10	Unit 11	Unit 12	Unit 13	Unit 14
Communication														
C3.1a			✓	✓	✓			✓	✓			✓	✓	✓
C3.1b			✓	✓	✓	✓	✓			✓	✓			
C3.2			✓	✓	✓	✓				✓	✓			
C3.3			✓	✓	✓									
Information and communication technology														
ICT3.1	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
ICT3.2	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
ICT3.3	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

Key skills (Level 3)	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6	Unit 7	Unit 8	Unit 9	Unit 10	Unit 11	Unit 12	Unit 13	Unit 14
Improving own learning and performance														
LP3.1	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
LP3.2	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
LP3.3	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Problem solving														
PS3.1			✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
PS3.2	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
PS3.3	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Working with others														
WO3.1				✓	✓	✓								
WO3.2	✓	✓		✓	✓									
WO3.3														

Appendix B: Key skills development suggestions

Communication – Level 3

Key skill portfolio evidence requirement		AS/A2 units	Opportunities for development or internal assessment
C3.1a	Take part in a group discussion.	3, 8, 9	Learners may participate in group discussions when analysing the work of others.
C3.1b	Make a formal presentation of at least eight minutes using an image or other support material.	8	Learners may give a formal presentation when presenting their own work – this can be to their peers, tutors or clients.
C3.2	Read and synthesise information from at least **two** documents about the same subject. Each document must be a minimum of 1000 words long.	3, 9	Learners may read and synthesise information about historical and contemporary art, craft and design work and when investigating visual communication in their work and in the work of others.
C3.3	Write **two** different types of documents, each one giving different information about complex subjects. One document must be at least 1000 words long.	9	Learners may write two documents based on their research and analysis. Learners may write an extended study.

Use at least one image, **either** to obtain information, **or** to convey information in one of the documents you write.

Information and communication technology — Level 3

Show that learners can **plan** and carry through a number of different tasks, one of which must be a major task covering ICT3.1, ICT3.2 and ICT3.3.

Each component, ICT3.1, ICT3.2 and ICT3.3, must be covered at least twice, and ICT3.3 must be covered for at least two different audiences. Smaller tasks may be used to ensure each component is covered.

Overall, through at least two activities learners must:

- include at least one ICT-based information source
- include at least one non-ICT-based information source
- use at least one example of text, one example of image and one example of number
- use one example of combined information such as text and number, or image and number or text and image
- present evidence of purposeful use of email; one of these emails must have an attachment related to the task.

Key skill portfolio evidence requirement		AS/A2 units	Opportunities for development or internal assessment
ICT3.1	Search for information, using different sources, and multiple search criteria in at least one case.	1, 2, 3, 4, 5, 6	Learners may gather visual research (secondary sources).
ICT3.2	Enter and develop the information and derive new information.	1, 2, 3, 4, 5, 6	Learners may analyse gathered visual research and evaluate their findings.
ICT3.3	Present combined information such as text with image, text with number or image with number.	1, 2, 3, 4, 5, 6	Learners may present their findings to others in either written or visual form or as an illustrated oral presentation.

Improving own learning and performance – Level 3

Provide at least **one** example of meeting the standard for LP3.1, LP3.2 and LP3.3 (the example should cover at least three targets). Overall, learners must show they can use at least **two** different ways of learning to improve their performance.

Key skill portfolio evidence requirement	AS/A2 units	Opportunities for development or internal assessment
LP3.1 Set targets using information from appropriate people and plan how these will be met.	1-14	Learners may plan and set targets in relation to project/assignment work. This can be done at the start of the project and reviewed throughout its duration.
LP3.2 Take responsibility for your learning, using your plan, to help meet targets and improve your performance.	1-14	Learners undertake responsibility for their learning throughout all practical tasks and idea development.
LP3.3 Review progress and establish evidence of your achievements.	1-14	Learners may review their progress throughout their practical work. Evidence may be in the form of annotations in their sketchbooks/design sheets.

Problem solving – Level 3

Provide at least **one** example of meeting the standard for PS3.1, PS3.2 and PS3.3. The example should include exploring at least **three** different ways of tackling a problem (for PS3.1).

Key skill portfolio evidence requirement		AS/A2 units	Opportunities for development or internal assessment
PS3.1	Explore a problem and identify different ways of tackling it.	1-14	Learners have the opportunity to explore problems throughout all units. In their project work they may need to resolve problems relating to visual qualities, visual communication, needs of the brief etc.
PS3.2	Plan and implement at least one way of solving the problem.	1-14	As part of their practical project work, learners may put into practice ways of resolving their art and design needs.
PS3.3	Check if the problem has been solved and review your approach to problem solving.	1-14	Learners have the opportunity to reflect on and review their practical project work throughout their research and idea development and also in the production of a final outcome.

Working with others — Level 3

Provide at least **one** example of meeting the standard for WO3.1, WO3.2 and WO3.3, to include work in a group or team situation. Learners must check progress on two occasions (for WO3.2).

Key skill portfolio evidence requirement		AS/A2 units	Opportunities for development or internal assessment
WO3.1	Plan work with others.	3, 4, 5, 9, 10	Learners may work in collaboration when researching and producing practical work.
WO3.2	Seek to develop co-operation and check progress towards your agreed objectives.	1-14	Learners may discuss their ideas and development work. They may also involve others when reviewing their work.
WO3.3	Review work with others and agree ways of improving collaborative work in the future.	3, 4, 5, 9, 10	Where learners work in collaboration they may have opportunities to review and develop project ideas.

Appendix C: Wider curriculum

Signposting

Issue	Unit 1	Unit 2	Unit 3	Unit 4	Unit 5	Unit 6	Unit 7	Unit 8	Unit 9	Unit 10	Unit 11	Unit 12	Unit 13	Unit 14
Spiritual	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Moral			✓						✓					
Ethical	✓		✓						✓	✓		✓	✓	✓
Social		✓												
Cultural	✓		✓	✓	✓				✓			✓	✓	✓
Citizenship										✓				
Environment		✓							✓					
European initiatives									✓	✓				

Development suggestions

Issue	AS/A2 units	Opportunities for development
Spiritual	1 and 3-14	• Communication of ideas or personal responses and feelings and moods. • How others use visual language. • Explore contemporary and historical art work (western and non-western). • Meeting clients/brief needs creatively and originally. • Working and communicating with others.
Moral	3, 9	• Health and safety issues when making objects/artefacts. • Collecting, recording and presenting information.
Ethical	1, 3, 9, 10, 12, 13, 14	• Health and safety issues when making objects/artefacts. • Working in an acceptable manner. • Working in a socially acceptable manner and responsibly. • Working to a professional standard.
Social	1, 2, 3	• Communication of ideas or personal responses and feelings and moods. • How others use visual language. • Explore historical and contemporary art works (western and non-western). • Communication of ideas or personal responses and feelings and moods.
Cultural	1, 3, 4, 5, 9, 12, 13, 14	• How others use visual language. • Explore historical and contemporary art works (western and non-western). • Gather background information to identify the influence of past work.

Issue	AS/A2 units	Opportunities for development
Citizenship	10	• Communication of ideas or personal responses and feelings and moods. • Health and safety issues when making objects/artefacts. • Working in an acceptable manner.
Environment	2, 9	• Production of images and objects. • Working within constraints.
European initiatives	1, 2, 9, 10	• How others use visual language. • Communication of ideas or personal responses and feelings and moods. • Health and safety issues when making objects/artefacts.

Appendix D: Performance descriptions

- The performance descriptions for GCE Art and Design aim to describe learning outcomes and levels of attainment likely to be shown by a representative candidate performing at the A/B and E/U boundaries for the AS and A2. The performance descriptions illustrate the expectations at these boundaries for the AS and A2 as a whole; they have not been written at specification or unit level.

- Each performance description is aligned to one Assessment Objective. An alphabetical system has been used to denote each element of a performance description. There is no hierarchy of elements.

- Performance descriptions are designed to assist examiners in exercising their professional judgement at awarding meetings where the grade A/B and E/U boundaries will be set by examiners using professional judgement. This judgement will reflect the quality of the candidates' work, informed by the available technical and statistical evidence. Performance descriptions will be reviewed continually and updated where necessary.

- Teachers may find performance descriptions useful in understanding candidates' performance across qualifications as a whole but should use the marking criteria identified in the specification when assessing candidates' work.

Appendix E: Glossaries

Assessment glossary

A range of	This implies that the learner has looked outside the obvious and started to look over a series of options, or looked at a series of techniques or processes.
A wide range	The learner's work is based on a number of references and refers to information that takes more time to access, eg visits to galleries, information gained from site visits, information gained through reading. The learner uses more adventurous techniques, increasingly these tend to be the ones that demand more effort to learn, eg investigating the work of others to gather first-hand information or incorporating printmaking to develop ideas.
Appropriate	The learner has chosen to do the right thing, even though the execution is often poor.
Basic	The ideas that the learner develops are obvious and undeveloped. The learner will tend to focus on one idea and stick with it, rather than explore a range of alternatives. They remain concerned with their personal preoccupations and do not develop an awareness of the work of others, eg typically work based on martial arts or graffiti. Any references made to the work of others are limited and are not integrated into the ideas or practical work that the learner develops. Often the references are accessed electronically and placed undigested into sketchbooks, eg Encarta entries.
Creatively	The learner shows an ability to develop new approaches and ideas. These ideas should build on the investigations that they have carried out into the work of others. They should be examining new approaches to materials and techniques and producing ingenious and exciting solutions.
Competent	Learners will understand the purpose of visual research and it is consistent and relevant. They will glean meaningful information from sources. Learners have established skill level with some consistency. Their original ideas may be consolidated a little too early and ideas are complete but predictable. Overall the work produced is methodical with an emerging sense of style and individuality.
Confident	Learners show the ability to approach their work with clear understanding of the skills and knowledge required to achieve a task/outcome. They work with independence of both thought and skills.
Correct	Learners have used the correct equipment or resources, but not very well. Using something correctly does not necessarily mean doing it well. For example the learner has used the correct equipment to produce their work but has not applied the use very well or the learner has not explored the creative potential of the equipment.
Consistently	Achieving a level of output, either visual or written, over many opportunities. This is not a one-off, or a chance happening.

Complex	The learner's work covers many strands and they are all handled well.
Effective	The ideas that the learner develops are often methodically researched and documented. The learner will investigate several ideas and develop one of them. The ideas that they develop are personal and make reference to other artists or designers. Work may be based on an analysis of a group of artists or designers. The learner may pursue a personal interest and this may come over in the outcomes. Often the work will completely meet the requirements of a brief and the proposals will be realistic and workable. Any references made to the work of others are methodically researched and integrated into the ideas or practical work that the learner develops. The references are developed in the sketchbooks and inform the development process. Any references made are personal and relevant to the ideas that the learner develops.
Excellent	The learner has developed very accomplished skills, which are applied with confident understanding of their potential. Critical understanding and visual vocabulary are very well developed and show high levels of refinement. The learner produces outstanding, original work of a high calibre.
Fluently	The learner has a high command of skills/techniques. The learner is well informed and employs effective use of critical vocabulary. The work produced is intuitive, imaginative, exciting and original.
In-depth	The learner's work is based on a large number of references and refers to a wide variety of information that comes from a variety of sources. Ideas are explored for extended periods and often small starting points are developed into richly textured outcomes as the learner becomes immersed in the ideas, techniques and materials. Often ideas take exciting and unexpected turns and the final outcome is resolved elegantly. The learner uses very adventurous techniques and materials, increasingly employing new styles, techniques, materials or processes in a non-obvious way.
Imaginatively	The wide-ranging and extensive ideas that the learner develops are often widely researched and documented in an exciting way. Often the way the ideas are presented is as exciting and relevant as any final outcome. The learner will investigate and develop several ideas and thoroughly explore a range of alternatives. The learner working in this mark band often becomes interested in one artist or movement and develops their own work in response to this. Often the references are indirect and implicit within the learner's work.
Innovatively	The learner demonstrates the ability to make changes to the work they do on a consistent basis. They are not precious about single ideas, but are prepared to change direction and emphasis. They are continually reviewing and analysing their work in order to produce new outcomes.
Limited	The learner's work is based on obvious references and refers to easily-found information, eg shopping catalogue images.
Well-organised	Clear layout, often very interesting and sometimes exciting work presented in such a way that it is obvious the learner has a good grasp of the task they are undertaking. The learner uses a few techniques and these tend to be the ones that are easy to hand. Often the learner will employ one technique and present all their work using this one technique, eg drawing. Often the work will remain at the same level and little learning or development takes place.

Glossary of terms

The following key terms are used in the GCE Applied Art and Design specification.

Assignment
A task which a learner carries out to produce evidence which can be assessed against the unit assessment criteria. Assignments will usually be set by tutors, but may be developed by learners in consultation with their tutor, although this is more common at advanced level.

Audience
Refers to the individuals or groups towards whom the communications are addressed.

Case study
A piece of work carried out by learners relating to facts or contexts drawn from actual art, craft and design professional practice. The results of the 'study', such as notes and conclusions, may be recorded in any appropriate form.

Client
An umbrella term referring to individuals and groups who order, buy, receive, use or view art, craft and design products and/or services.

Exploration
Thorough practical investigation and analysis which leads to the gaining of knowledge, skills and understanding. Exploration may arise from the needs of a given situation (eg, it needs to be blue and shiny — what material should I use?) but may also be stimulated by curiosity, extending personal vocabulary or style, and may result in unexpected, unusual or innovative outcomes.

Formal elements
Accepted terms used to describe the technical structure, composition and form of art, craft and design outcomes. 'Formal elements' is an umbrella term which may be subdivided into:

- the basic elements — line, tone, colour, form/shape, pattern and texture

- the elements of visual dynamics — balance, movement, mass, weight, rhythm, structure, proportion, scale.

Formal elements are sometimes referred to as 'visual elements'.

Formal elements do not include characteristics such as flair, quality, impact, expressiveness, etc.

Mark-making
The application of any medium using traditional and/or improvised techniques to make marks on any surface. Mark-making may be used as a means of expressing ideas and feelings and interpreting observations and information.

Material
Matter out of which an outcome is formed or constructed. Materials may be used separately or together. Work involving more than one material is said to use 'mixed materials' or 'combined materials'.

Medium/media (art and design):
Matter, which is used for making marks. Media may include the creative or conventional use of tools as well as the simple matter (eg, pen and ink or paper). Media may be used separately or in combination. Work involving more than one medium is referred to as using 'mixed media' or 'multimedia'. (However, 'multimedia' is also used to describe computer-based activity that integrates text, visuals and sound).

Media	Refers to technical media, particularly the mass media. It can refer to the means of communication (for example, in print or broadcast), but often it refers to the technical forms by which these are actualised (for example, radio, television, newspapers, books, films, websites, and sound recordings).
Primary sources	Examples of primary sources within an art, design and media context include; own drawings, photographs and video recordings from real artefacts, objects or events, observations and comments on others' work from visiting galleries, museums and collections, and conducting interviews with people.
Processes	Work sequences, employing a number of techniques and a range of tools/equipment, allied to an understanding of the working characteristics of media/materials, and designed to produce quality outcomes.
Project	A prescribed practical art, craft or design activity that may require the learner to meet learning and/or assessment criteria through producing work in a variety of forms.
Report	A written document or an oral presentation, presented formally or informally and incorporating elements such as illustrations, diagrams, lists or logs as appropriate.
Research	The act of collecting and collating information with a view to gaining an understanding of a particular set of circumstances or facts. In art, craft and design, research activity leads to the development of work which is based upon informed judgement. Records of research will show the information collected and organised, the thoughts and ideas gained and the creative application of these in the work.
Secondary sources	Examples of secondary sources within an art, design and media context include notes, printouts, photocopies etc of other peoples' work from sources such as books, postcards, magazines, journals, leaflets and electronic media.
Studies, study	The term used to refer to work produced as a result of learning, exploring, practising or trialling. Examples may include: - a study of an object produced by attempting to represent it accurately - studies exploring the application of a technique or process to achieve specific results - studies of the working characteristics of media and materials, etc. Studies will often include written notes or comments by the learner on their findings and learning.
Technique	The way materials and media are worked, which will involve a practical method and an ability to handle tools, media and materials. 'Technique' is also used to refer to proficiency in a practical or technical skill. Techniques are an important aspect of the 'critical studio skills' that need to be gained to demonstrate understanding and achievement in art, craft and design.

Technology	The tools and equipment required to work media and materials and carry out associated processes and techniques. Technologies may be grouped by media or materials, or related to processes or techniques.

To satisfy the requirements of the unit a learner might work with:

- hand tools associated with painting, drawing, print-making, moulding clay, forming metal/plastics, cutting and joining card/wood

- mechanical equipment associated with sewing textiles, drilling rigid materials, clamping and holding materials

- reprographic equipment associated with developing photographs, printing on paper, photocopying, print-making

- computer-aided equipment associated with drafting/design (CAD), paint programmes, printing.

Three dimensional, or 3D	Work which extends in depth and is intended to be viewed from every aspect (ie side, front, back or top). The term can be used to refer to work with a raised surface, also called 'relief' or 'bas relief' work.
Two dimensional, or 2D	Work that is created on a surface, usually sheet material such as paper, canvas or board. However, whilst 2D work is often flat, it may also be slightly raised, curved or textured. This surface can be referred to as the 'picture plane'. 2D work is usually intended to be viewed from the 'front'.
Visual language	Combines the following — the use of mark-making and object-making; an understanding of the potential of technology, tools and equipment; the use of a range of processes and techniques; a vocabulary of visual formal elements; experience in working with a variety of media and materials.

Command of visual language will be demonstrated in two key ways in learners' work:

- by the ability to employ visual language in increasingly appropriate, expressive and creative ways to meet the intentions and contexts of their work

- by the ability to give their thoughts, decisions and intentions about their work and working — using a range of communication skills and appropriate technical vocabulary.

Llywodraeth Cynulliad Cymru
Welsh Assembly Government

Rewarding Learning