

# Applied AS/A Level GCE

## **GCE Applied Art and Design**

OCR Advanced Subsidiary GCE in Applied Art and Design H013

OCR Advanced Subsidiary GCE in Applied Art and Design (Double Award) H213

OCR Advanced GCE in Applied Art and Design H413

OCR Advanced GCE in Applied Art and Design (Double Award) H613

**July 2009**

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# 1 About these Qualifications

This booklet contains OCR's Advanced Subsidiary GCE, Advanced Subsidiary GCE (Double Award), Advanced GCE and Advanced GCE (Double Award) specifications in Applied Art and Design for teaching from September 2009.

The specifications build upon the broad educational framework supplied by the Qualification and Subject Criteria (QCA, DCELLS and CCEA, 2002) and employ an investigative and problem-solving approach to the study of the subject. In addition to providing a suitable route for progression for candidates completing GCSE Art and Design, the course of study prescribed by these specifications can also reasonably be undertaken by candidates beginning their formal education in the subject at post-16 level. Progression through the Advanced Subsidiary GCE and Advanced GCE, through either a single or double award, may provide a suitable foundation for study of the subject, or related subjects, in further and higher education.

Key Skills are integral to the specifications and *the main* opportunities to provide evidence for the separate Key Skills qualification are indicated.

## 1.1 The AS GCE

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The Advanced Subsidiary (Single and Double Award) GCEs are both a 'stand-alone' qualification and also the first half of the corresponding Advanced (Single and Double Award) GCEs. The AS GCE is assessed at a standard appropriate for candidates who have completed the first year of study (both in terms of teaching time and content) of the corresponding two-year Advanced GCE course, i.e. between GCSE and Advanced GCE.

The AS GCE is made up of **three** mandatory units which form 50% of the corresponding six-unit Advanced GCE.

The AS GCE (Double Award) is made up of **four** mandatory units and **two** optional units which form 50% of the corresponding twelve-unit Advanced GCE (Double Award).

The skills, knowledge and understanding required for the first half of an Advanced GCE course are contained in the 'Advanced Subsidiary' (AS) units. The level of demand of the AS examination is that expected of candidates half-way through a full Advanced GCE course of study.

## 1.2 The Advanced GCE

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The Advanced GCE is made up of **three mandatory** units at AS and **two mandatory and one optional** unit at A2.

The Advanced GCE (Double Award) is made up of **four mandatory** and **two optional** units at AS and **two mandatory and four optional** units at A2.

The skills, knowledge and understanding required for the second half of an advanced GCE course are contained in the 'A2' units. The level of performance expected, therefore, reflects the more demanding Advanced GCE material, including the higher-level concepts and a requirement to draw together knowledge and skills from across the course. The precise pattern across AS and A2 reflects the nature of individual subjects.

The combination of candidates' attainments on the relatively less demanding AS units and relatively more demanding A2 units lead to an award at Advanced GCE standard.

## 1.3 Qualification Titles and Levels

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These qualifications are shown on a certificate as:

- OCR Advanced Subsidiary GCE in Applied Art and Design.
- OCR Advanced Subsidiary GCE (Double Award) in Applied Art and Design.
- OCR Advanced GCE in Applied Art and Design.
- OCR Advanced GCE (Double Award) in Applied Art and Design.

All qualifications are Level 3 in the National Qualification Framework (NQF).

## 1.4 Aims

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All specifications in Applied Art and Design aim to encourage candidates to develop broad skills, knowledge and understanding of the Art and Design sector. The term vocational is used to characterise learning approaches and activities that are work-related – in other words reflecting the current working practices, constraints and preoccupations of professionals in the Art and Design sector. The personal work and materials presented in a candidate's portfolio need to demonstrate this vocationality. In addition the portfolio is the basis for progression to higher education. All qualifications are to prepare candidates for further study or training in Art and Design related occupations.

The aims of these Advanced Subsidiary (Single and Double Award) GCE specifications in Applied Art and Design are to encourage candidates to:

- 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;
- explore working methods linked to industry practice.

In addition, the aims of these Advanced (Single and Double Award) GCE specifications in Applied Art and Design are to 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, in teams 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.

All specifications are to support progression to courses that are either general or multi-disciplinary throughout, start general and become more specialist or maintain a single focus throughout.

## 1.5 Prior Learning/Attainment

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There is no prior knowledge required for this specification. Prior study of the GCSE Applied Art and Design (available until June 2010) or GCSE Art and Design may be of benefit to candidates, but is not mandatory.

Prior learning, skills and aptitudes particularly relevant include:

- skill in drawing;
- skill and experience in the use of art and design media;
- an aptitude for and experience of ICT.

# 2 Summary of Content

## 2.1 AS Units

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### Unit F140: *2D and 3D skills, materials and techniques*

Candidates should:

- Investigate 2D and 3D mark-making and object-making techniques;
- Explore and develop different approaches and ways of working;
- Investigate 2D and 3D formal elements;
- Analyse and evaluate their work;
- Use sources and identify starting points to help them create artworks;
- Investigate the influence of artists, craftspeople and designers;
- Produce and present artwork(s) for a summative project;
- Work safely and use media, materials and technology safely.

### Unit F141: *Communication and meaning through visual language*

Candidates should:

- Manipulate formal elements and material characteristics to communicate and/or express meanings, messages or information;
- Use signs, symbols and images;
- Understand how artists, craftspeople and designers convey ideas and meaning through their use of visual communication;
- Analyse and evaluate their work;
- Use sources and identify starting points to help them create artworks;
- Produce and present artwork(s) for a summative project;
- Work safely and use media, materials and technology safely.

### Unit F142: *Preparing and working to a brief*

Candidates should:

- Understand and respond to a brief set by an external client, then research and write a brief;
- Identify and apply their own skills and understanding in relation to a professional practice;
- Use project management skills in planning and timekeeping;
- Use visual sources to help them to research, analyse and develop their ideas;
- Analyse and evaluate key stages of their work against the brief;
- Produce and present artwork(s) for an externally-set brief;
- Work safely and use media, materials and technology safely.



#### Unit F143: *The creative process*

Candidates should:

- Investigate and research a set topic and brief;
- Develop and review ideas;
- Analyse, synthesise and evaluate their work at different stages;
- Present work appropriately for client appraisal;
- Work safely and use media, materials and technology safely.

#### Unit F144: *3D design*

Candidates should:

- Investigate and use sources to help them create artwork(s);
- Investigate and use media, materials, techniques and technology to make 3D objects;
- Explore 3D formal elements;
- Use 3D visual language;
- Analyse 3D visual language;
- Analyse and evaluate their work;
- Produce and present artwork(s) for a summative project;
- Work safely and use media, materials and technology safely.

#### Unit F145: *Fashion and textiles*

Candidates should:

- Investigate influences;
- Explore fashion and textile materials and processes;
- Analyse and evaluate their work;
- Produce and present artwork(s) for a summative project;
- Work safely and use media, materials and technology safely.

#### Unit F146: *Graphic design*

Candidates should:

- Identify and use sources to develop ideas;
- Explore different graphic design forms, processes and audiences;
- Analyse and evaluate their work;
- Produce and present artwork(s) for a summative project;
- Work safely and use media, materials and technology safely.

#### Unit F147: *Lens-based media and multimedia*

Candidates should:

- Investigate lens-based media and multimedia;
- Understand how artists, craftspeople and designers use lens-based media and multimedia;
- Analyse and evaluate their work;
- Produce and present artwork(s) for a summative project;
- Work safely and use media, materials and technology safely.

#### Unit F148: *Fine art*

Candidates should:

- Identify and research Fine Art ideas;
  - Investigate and use media to develop ideas for Fine Art;
  - Analyse and evaluate Fine Art concepts;
  - Analyse and evaluate their work;
  - Realise their intentions;
  - Produce and present artwork(s) for a summative project;
  - Work safely and use media, materials and technology safely.
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## 2.2 A2 Units

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### Unit F149: *Professional practice and progression*

Candidates should:

- Investigate professional practice;
- Write a *statement of intent* for their personal investigation and creative work;
- Analyse and evaluate the strengths and weaknesses of their work;
- Produce and present their investigations and creative work;
- Work safely and use media, materials and technology safely.

### Unit F150: *Decorative imagery*

Candidates should:

- Conduct visual research;
- Understand uses of 2D and 3D decoration, signs and symbols;
- Explore pattern and layout;
- Develop and realise their work;
- Analyse and evaluate their work;
- Produce and present artwork(s) for a summative project;
- Work safely and use media, materials and technology safely.

### Unit F151: *Multimedia specialisms*

Candidates should:

- Investigate multimedia;
- Develop ideas for their personal work;
- Analyse and evaluate their work;
- Produce and present artwork(s) for a summative project;
- Work safely and use media, materials and technology safely.

### Unit F152: *Spatial design*

Candidates should:

- Conduct visual research;
- Develop their ideas;
- Analyse and evaluate their work;
- Produce and present artwork(s) for a summative project;
- Work safely and use media, materials and technology safely.

### Unit F153: Fashion design

Candidates should:

- Investigate influences;
- Investigate materials and construction techniques;
- Develop their ideas;
- Analyse and evaluate their work;
- Produce and present artwork(s) for a summative project;
- Work safely and use media, materials and technology safely.

### Unit F154: Graphic design specialisms

Candidates should:

- Respond to a graphic design brief;
- Use visual research;
- Use media and techniques associated with graphic processes;
- Develop layout skills;
- Use 3D graphics
- Develop their ideas and produce visuals;
- Analyse and evaluate their work;
- Produce and present artwork(s) for a summative project;
- Question and analyse their own and others' graphic concepts;
- Work safely and use media, materials and technology safely.

### Unit F155: 3D design/crafts

Candidates should:

- Use sources and carry out visual research;
- Explore materials and processes;
- Develop and realise their ideas;
- Analyse and evaluate their work;
- Produce and present artwork(s) for a summative project;
- Work safely and use tools and machinery safely.

### Unit F156: Fine art specialisms

Candidates should:

- Identify a specialist Fine Art discipline;
- Research and develop ideas for their chosen Fine Art discipline;
- Analyse and evaluate their work;
- Produce and present artwork(s) for a summative project;

- Work safely and use media, materials and technology safely.

#### Unit F157: *Textiles*

Candidates should:

- Investigate influences;
- Explore materials and processes;
- Investigate surface treatments;
- Develop their ideas;
- Analyse and evaluate their work;
- Produce and present artwork(s) for a summative project;
- Work safely and use materials and technology safely.

# 3 Unit Content

## 3.1 AS Unit F140: 2D and 3D skills, materials and techniques

Within this unit candidates should explore and investigate 2D and 3D skills, materials and techniques. These are the fundamentals that all artists, craftspeople and designers use to develop and produce artworks; candidates will be able to use what they learn about 2D and 3D skills, materials and techniques throughout other units.

This unit is linked to Unit F141: Communication and meaning through visual language, Unit F142: Preparing and working to a brief and Unit F143: The creative process.

This unit is assessed through portfolio work and summative project.

Candidates will produce and present:

- evidence which shows research, analysis, development and exploration of 2D and 3D mark-making and object-making techniques;
- a completed outcome(s) which clearly demonstrates their ability to produce and present artwork(s).

### Investigation of 2D and 3D mark-making and object-making techniques

Candidates need to record from observation, memory and imagination in a range of 2D wet, dry and technological media including:

- drawing in a range of materials on different surfaces;
- painting, exploring different types and qualities of paint;
- print-based
  - lino,
  - mono,
  - stencil,
  - silk screen,
  - computer image;
- lens-based
  - digital,
  - video,
  - photocopying,
  - scanning,
  - photography;
- mixed media and collage.

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

- dry media
  - chalk and charcoal,
  - oil and chalk pastels,
  - wax and pencil crayons;
- wet media
  - inks (indian, coloured, water-based, printing),
  - paints (poster, acrylic, powder, gouache);

- technological media
  - computer-based,
  - lens-based,
  - photocopy-based.

Any other 2D media that are available at the centre may also be used.

Candidates need to explore the following when learning about the physical properties of 2D media:

- wet media
  - movement,
  - opacity,
  - translucency;
- dry media
  - density,
  - friability or brittleness,
  - powdering;
- technological media
  - speed,
  - resolution,
  - capacity,
  - versatility.

Candidates need to explore a range of 3D processes and materials including:

- resistant materials such as:
  - metal – wire, aluminium sheet, mesh;
  - plastics – corrugated sheet, acrylic, polystyrene;
  - wood – manufactured boards, softwood, balsa, jelutong;
- 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 at the centre may also be used.

Candidates need to explore the following when learning about the physical properties of 3D media:

- wet media
  - movement,
  - opacity,
  - translucency;
- dry media
  - density,
  - friability or brittleness,
  - powdering;
- technological media
  - speed,
  - resolution,
  - capacity,
  - versatility;
- resistant materials
  - hardness,
  - non-malleability,

- rigidity,
- strength;
- non-resistant materials
  - softness,
  - malleability,
  - insulation,
  - stretch.

Candidates need to investigate creative opportunities through experimentation and to do this effectively; they need to learn investigative techniques and to approach the development of their ideas with an open, creative mind. Candidates need to test:

- usual and unusual treatments for working with media and materials;
- traditional and non-traditional uses of processes and associated technologies.

### Trial and development of different approaches and ways of working

As candidates investigate 2D and 3D skills, materials and techniques, they will work in a range of situations/locations including studio, workshop, home, library and gallery/museum. This will support the focus of their work in all other units. Candidates need to use suitable approaches and methods of recording and presenting their investigations that are appropriate to the task; these may include:

- sketchbook, work journal, diary or log book;
- design sheets, mood boards;
- external area(s), e.g. wall space;
- multimedia presentation, video, photographic, digital or sound;
- exhibition display or installation.

### Investigation of 2D and 3D formal elements

Through their investigations, candidates will develop an understanding of the visual and tactile qualities of 2D and 3D materials, these are the formal elements. Candidates should use the different qualities to explore the potential of different materials. The 2D and 3D formal elements are:

2D:	3D:
colour;	form;
line;	structure;
pattern and rhythm;	weight and mass;
shape;	space and volume;
texture;	proportion and scale;
tone and contrast;	balance and movement.

### Analysis and evaluation of candidates' work

It is important that candidates are able to evaluate and assess their work throughout their project. This will contribute to their continuous evaluation and in particular they need to ask the following questions:

- How has the work of others influenced the development of my skills and my work?
- How effective were the materials, processes and techniques I chose to work with?



- How appropriate is the outcome for its proposed use or placement?
- In what ways would I alter my work if I did it again?

Candidates' ability to question themselves in this way will allow them to discuss their work confidently with their teachers and their peer group and to make informed comparison(s) with the work of others.

The evidence for candidates' evaluation may take the form of annotation and notes throughout their practical work and/or tape, video and photographic presentations.

Candidates need to record their findings in an appropriate format and they need to reflect on their work. This will help them to develop more sophisticated work in the future. Candidates' evaluations need to focus on the appropriate use of media, materials, techniques and technologies as well as aesthetic considerations.

Candidates' analytical and reflective skills will be developed through discussion. They need to annotate their work to show evidence of their thinking, progression, planning decisions, aesthetic judgement and critical ability. Candidates need to annotate their work *as it develops*, rather than retrospectively.

When analysing their own and others' use of 2D and 3D visual language, candidates need to show that they understand the effects achieved.

#### Use of sources and identification of starting points to help candidates creation of artworks

All artists, craftspeople and designers draw on a variety of sources as inspiration for their work and to explore opportunities for new uses of materials. Using sources is a skill which candidates will use to explore others' work in order to expand and develop their technique. Candidates' exploration needs to move outwards from the sources and allow them to develop original, personal responses. Candidates need to identify starting points when investigating 2D and 3D work. They need to use a variety of both primary and secondary sources. Primary sources will include things that they can experience first hand, objects in front of them, their environment and art, craft and design they can visit.

Secondary sources may include examples of others' artwork and other images experienced in books, magazines and on the Internet. Candidates' drawings and studies will be made from observation, imagination and as designs.

Candidates need to keep a record of the sources they use, as they may need to refer to them in their evaluation.

#### Investigation of influences on artists, craftspeople and designers

Candidates need to learn about the range of influences that have affected historical and contemporary artists, craftspeople and designers. In particular, candidates need to investigate how historical and contemporary artists, craftspeople and designers have incorporated technological innovation into their work.

#### Production and presentation of artwork(s) for a summative project

Candidates need to produce and present a body of work which explores the skills and knowledge they have gained as evidence for this unit. In addition, candidates also need to produce a summative piece of work which demonstrates their ability to use these skills in a meaningful way. Candidates can choose from a range of approaches and briefs, for example:

- carry out a range of investigations in 2D and 3D in response to the man-made or natural environment;

- produce a range of practical and analytical investigations that explore artists', craftspeople's and designers' practical work;
- choose a theme to explore through the use of formal elements.

Candidates need to ensure that their work includes:

- preparatory research and investigation;
- development and review of ideas using appropriate **2D and 3D** materials, techniques and technology;
- explanation of working methods;
- continual evaluation of their response to the project, their project management, ideas and outcomes;
- finished work that is a personal response;
- presentation of final work that uses appropriate forms of presentation, exhibition, ICT/video display, folio or work/design sheets.

Presentations within vocational qualifications are very important and the selection and presentation of work for a candidate's portfolio needs to be viewed as a presentation to a client. In this case, the client is the candidates' teacher, although, if they have access to an industrial link or placement and they working to their brief, they are their external client.

#### Safe working and safe use of media, materials and technology

Health and safety is a key concern when using media, materials, techniques and technology. Candidates need to be aware of the importance of safe working practice in the studio and of their own particular responsibilities.

Candidates need to apply health and safety guidelines and practice when working creatively and they must be able to assess risks. Candidates need to consider health and safety as an *essential* part of their training for future employment.

## 3.2 AS Unit F141: *Communication and Meaning through Visual Language*

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This unit will develop candidates' use of visual language through 2D and 3D skills, materials and techniques and help them to demonstrate how both their own and others' use of visual language can express communication and meaning, both intentionally and unintentionally. Candidates need to explore the work of both historical and contemporary artists, craftspeople and designers and their use of visual language and mark-making.

This unit is linked to Unit F140: 2D and 3D skills, materials and techniques and Unit F142: Preparing and working to a brief.

*The skills candidates develop in visual language and communication will be used in all other units.*

This unit is assessed through portfolio work and summative project.

Candidates will produce and present:

- evidence which shows research, analysis, development and exploration of communication and meaning through visual language;
- a completed outcome(s) which clearly demonstrates their ability to use visual language, signs, symbols and images to convey communication and meaning to an intended audience.

Manipulation of formal elements and material characteristics to communicate and/or express meanings, messages or information

When using visual language, candidates need to consider the way in which their use of formal elements can create meanings, emotions and information. Candidates need to explore different ways of using visual language to communicate, and then recognise and develop the most effective ways to communicate their intentions, for example:

- colour – use of warm, cool, opposite, contrasting and harmonic colours to create mood and feeling;
- texture – range of textures in materials to create emotion;
- tone – use of dark and light to create space and volume or contrast;
- balance and movement – used to create tension either in 3D or in composition on a flat picture plane;
- line – different quality of line to represent surface values or to generate movement;
- proportion and scale – changing scale to influence the presence of an object, scene or person;
- use of text and image.

The use, application and type of 2D and 3D material used are very important in the communication of meaning. Candidates need to demonstrate that the combination of formal elements and materials they use is appropriate for the meaning they are trying to suggest.

## Use of signs, symbols and images

Signs, symbols and images are examples of visual language that represent meaning, ideas and information. Visual symbols, signs and images are used by artists, craftspeople and designers to communicate meaning in their artworks. Examples of signs, symbols and images include:

- maps and diagrams, such as website navigation, illustration for manuals;
- pictorial trademarks, such as fashion labels, car logos;
- symbols, such as scientific notation, phone alert symbols;
- signs, such as 'NO ENTRY', which are common to many cultures and countries;
- images, religious iconography in painting.

Candidates need to be aware, and investigate, that signs, symbols and images have different meaning in different cultural and historical settings. Use of visual language is also dependent on cultural meaning and historical context. Candidates' investigations need to demonstrate that they have explored diverse cultural and historical settings.

## Understand how artists, craftspeople and designers convey ideas and meaning through their use of visual communication

Candidates need to investigate how historical and contemporary artists, craftspeople and designers use visual language to convey ideas and meaning. Their investigations need to include others' manipulation of formal elements and use of signs, symbols and images to convey meaning to an intended audience. Candidates also need to show understanding of how others combine formal elements, signs, symbols and images together, e.g. the use of colour for symbols.

## Analysis and evaluation of candidates' work

It is important that candidates are able to evaluate and assess their work throughout their project. This will contribute to their continuous evaluation and in particular they need to ask the following questions:

- How does the work of others influence the development of my skills and my work?
- How effective are the materials, processes and techniques I choose to work with?
- How appropriate is the outcome for its proposed use or placement?
- In what ways would I alter my work if I did it again?

Candidates' ability to question themselves in this way will allow them to discuss their work confidently with their teachers and their peer group and to make informed comparison(s) with the work of others.

The evidence for their evaluation may take the form of annotation and notes throughout their practical work and/or tape, video and photographic presentations.

Candidates need to record their findings in an appropriate format and they need to reflect on their work. This will help them to develop more sophisticated work in the future. Candidates' evaluations need to focus on the appropriate use of formal elements and material characteristics to communicate and convey meaning.

Candidates' analytical and reflective skills will be developed through discussion. Candidates need to annotate their work to show evidence of their thinking, progression, planning decisions, aesthetic judgement and critical ability. Candidates need to annotate their work *as it develops*, rather than retrospectively.

When analysing their own and others' use of 2D and 3D visual language, candidates need to show that they understand the effects achieved.

### Use of sources and identification of starting points to help candidates create artworks

All artists, craftspeople and designers draw on a variety of sources as inspiration for their work and to explore opportunities for new uses of materials. Using sources is a skill which candidates should use to explore others' work in order to expand and develop their technique. Candidates' exploration needs to move outwards from the sources and allow them to develop original, personal responses. Candidates need to identify starting points when investigating 2D and 3D work. Candidates need to use a variety of both primary and secondary sources. Primary sources will include things that they can experience first hand, objects in front of them, their environment and art, craft and design they can visit. Secondary sources may include examples of others' artwork and other images experienced in books, magazines and on the Internet. Candidates' drawings and studies will be made from observation, imagination and as designs.

Candidates need to keep a record of the sources they use, as they may need to refer to them in their evaluation.

### Production and presentation of artwork(s) for a summative project

Candidates need to produce and present a body of work as evidence for this project. Candidates can choose from a range of approaches, for example:

- using the work of The Surrealists, investigate how the artists used a combination of formal elements and subject matter to communicate dream-like imagery; in response to their investigations, produce artworks that represent candidates ideas of dream;
- galleries and museums use guides and maps to orientate visitors around exhibitions; investigate how the use of colour, signs, symbols and imagery are used and create candidates own guide and map for an exhibition;
- advertising is a powerful medium; identify an issue that is being debated through the use of advertising and investigate the use of visual language and image;
- choose a theme and produce artworks that powerfully convey that theme.

Candidates need to ensure that their work includes:

- preparatory research and investigation;
- development and review of ideas using appropriate 2D and/or 3D materials, techniques and technology;
- explanation of visual language;
- continual evaluation of their response to the project, their project management, ideas and outcomes;
- finished work that is a personal response and is 'fit for purpose', i.e. gives the correct message to its intended audience;
- presentation of final work that uses appropriate forms of presentation, exhibition, ICT/video display, folio or work/design sheets.

Presentations within vocational qualifications are very important and the selection and presentation of work for a candidate's portfolio needs to be viewed as a presentation to a client. In this case, the client is the candidates' teacher, although, if they have access to an industrial link or placement and are working to their brief, they are their external client.

Health and safety is a key concern when using media, materials, techniques and technology. Candidates need to be aware of the importance of safe working practice in the studio and of their own particular responsibilities.

Candidates need to apply health and safety guidelines and practice when working creatively and they must be able to assess risks. Candidates need to consider health and safety as an *essential* part of their training for future employment.

### 3.3 AS Unit F142: *Preparing and Working to a Brief*

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This unit will help candidates to understand and use their 2D and 3D skills, and their ability to use visual language to communicate meaning, in order to meet an externally-set brief in art, craft or design. Candidates will learn how to write and respond to a brief. Candidates need to work within the external constraints imposed by the client or the brief itself.

This unit is linked to Unit F141: Communication and meaning through visual language, Unit F143: The creative process and Unit F149: Professional practice and progression.

This unit is assessed through the candidates portfolio work on an *externally-set assessment* set at the beginning of the course. **A new assessment will be set each year and will be 'live' for one January and June series only.**

Candidates will produce and present:

- evidence which demonstrates that they can respond, over time, to an externally-set brief;
- a completed outcome(s) that clearly demonstrates their ability to use their skills in response to the set brief and to present their work appropriately.

#### Understanding of and response to a set brief, then research for and writing of a brief

A brief will include a description of what is to be created and why. This will include the different opportunities for specialist areas, including Fine Art, fashion/textiles, graphic design and 3D design. A brief will also set a scenario in which the artworks are produced; this will include location, subject or theme, audience needs and constraints.

When working to a brief there are a number of considerations. Candidates need to ensure that their work:

- meets the technical, resource and cost constraints;
- is suitable for the client and intended audience;
- sets them a challenging task(s) that extends their skills and abilities;
- will be completed by the deadlines for the project.

#### Identification and application of candidates own skills and understanding in relation to a professional practice

When candidates work from a set brief, or their own brief, candidates need to demonstrate that they have identified strengths in their own working practice and areas in which they have been successful. These areas may include:

- skills, materials and techniques;
- analysis and use of sources;
- development of ideas;
- synthesis.

## Use of project management skills in planning and timekeeping

Candidates need to manage their project by:

- producing a plan that identifies key dates and times (deadlines);
- breaking down the work into smaller sections, which can be reviewed and modified at regular intervals;
- considering how they are going to present their artwork to the client for approval, before producing finished work, and doing so;
- organising in advance the information and resources they need to help them develop and produce successful work.

## Use of visual sources to help candidates in research, analysis and development of ideas

From these sources, candidates need to develop ideas that:

- show an individual and personal response to the brief;
- investigate the work of others;
- are visually stimulating through the way in which materials, techniques and technology have been used;
- are annotated to show the development, analysis and justification of ideas and approaches;
- can be developed into a solution to the brief and take account of the constraints imposed by the brief;
- will be used to develop work in either 2D and/or 3D as required by the brief.

## Analysis and evaluation of key stages of candidates' work against the brief

It is important that candidates are able to evaluate and assess their work throughout their project. This will contribute to their continuous evaluation and in particular they need to ask the following questions:

- How does the work of others influence the development of my skills and my work?
- How effective are the materials, processes and techniques I choose to work with?
- How appropriate is the outcome for its proposed use or placement?
- In what ways would I alter my work if I did it again?

Candidates' ability to question themselves in this way will allow them to discuss their work confidently with their teachers and their peer group and to make informed comparison(s) with the work of others.

The evidence for their evaluation may take the form of annotation and notes throughout their practical work and/or tape, video and photographic presentations.

Candidates need to record their findings in an appropriate format and they need to reflect critically on their work. This will help candidates to develop more sophisticated work in the future. Candidates' evaluations need to focus on the appropriate use and effects of media, materials, techniques and technologies as well as aesthetic considerations.

Candidates' analytical and reflective skills will be developed through discussion. Candidates need to annotate their work to show evidence of their thinking, progression, planning decisions, aesthetic judgement and critical ability. Candidates need to annotate their work *as it develops*, rather than retrospectively.



When analysing their own and others' use of 2D and 3D visual language, candidates need to show that they understand the message or meaning of the effects achieved.

### Production and presentation of artwork(s) for an externally-set brief

In response to the external assessment, candidates need to produce and present a body of work as evidence for this unit. Candidates need to ensure that the work includes:

- preparatory research and investigation;
- development and review of ideas using appropriate materials, techniques and technology;
- explanation of working methods;
- continual evaluation of their response to the brief, their project management, ideas and outcomes;
- exciting, original, finished work that is a personal response to the brief;
- presentation of final work that uses appropriate forms of presentation, exhibition, ICT/video display, folio or work/design sheets.

Presentations within vocational qualifications are very important and the selection and presentation of work for a candidate's portfolio needs to be viewed as a presentation to a client. In this case, the client is the candidates' teacher, although, if they have access to an industrial link or placement and are working to their brief, they are their external client.

### Safe working and safe use of media, materials and technology

Health and safety is a key concern when using media, materials, techniques and technology. Candidates need to be aware of the importance of safe working practice in the studio and of their own particular responsibilities.

Candidates need to apply health and safety guidelines and practice when working creatively and they must be able to assess risks. Candidates need to consider health and safety as an *essential* part of their training for future employment.

## 3.4 AS Unit F143: *The Creative Process*

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All artists, craftspeople and designers use the creative process to produce artworks. Within this unit candidates will develop their skills and knowledge of working with the creative process.

This unit will enable candidates to increase and develop their use of the main areas of the creative process, which are:

- investigation and research;
- development and review;
- presentation;
- analysis and evaluation.

It is important that candidates realise that these areas within the creative process are not necessarily sequential, but are used throughout all stages when producing artworks, e.g. after initial investigation and research, candidates review their work. Throughout the development of work, candidates are reviewing and presenting ideas. After what they consider to be the final presentation, candidates may find that in fact more investigation and development are needed.

This unit has close links with all other units. The skills and processes candidates will develop whilst undertaking this unit will be used in all other AS and A2 units.

This unit is assessed through the candidates' response to an externally-set project brief. **A new project brief will be set each year and will be 'live' for one January and June series only.**

Candidates will produce and present:

- evidence which demonstrates that they can respond, over time, to an externally-set topic and brief;
- a completed outcome(s) produced by the creative process followed in response to this topic and brief, presented appropriately.

### Investigation and research of a set topic and brief

Candidates' work needs to show that they:

- identify the requirements of the topic and brief and its meaning;
- search for information from different sources, including historical and contemporary references, without breaching copyright law;
- try out different approaches and ways of recording information, including –  
sketching/drawing,  
writing/annotating,  
photography/video,  
collage/montage,  
ICT;
- record sources and where information came from, acknowledging any copyright;
- plan their time appropriately and set achievable tasks;
- record each step, so that if necessary they can repeat the process at another time.

## Development and review of ideas

Candidates' work needs to show that they:

- carry out investigations to explore the potential and limitations of media, mark-making and object-making techniques and technologies, and make informed decisions about their suitability for use;
- can produce work that uses, and relates to, historical and contemporary influences;
- create and develop a range of alternative ideas, not focusing too early on a single idea so allowing for things to change;
- look at the work of other artists, craftspeople and designers whose work is related to the focus of the topic and brief;
- investigate different ways of working, e.g. work journal, wall, cassette recorder, thumbnail sketches, mood boards, design sheets, photography, ICT;
- make creative progress towards a solution(s).

## Analysis, synthesis and evaluation of candidates' work at different stages

It is important that candidates are able to evaluate and assess their work throughout their project. This will contribute to their continuous evaluation and in particular they need to ask the following questions:

- How does the work of others influence the development of my skills and my work?
- How effective are the materials, processes and techniques I choose to work with?
- How appropriate is the outcome for its proposed use or placement?
- In what ways would I alter my work if I did it again?

Candidates' ability to question themselves in this way will allow them to discuss their work confidently with their teachers and their peer group and to make informed comparison(s) with the work of others.

The evidence for their evaluation may take the form of annotation and notes throughout their practical work and/or tape, video and photographic presentations.

Candidates need to record their findings in an appropriate format and they need to reflect on their work. This will help them to develop more sophisticated work in the future. Candidates' evaluations need to focus on the appropriate use of media, materials, techniques and technologies, as well as aesthetic considerations.

Candidates' analytical and reflective skills will be developed through discussion. Candidates need to annotate their work to show evidence of their thinking, progression, planning decisions, aesthetic judgement and critical ability. Candidates need to annotate their work *as it develops*, rather than retrospectively.

When analysing their own and others' use of 2D and 3D visual language, candidates need to show that they understand the effects achieved through their ability to analyse information and situations, to formulate independent judgements, and to communicate reasoned arguments in the review and evaluation of their own work.

## Presentation of work appropriately for client appraisal

Although they are usually asked for an outcome, within a summative project they are presenting their work throughout the creative process. Candidates need to demonstrate that they understand, and can use, a range of appropriate presentation methods and that they can produce artworks to a high-quality finish.

Candidates need to consider:

- appropriate method(s) of presentation of artworks;
- the importance of the inclusion and presentation of investigation, research and development;
- fitness for purpose of artwork used in their presentations;
- how best to convey ideas and information comprehensively;
- the planning and arrangement of their work to ensure clarity of explanation.

Presentations within vocational qualifications are very important and the selection and presentation of work for a candidate's portfolio needs to be viewed as a presentation to a client. In this case, the client is the candidates' teacher, although, if they have access to an industrial link or placement and are working to their brief, they are their external client.

## Safe working and safe use of media, materials and technology

Health and safety is a key concern when using media, materials, techniques and technology. Candidates need to be aware of the importance of safe working practice in the studio and of their own particular responsibilities.

Candidates need to apply health and safety guidelines and practice when working creatively and they must be able to assess risks. Candidates need to consider health and safety as an *essential* part of their training for future employment.

## 3.5 AS Unit F144: 3D Design

In this unit candidates will carry out exploratory work and develop their understanding and use of 3D visual language skills by working in different art, craft and design contexts.

This unit is linked to Unit F140: *2D and 3D skills, materials and techniques*. Together these units introduce candidates to the fundamental skills and understanding that all artists, craftspeople and designers need for their work. Candidates will be able to use what they have learned about 3D visual language when they explore the power of visual language in Unit F141: *Communication and meaning through visual language*. Candidates will also use the investigative skills gained through the work for Unit F143: *The creative process*.

This unit is assessed through portfolio work and summative project.

Candidates will produce and present:

- evidence which shows research, analysis and development of 3D design ideas;
- a completed outcome(s) which clearly uses these skills to communicate their 3D design idea(s).

### Investigation and use of sources to help candidates create artwork(s)

All artists, craftspeople and designers draw on a variety of sources as inspiration for their work and to explore opportunities for new uses of materials. Using sources is a skill which candidates will use to explore others' work in order to expand and develop their technique. Candidates' exploration needs to move outwards from the sources and allow them to develop original, personal responses. Candidates need to identify starting points when investigating 3D work. Candidates need to use a variety of both primary and secondary sources. Primary sources will include things that they can experience first hand, objects in front of them, their environment and art, craft and design they can visit. Secondary sources may include examples of others' artwork and other images experienced in books, magazines and on the Internet. Candidates' drawings and studies will be made from observation, imagination and as designs.

Candidates need to keep a record of the sources they use, as they may need to refer to them in their evaluation.

### Investigation and use of media, materials, techniques and technology to make 3D objects

Artists, craftspeople and designers use investigation as part of the creative process and as a way of learning about new materials, techniques and technologies.

Candidates need to carry out in-depth 3D investigations. Investigation involves:

- identifying a starting point or problem to solve;
- trying out different approaches and ways of working;
- planning their time and meeting deadlines;
- recording each step, so that, if necessary, they can repeat the process at another time.

When producing 3D developmental work candidates need to investigate:

- resistant materials such as:
  - metal – wire, aluminium sheet, tubing;
  - plastics – corrugated sheet for modelling, acrylic for line bending, polystyrene for vacuum forming;
  - wood – manufactured boards, softwood, balsa, jelutong;
- 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 at the candidates centre;
- working characteristics of materials;
- found materials.

Candidates need to understand that different materials have different physical properties, e.g. hardness, strength, malleability and stretch. These physical properties will influence the working characteristics of the materials.

When learning about physical properties, candidates need to explore the following:

- wet media
  - movement,
  - opacity,
  - translucency;
- dry media
  - density,
  - friability or brittleness,
  - powdering;
- technological media
  - speed,
  - resolution,
  - capacity,
  - versatility;
- resistant materials
  - hardness,
  - non-malleability,
  - rigidity,
  - strength;
- non-resistant materials
  - softness,
  - malleability,
  - insulation,
  - stretch.

When making objects candidates need to use the following 3D techniques:

- carving, cutting, piercing and shaping;
- modelling, forming, casting and moulding;
- constructing, assembling, joining and fixing (permanent and temporary methods).

Candidates need to understand the potential application and safe use of the following technology linked to materials and making techniques:

- hand tools;
- power tools and machinery (where appropriate);
- technological equipment (such as reprographic, computer-based).

Candidates need to carry out investigations to explore the potential and limitations of materials, making techniques and technologies, and to make decisions about their suitability for use.

When candidates are learning about changes to working characteristics brought about through processing, they need to explore the following:

- clay after firing;
- fabric after a finishing treatment;
- metal or plastics during heating;
- wood finished with different surface treatments, such as varnish, oil, wax, paint.

Candidates need to investigate creative opportunities through experimentation and, to do this effectively; they need to learn investigative techniques and to approach the development of their ideas with an open, creative mind.

Candidates need to test:

- usual and unusual treatments for working with media and materials;
- traditional and non-traditional uses of processes and associated technologies.

### Exploration of 3D formal elements

Formal elements are 'building blocks' that can be combined in various ways to create works of art, craft and design. The formal elements used in 3D work are similar to those used in 2D work, but the way they are applied is different.

Candidates need to learn about the potential of visual language in 3D work by exploring:

- form;
- structure;
- weight and mass;
- space and volume;
- proportion and scale;
- balance and movement.

Candidates need to be able to use correct technical terms when describing art, craft and design work. Candidates need to learn about the relationship between light, tone and colour by exploring colour and light applied to 3D objects.

### Use of 3D visual language

3D visual language is used in many ways. Candidates need to know how it is used. The uses of visual language include:

- for representation (to create literal and abstract, functional and non-functional objects and sculpture);
- to convey meaning (to express something, such as a function or purpose, a message, ideas or feelings);
- to explore, develop and record their ideas for models, maquettes or mock-ups.

Candidates need to understand that 3D visual language, like 2D visual language, is based on combining:

- skills in object-making;
- awareness of the potential of materials and associated technology;
- visual formal elements in different ways;
- a range of techniques and processes.

Candidates need to learn how to convey their ideas about how 3D objects are to be constructed using 2D drawing techniques.

### Analysis of 3D visual language

Candidates need to analyse their use of 3D visual language. Candidates need to be systematic, objective and use appropriate technical terms. Working like this allows candidates to draw valid conclusions about:

- their combinations of 3D formal elements, object-making techniques and sources;
- their intentions in using 3D visual language, e.g. the effects they wanted to create, the ideas they were trying to explore;
- how others' (both historical and contemporary practitioners) use of 3D visual language has influenced their work and the aesthetic quality of their work;
- the creative potential and limitations of materials, making techniques and technologies they explore;
- the fitness for purpose of the results of their investigations;
- new directions that they could take in their use of 3D visual language.

When candidates analyse work, they need to use appropriate technical terms.

Candidates may find it helpful to ask themselves:

- Am I clear about what I need to analyse and why I am doing it?
- Is my research correctly focused to support my objectives?
- Am I working consistently and systematically?
- Which key factors influenced my work?

### Analysis and evaluation of candidates' work

It is important that candidates are able to evaluate and assess their work throughout their project. This will contribute to their continuous evaluation and in particular they need to ask the following questions:

- How does the work of others influence the development of my skills and my work?
- How effective are the materials, processes and techniques I choose to work with?
- How appropriate is the outcome for its proposed use or placement?
- In what ways would I alter my work if I did it again?

Candidates' ability to question themselves in this way will allow them to discuss their work confidently with their teachers and their peer group and to make informed comparison(s) with the work of others.

The evidence for their evaluation may take the form of annotation and notes throughout their practical work and/or tape, video and photographic presentations.



Candidates need to record their findings in an appropriate format and they need to reflect on their work. This will help them to develop more sophisticated work in the future. The candidates' evaluations need to focus on the appropriate use of media, materials, techniques and technologies as well as aesthetic considerations.

Candidates' analytical and reflective skills will be developed through discussion. Candidates need to annotate their work to show evidence of their thinking, progression, planning decisions, aesthetic judgement and critical ability. Candidates need to annotate their work *as it develops*, rather than retrospectively.

When analysing their own and others' use of 2D and 3D visual language, candidates need to show that they understand the effects achieved.

### Production and presentation of artwork(s) for a summative project

Candidates need to produce and present a body of work which explores the skills and knowledge they have gained as evidence for this unit. In addition candidates also need to produce a summative piece of work which demonstrates their ability to use these skills in a meaningful way. Below are some examples of different approaches and briefs:

- produce a range of maquettes and a final piece of sculpture that explores metamorphosis;
- explore temporary shelters and protective structures and produce models or actual reusable temporary shelters;
- design and make a range of decorative body armour;
- using a range of flexible and non-rigid materials, explore their ability to support the human body.

At this stage candidates need to produce and present an outcome which demonstrates:

- a clear understanding of the project requirements;
- individual and creative use of appropriate materials, techniques and technologies;
- their ability to monitor progress in order to achieve deadlines.

Presentations within vocational qualifications are very important and the selection and presentation of work for a candidate's portfolio needs to be viewed as a presentation to a client. In this case, the client is the candidates' teacher, although, if the candidates have access to an industrial link or placement and are working to their brief, they are their external client.

### Safe working and safe use of media, materials and technology

Health and safety is a key concern when using media, materials, techniques and technology. Candidates need to be aware of the importance of safe working practice in the studio and of their own particular responsibilities.

Candidates need to apply health and safety guidelines and practice when working creatively and they must be able to assess risks. Candidates need to consider health and safety as an *essential* part of their training for future employment.

## 3.6 AS Unit F145: *Fashion and Textiles*

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In this unit candidates will develop knowledge and skills through the exploration of fashion and textiles processes, materials and techniques. Candidates will gain an understanding of fashion and textile design, encompassing:

- clothing;
- accessories;
- interior soft furnishings;
- art.

Candidates will identify **one** of these markets as a focus for the exploration, design and development of fashion and textiles work.

This unit has close links with Unit F150: *Decorative Imagery*, Unit F153: *Fashion Design* and Unit F157: *Textiles*. In combination, they would allow candidates to build evidence suitable for progression to specialist textiles or fashion courses in higher education, or further training in fabric and clothing development, fashion accessories and specialist performance or technical textile production development.

This unit will also allow candidates to build upon the fundamental skills and knowledge from Unit F140: *2D and 3D skills, materials and techniques* and Unit F141: *Communication and meaning through visual language*. It also uses the research skills learned in Unit F142: *Preparing and working to a brief* and Unit F143: *The creative process*.

This unit is assessed through candidates' portfolio work and summative project. Candidates will produce and present:

- evidence which shows research, analysis and development of fashion and textiles ideas;
- a completed outcome(s) which clearly demonstrates their skills and communicates their fashion and textiles idea(s).

### Investigation of influences

Candidates need to investigate the influences that affect the creative potential of fashion and textiles. In order to do this candidates need to research different sources and show how they have influenced their work, including:

- historical and contemporary fashion and textile design from different cultures;
- fashion and textiles for different purposes, such as clothing, accessories, soft furnishings and art;
- the work and practice of an historical or contemporary fashion/textile artist/designer.

### Exploration of fashion and textile materials and processes

In order to make informed choices concerning the development of candidates' skills and the safe and appropriate use of materials and techniques for their final piece, candidates need to identify the creative potential and limitations of the variety of materials available. These may include:

- natural and man-made materials;
- woven and knitted materials;
- moulded rubbers and plastics;
- wire and metal mesh.

Candidates also need to explore the ways in which these different materials and processes can be combined or manipulated to achieve different effects, through constructive and destructive processes.

Candidates need to investigate and explore the different materials, mark-making processes and technologies that can be used to create or decorate the surface of their work and to make decisions about their suitability for use:

- printing and transfer techniques;
- dyeing and resist techniques;
- stitching and decorative techniques.

Candidates need to consider the physical properties of materials, and how they influence use, for example:

- colour;
- strength;
- texture;
- flexibility;
- durability.

Candidates need to select a variety of surface treatments to explore in order to understand and appreciate the potential and limitations of decorative techniques, for example:

- print/block/direct screen/hand cut stencil/emulsions/transfer papers;
- stitch/hand/machine embroidery/layering/padding/appliqué/quilting;
- paint/dye/dipping/spraying/wax and other resist techniques.

Candidates need to select a variety of surface treatments to explore in order to understand and appreciate the potential and limitations of destructive techniques, for example:

- cutting;
- distressing;
- dissolving.

Candidates also need to understand the functional constraints of their chosen technique on their final fashion/textile item and consider the effects created in terms of:

- durability;
- function;
- texture;
- pattern;
- colour.

## Analysis and evaluation of candidates' work

It is important that candidates are able to evaluate and assess their work throughout their project. This will contribute to their continuous evaluation and in particular they need to ask the following questions:

- How does the work of others influence the development of my skills and my work?
- How effective are the materials, processes and techniques I choose to work with?
- How appropriate is the outcome for its proposed use or placement?
- In what ways would I alter my work if I did it again?

Candidates' ability to question themselves in this way will allow them to discuss their work confidently with their teachers and their peer group and to make informed comparison(s) with the work of others.

The evidence for their evaluation may take the form of annotation and notes throughout their practical work and/or tape, video and photographic presentations.

Candidates need to record their findings in an appropriate format and they need to reflect on their work. This will help them to develop more sophisticated work in the future. Candidates' evaluations need to focus on the appropriate use of media, materials, techniques and technologies as well as aesthetic considerations.

Candidates' analytical and reflective skills will be developed through discussion. Candidates need to annotate their work to show evidence of their thinking, progression, planning decisions, aesthetic judgement and critical ability. Candidates need to annotate their work *as it develops*, rather than retrospectively.

When analysing their own and others' use of 2D and 3D visual language, candidates need to show that they understand the effects achieved.

## Production and presentation of artwork(s) for a summative project

Candidates need to produce and present a body of work as evidence for this unit. Candidates can choose from a range of approaches and briefs, for example:

- a range of textile samples in response to sea-life and shells;
- a series of fashion illustrations with supporting textile samples;
- a hat made from felt, decorated using embroidery techniques;
- a wall hanging created through resist, dye and print techniques;
- a range of destructive experiments on a jacket which is then reconstructed into a bag.

Candidates need to develop their ideas for their final outcome through responding to different sources or stimuli, in which they:

- explore the use of 2D and 3D formal elements;
- show a creative and individual response;
- demonstrate an understanding of the various materials, processes and technologies;
- show how the work of others influenced the development of their work.

Candidates work may be presented in sketchbooks or on worksheets, which clearly demonstrate the sequential development of their ideas, from original source materials, through practical explorations to final resolutions. Work needs to be annotated to show the analysis and

justification of their ideas and approaches.

At this stage, candidates need to produce and present an outcome which demonstrates:

- clear understanding of the project requirements;
- individual and creative use of appropriate materials, techniques and technologies;
- their ability to monitor progress in order to achieve deadlines;
- presentation of final work that uses appropriate forms of presentation, exhibition, ICT/video display, folio or work/design sheets.

Presentations within vocational qualifications are very important and the selection and presentation of work for a candidate's portfolio needs to be viewed as a presentation to a client. In this case, the client is the candidates teacher, although, if the candidates have access to an industrial link or placement and are working to their brief, they are their external client.

#### Safe working and safe use of media, materials and technology

Health and safety is a key concern when using media, materials, chemicals, techniques and technology. Candidates need to be aware of the importance of safe working practice in the studio and of their own particular responsibilities.

Candidates need to apply health and safety guidelines and practice when working creatively and they must be able to assess risks. Candidates need to consider health and safety as an *essential* part of their training for future employment.

## 3.7 AS Unit F146: *Graphic Design*

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In this unit candidates will develop knowledge and skills through the exploration of graphic design processes, materials and techniques. Candidates will gain an understanding of graphic design encompassing:

- typography;
- illustration;
- photography;
- printmaking;
- digital media.

Candidates will identify at least **three** of the above categories as a focus for the exploration of graphic communication and its audiences. Candidates need to develop and demonstrate their skills and knowledge in at least **one** of these areas. Candidates also need to show awareness of other areas as they develop an understanding of the inherent relationship between image and text in the graphic design process.

This unit has close links with Unit F144: *3D design*, Unit F147: *Lens-based media and multimedia*, Unit F150: *Decorative imagery*, Unit F151: *Multimedia specialisms*, Unit F152: *Spatial design* and Unit F154: *Graphic design specialisms*. This unit also links with Unit F140: *2D and 3D skills, materials and techniques*, Unit F141: *Communication and meaning through visual language* and Unit F142: *Preparing and working to a brief*, particularly the practical research aspect, although the processes are directly linked to a graphic approach. Some of the visual research elements are related to Unit F140: *2D and 3D skills, materials and techniques*.

In combination, they will allow candidates to build evidence suitable for progression to specialist graphics courses in higher education. This unit will allow candidates to use the skills explored in Unit F140: *2D and 3D skills, materials and techniques* and to develop their knowledge and understanding of visual language from Unit F141: *Communication and meaning through visual language*.

Candidates will produce and present:

- evidence which shows research, analysis and development of graphic design ideas;
- a completed outcome(s) which clearly demonstrates their skills and communicates their graphic design idea(s).

### Identification and use of sources to develop ideas

Candidates need to learn how to *self-identify* appropriate sources, both primary and secondary, to use when developing their ideas.

Candidates need to investigate the influences that affect the creative potential of graphic design. In order to do this, candidates need to research different sources and show how they have influenced their work, including:

- historical and contemporary art, craft and design from different cultures;
- graphic products for different purposes;
- historical and contemporary graphic design practice.

All artists, craftspeople and designers draw on sources as inspiration for their work and to explore opportunities for new uses of materials. Using sources is a skill which candidates will use to explore others' work in order to expand and develop their technique. Candidates' exploration needs to move outwards from the sources and allow them to develop original,

personal responses. Candidates need to identify starting points when investigating 2D and 3D work. Candidates need to use a variety of both primary and secondary sources. Primary sources will include things that candidates can experience first hand, objects in front of them, their environment and art, craft and design they can visit. Secondary sources may include examples of others' artwork and other images experienced in books, magazines and on the Internet. Candidates' drawings and studies will be made from observation, imagination and as designs.

Candidates need to keep a record of the sources they use, as they may need to refer to them in their evaluation. Records could include:

- drawings;
- postcards;
- photographs;
- cuttings;
- samples;
- sketches;
- notes recording historical or contemporary references, visits to galleries, libraries, studios or other locations.

Candidates need to annotate sketches and notes, but evidence needs to be primarily visual.

#### Exploration of different graphic design forms, processes and audiences

In order to make informed choices concerning the development of candidates' skills and the safe and appropriate use of materials and techniques for their final piece, candidates need to identify the creative potential and limitations of the materials available to them.

These may include:

- typographic and letter forms;
- images that communicate information and stories;
- photographic imagery;
- print or design for print;
- digital imagery.

Candidates also need to explore the ways in which these different materials and processes can be combined and manipulated to achieve different effects, through combining imagery and text to communicate to an audience.

Candidates initial practical investigations into the qualities of images and materials are often how ideas are formed and how the subject is investigated and developed. Ideas can be derived from personal experiences, feelings, perceptions, intuition, imagination, memory, or in response to research and experimentation.

Candidates need to learn how to use techniques in *expected* ways, in which the end result is known, and *innovative* ways, such as an unconscious exploration following intuitive feeling, without a clear idea of the result.

## Analysis and evaluation of candidates' work

It is important that candidates are able to evaluate and assess their work throughout their project. This will contribute to their continuous evaluation and in particular they need to ask the following questions:

- How does the work of others influence the development of my skills and my work?
- How effective are the materials, processes and techniques I choose to work with?
- How appropriate is the outcome for its proposed use or placement?
- In what ways would I alter my work if I did it again?

Candidates' ability to question themselves in this way will allow them to discuss their work confidently with their teachers and their peer group and to make informed comparison(s) with the work of others.

The evidence for their evaluation may take the form of annotation and notes throughout their practical work and/or tape, video and photographic presentations.

Candidates need to record their findings in an appropriate format and they need to reflect on their work. This will help them to develop more sophisticated work in the future. Candidates' evaluations need to focus on the appropriate use of media, materials, techniques and technologies as well as aesthetic considerations.

Candidates' analytical and reflective skills will be developed through discussion. Candidates need to annotate their work to show evidence of their thinking, progression, planning decisions, aesthetic judgement and critical ability. Candidates need to annotate their work *as it develops*, rather than retrospectively.

When analysing their own and others' use of 2D and 3D visual language, candidates need to show that they understand the effects achieved.

## Production and presentation of artwork(s) for a summative project

Candidates need to produce and present a body of work as evidence for this unit. Candidates can choose from a range of approaches and briefs that represent and reflect graphic processes, principles and products. Here are some examples:

- an alphabet book that explores letterforms and typographic design;
- instructional booklet(s) with illustrations only;
- promotional posters and listings guide for local arts centre;
- designs and storyboards for digitally-based graphic design source book;
- package designs for a range of consumer products;
- storyboards for the title sequences of a film/TV programme.

Candidates need to develop their ideas for their final outcome through responding to different sources or stimuli, in which they:

- explore the use of 2D and 3D formal elements;
- show a creative and individual response to the brief;
- demonstrate an understanding of the various materials, processes and technologies;
- show how the work of others influenced the development of their own work.



At this stage, candidates need to produce an outcome which demonstrates:

- a clear understanding of the project requirements;
- individual and creative use of appropriate media, techniques and technologies;
- their ability to monitor progress in order to achieve deadlines;
- evaluation of the effective use of media;
- finished work that is a personal response;
- presentation of final work that uses appropriate forms of presentation, exhibition, ICT/video display, folio or work/design sheets.

Presentations within vocational qualifications are very important and the selection and presentation of work for a candidate's portfolios needs to be viewed as a presentation to a client. In this case, the client is the candidates' teacher, although, if they have access to an industrial link or placement and are working to their brief, they are their external client.

### Safe working and safe use of media, materials and technology

Health and safety is a key concern when using media, materials, techniques and technology. Candidates need to be aware of the importance of safe working practice in the studio and of their own particular responsibilities.

Candidates need to apply health and safety guidelines and practice when working creatively and they must be able to assess risks. Candidates need to consider health and safety as an *essential* part of their training for future employment.

### 3.8 AS Unit F147: *Lens-Based Media and Multimedia*

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This unit gives candidates the opportunity to use the creative process skills and knowledge gained from their studies for Unit F143: *The creative process* to explore lens-based media and new media. Candidates will also develop their understanding of how communication and meaning can be investigated.

This unit has close links with Unit F146: *Graphic design*, Unit F151: *Multimedia specialisms* and Unit F154: *Graphic design specialisms*. This unit will also allow candidates to use the skills acquired in Unit F140: *2D and 3D skills, materials and techniques* and to develop their knowledge and understanding of visual language from Unit F141: *Communication and meaning through visual language*.

Candidates will produce and present:

- evidence which shows research, analysis and development of lens-based media and multimedia ideas;
- a completed outcome(s) which clearly demonstrates their skills and communicates their lens-based media and multimedia ideas.

#### Investigation of lens-based media and multimedia

The techniques and processes candidates may investigate include:

- photography
  - use of camera,
  - processing,
  - developing;
- digital photography
  - use of camera,
  - downloading,
  - manipulation of image;
- scanning;
- photocopying;
- film
  - video/digital.

Candidates need to explore the qualities and processes of lens-based work and ways in which an image can be manipulated:

- montage
  - scanning,
  - cutting and pasting techniques,
  - photo montage,
  - overlays;
- dark room process
  - light sensitivity;
- sequencing
  - combining vision and sound in tape/slide;
- animation
  - flip book to film making;

- drawing on film – including graphic design, mark-making and capturing;
- integration
  - computer-generated images,
  - mark-making,
  - painting,
  - software,
  - printing.

It is important to realise that candidates' initial practical investigations into the qualities of materials and equipment are often how ideas are formed and how the subject is investigated and developed. Ideas can be derived from their personal experiences, feelings, perceptions, intuition, imagination, and memory, or in response to research and experimentation.

Candidates need to learn how to use techniques in expected ways in which the end result is known, and innovative ways such as an exploration, following intuitive feeling, without a clear idea of the result.

### Understanding of how artists, craftspeople and designers use lens-based media and multimedia

Investigating and researching how others use lens-based media and multimedia will help candidates understand the potential of the media. Candidates will have to use a variety of sources to gain knowledge, e.g. books, galleries, the Internet. Candidates need to demonstrate that they have explored how others use visual language to communicate meaning.

Others' work candidates may wish to investigate could include:

- photographers
  - fashion,
  - fine art,
  - photo journalist,
  - advertising;
- film/video makers/artists
  - documentary,
  - feature film,
  - fine art;
- animators
  - model,
  - image capture;
- mixed media
  - collage/photo montage.

### Analysis and evaluation of candidates' work

It is important that candidates are able to evaluate and assess their work throughout their project. This will contribute to their continuous evaluation and in particular they need to ask the following questions:

- How does the work of others influence the development of my skills and my work?
- How effective are the materials, processes and techniques I choose to work with?
- How appropriate is the outcome for its proposed use or placement?
- In what ways would I alter my work if I did it again?

Candidates' ability to question themselves in this way will allow them to discuss their work confidently with their teachers and their peer group and to make informed comparison(s) with the work of others.

Candidates' evidence for their evaluation may take the form of annotation and notes throughout their practical work and/or tape, video and photographic presentations.

Candidates need to record their findings in an appropriate format and they need to reflect on their work. This will help them to develop more sophisticated work in the future. Candidates' evaluation needs to focus on the appropriate use of media, materials, techniques and technologies as well as aesthetic considerations.

Candidates' analytical and reflective skills will be developed through discussion. Candidates need to annotate their work to show evidence of their thinking, progression, planning decisions, aesthetic judgement and critical ability. Candidates need to annotate their work *as it develops*, rather than retrospectively.

When analysing their own and others' use of 2D and 3D visual language, candidates need to show that they understand the effects achieved.

### Production and presentation of artwork(s) for a summative project

Candidates need to produce and present a body of work as evidence for this unit. Candidates can choose from a range of approaches and briefs, for example:

- produce a short film that explores their personal space;
- explore the formal elements through photography using the human figure;
- the microscopic world – using scanning or photocopying, explore and produce artworks that investigate the world close up.

Candidates need to ensure that the work includes:

- preparatory research and investigation;
- development and review of ideas using appropriate lens-based media and multimedia materials, techniques and technology;
- explanation of working methods;
- continual evaluation of their response to the project, their project management, ideas and outcomes;
- finished work that is a personal response;
- presentation of final work that uses appropriate forms of presentation, exhibition, ICT/video display, folio or work/design sheets.

Presentations within vocational qualifications are very important and the selection and presentation of work for a candidate's portfolio needs to be viewed as a presentation to a client. In this case, the client is the candidates' teacher, although, if candidates have access to an industrial link or placement and are working to their brief, they are their external client.

### Safe working and safe use of media, materials and technology

Candidates need to demonstrate through good practice that they use equipment, tools and technology safely. This will include consideration of the following:

- use of chemicals;
- cutting instruments;

- use of ICT equipment.

Health and safety is a key concern when using media, materials, chemicals, techniques and technology. Candidates need to be aware of the importance of safe working guidelines and practice in the studio and of their own particular responsibilities.

Candidates need to apply health and safety practice when working creatively and they must be able to assess risks. Candidates need to consider health and safety as an *essential* part of their training for future employment.

## 3.9 AS Unit F148: *Fine Art*

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This unit provides an opportunity to explore and develop Fine Art ideas using candidates own creative expression, inventiveness and imagination. Candidates will learn how to make critical judgments in communicating original visual ideas and final outcomes. These could be in a variety of styles and media, either 2D, 3D or both.

This broad artistic experience will involve personal approaches and solutions to a range of issues or a single issue. Candidates understanding of the work of others will enable them to produce a more informed outcome and help them to present Fine Art concepts to an audience or a client. Where possible candidates need to visit relevant museums, galleries and exhibitions.

Candidates' Fine Art ideas and outcome(s) can be produced for 'art in the community', a gallery, a commission, or as part of their studio practice.

This unit will enable candidates to:

- produce Fine Artwork as part of their broad artistic experience;
- present and exhibit specific personal ideas and concepts in a visual format.

This unit can be seen as a natural extension of the practical work being undertaken in any of the mandatory units, e.g. Unit F140: *2D and 3D skills, materials and techniques* and Unit F141: *Communication and meaning through visual language*, and as such provides portfolio evidence for progression to higher education. It will also support a broad unit of study that could be applied in most areas of art, craft and design.

This unit is assessed through candidates' portfolio work and summative project. Candidates will produce and present:

- evidence which shows research, analysis, development and exploration of Fine Art ideas;
- a completed outcome(s) which clearly demonstrates their skills and communicates their Fine Art idea(s).

### Identification and research of fine art ideas

Fine Art is an intrinsic source to an artistic experience where the communication of feelings, sensations and mood can be visually expressed. The expression of ideas based on moral, social, spiritual and ethical issues involves engaging the artist with an audience. The very nature of Fine Art means that candidates have the opportunity to present their own preferences and ideas in a wide range of creative solutions.

This unit encourages candidates to consider a range of subject matter as starting points for their own work to develop into a final resolution and outcome of their ideas. These could be as set projects/assignments or part of an ongoing thematic study.

The Fine Art disciplines include:

- 2D
  - painting,
  - drawing,
  - collage,
  - photography,
  - printmaking,
  - electronic imaging;
- 3D
  - carving,

- constructing,
- modelling,
- moulding,
- assemblage;
- time-based
  - audio,
  - video,
  - film,
  - performance.

Ideas can be derived from personal experiences, feelings, perceptions, intuition and candidates' imagination. These can be recorded and developed using several approaches such as:

- observational studies made by working directly from primary sources that interest candidates;
- intuitive responses from candidates own imagination;
- experimentation with materials, media, technology and processes;
- research from historical and contemporary sources that candidates consider link with their ideas.

#### Investigation and use of media to develop ideas for fine art

Candidates need to explore and experiment using different media. This could be 2D or 3D or both combined. This will help candidates to understand the physical qualities of different materials and the techniques and equipment used in working with them.

The way candidates decide to communicate their ideas will depend on their ability in using visual language effectively. Whilst expanding and developing their initial ideas candidates will have the opportunity to extend their knowledge of their use of visual language, such as:

- line;
- tone;
- colour;
- texture, pattern;
- shape, form;
- scale, proportion;
- composition.

Candidates also have the opportunity to consider natural or man-made materials and their uses in *either* a traditional *or* contemporary way.

The use of visual recording to convey what candidates want to produce is important to the development of ideas. These can be based on the natural or man-made world and can help to clarify, enhance or emphasise candidates chosen subject matter or theme. The production of sufficient 2D and 3D evidence is important. 2D and 3D samples, models and maquettes can support candidates' investigations and their understanding of the media they use.

Candidates need to understand and record specific visual information to convey their ideas. The media and materials used in Fine Art have different characteristics and properties that need to be combined with candidates ideas. These could be in any format appropriate to this unit, such as:

- sketches, drawings;

- annotations;
- layouts;
- diagrams;
- projection plans;
- photographs;
- simulations;
- models, maquettes etc.

Candidates need to annotate their work, but evidence needs primarily to be visual.

### Analysis and evaluation of fine art concepts

Candidates need to continually question, analyse and record the suitability of their ideas and intentions. At appropriate stages, they need to consider the:

- chosen materials, techniques and processes;
- fitness for purpose of their idea(s);
- qualities and value of their idea(s);
- strategies they have used.

Candidates need to ask the following questions:

- How does the work and working methods of other historical and contemporary Fine Artists influence the development of my work?
- How effective are the materials, processes and techniques I have chosen to work with?
- How appropriate is my outcome for its proposed use?
- In what ways would I alter my project if I did it again?

Candidates own self-critiques, comments and the views of others can be recorded as part of their ongoing studies in any suitable format such as:

- visual images;
- written notes;
- photographs;
- diagrams;
- spreadsheets;
- questionnaires;
- diaries etc.

### Analysis and evaluation of candidates' work

It is important that candidates are able to evaluate and assess their work throughout their project. This will contribute to their continuous evaluation and in particular they need to ask the following questions:

- How does the work of others influenced the development of my skills and my work?
- How effective are the materials, processes and techniques I choose to work with?



- How appropriate is the outcome for its proposed use or placement?
- In what ways would I alter my work if I did it again?

Candidates' ability to question themselves in this way will allow them to discuss their work confidently with their teachers and their peer group and to make informed comparison(s) with the work of others.

The evidence for candidates' evaluation may take the form of annotation and notes throughout their practical work and/or tape, video and photographic presentations.

Candidates' need to record their findings in an appropriate format and they need to reflect on their work. This will help them to develop more sophisticated work in the future. Candidates' evaluations need to focus on the appropriate use of media, materials, techniques and technologies as well as aesthetic considerations.

Candidates' analytical and reflective skills will be developed through discussion. Candidates' need to annotate their work to show evidence of their thinking, progression, planning decisions, aesthetic judgement and critical ability. Candidates need to annotate their work *as it develops*, rather than retrospectively.

When analysing their own and others' use of 2D and 3D visual language, Candidates need to show that they understand the effects achieved.

As part of candidates' continual evaluation they need to take into account their intended audience and be able to justify their personal responses and outcome(s) within a wider social context.

#### Realisation of candidates intentions

Candidates' need to produce Fine Art work which is clearly derived from and influenced by their research, evaluation and development stages. Candidates need to identify how they are to produce and present their final idea(s).

Candidates need to consider the:

- display, performance or presentation of their own developmental and finished Fine Art work which will vary according to their choices and intended audience;
- context for which their outcome was originally planned and their Fine Art intentions;
- visual appearance and style of their work.

#### Production and presentation of artwork(s) for a summative project

Candidates need to produce and present a body of work as evidence for this unit. They can choose from a range of approaches and briefs. Here are some examples:

- 2D and 3D media experiments and ideas based on a recent newspaper headline;
- a set of their own prints to be entered into a local gallery summer exhibition, influenced by the Art Deco period;
- a community art project linked to the design and production of a mural to encourage recycling of 'green' waste;
- 2D life drawings and 3D models of figurative sculpture using several different production processes;
- a visual diary or sketch book recording their journey from home to school/college over a **three** week period.

Presentations within vocational qualifications are very important and the selection and

presentation of work for a candidate's portfolio needs to be viewed as a presentation to a client. In this case, the client is their teacher, although, if candidates have access to an industrial link or placement and are working to their brief, they are their external client.

### Safe working and safe use of media, materials and technology

Health and safety is a key concern when using tools and materials. Candidates' need to be aware of the importance of safe working guidelines and practice in the studio and of their own particular responsibilities.

Candidates need to apply health and safety practice at all times when working creatively and they must be able to assess risks. Candidates need to consider health and safety as an *essential* part of their training for future employment.

## 3.10 A2 Unit F149: *Professional Practice and Progression*

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This unit is designed to help candidates understand professional studio practice through a personal exploration of another's work and working practice and through exploring the diversity of career routes that art and design can offer. Through this personal investigation, candidates need to look at the development of working style and the use of visual imagery, as well as carrying out an in-depth study of day-to-day professional work practice. This study needs to inform candidates own practice and help them to develop the qualities and skills required for successful career progression.

Candidates need to look at how artists, craftspeople and designers find inspiration for their work and how they solve visual and physical problems through analysis and appraisal of others' work and others' practice.

This unit allows candidates to apply skills gained in Unit F140: *2D and 3D skills, materials and techniques*, Unit F141: *Communication and meaning through visual language* and Unit F142: *Preparing and working to a brief*. More importantly, this will help candidates pull together ideas, knowledge and skills that they are developing in their A2 optional units, encouraging them to produce more coherent solutions and outcomes and to promote their skills progression in their own work or specialism. This unit also allows candidates to apply the knowledge and skills gained in Unit F143: *The creative process*.

Candidates will produce and present:

- evidence which shows research, analysis and exploration of a range of art, craft and design career routes, professional and studio practice;
- a personal investigation and completed outcome(s) related to their own work or specialism, produced in response to a statement of intent.

### Investigation of professional practice

Candidates need to become aware of how practising artists, craftspeople and designers work on projects and briefs individually and together. This needs to include:

- identifying different types of studio settings for a variety of disciplines and exploring the attitudes and commitment, working practices, structures and roles in professional studios;
- learning how professionals interpret a brief and devise a management plan, taking into account the financial constraints of the target audience/client;
- their use of correct technical language when communicating with clients and others;
- the rationale behind their choice of materials, techniques and production methods;
- observation of health and safety issues and adherence to professional codes relating to studio practice and equipment;
- the importance of meeting deadlines and demonstrating knowledge of legal (social, moral and ethical) issues such as copyright, equal opportunities and environment protection law when producing art work for clients.

## Writing a statement of intent for personal investigation and creative work

Based on candidates' investigation of professional practice, candidates need to write a *statement of intent* that has been negotiated and agreed with their teacher.

Their *statement of intent* needs to include opportunities to explore and present:

- a clear outline of what they intend to research;
- research into a range of career routes in art, craft and design;
- a focused personal investigation of professional and studio practice;
- a range of ideas to be developed into a final piece of creative work;
- the range of possible resources needed;
- identification of possible constraints;
- a management plan for the completion of the unit.

## Analysis and evaluation of the strengths and weaknesses of candidates' work

It is important that candidates are able to evaluate and assess their work throughout their project.

This will contribute to their continuous evaluation and in particular they will need to respond to the following questions and give reasons;

- How does the work of an artist, designer or crafts-person influence the development of my skills and my work?
- How effective are the materials, processes and techniques I choose to work with?
- How well has the final creative outcome satisfied the vocational requirements of being 'fit for purpose'?
- In what ways, in terms of modifications or alterations, would I adapt or change my creative outcome?

Candidates' ability to question themselves in this way will allow them to discuss their work confidently with their teachers and their peer group and to make informed comparison(s) with the work of others.

The evidence for candidates' evaluation may take the form of annotation and notes throughout their practical work and/or tape, video and photographic presentations.

Candidates need to record their findings in an appropriate format and they need to reflect on their work. This will help candidates to develop more sophisticated work in the future. Candidates' evaluation needs to focus on the appropriate use of media, materials, techniques and technologies as well as aesthetic considerations.

Candidates' analytical and reflective skills will be developed through discussion. Candidates need to annotate their work to show evidence of their thinking, progression, planning decisions, aesthetic judgement and critical ability. Candidates need to annotate their work *as it develops*, rather than retrospectively.

When analysing their own and others' use of 2D and 3D visual language, candidates need to show that they understand the effects achieved.

Candidates need to present a personal investigation of professional practice which explores their own practice in relation to another professional or organisation. This includes not only their day-to-day professional practice, but also the historical context within which they work(ed) and the influences of others on their work. Candidates may investigate *either* a single practitioner *or* a broad-based organisation; their investigation should, however, be relevant to their own work or specialism. Their investigation needs to include:

- investigation of a broad range of art, craft and design career routes;
- investigation of a specific area of professional and studio practice;
- an outline of the career and practice of an art, craft or design professional or a broad-based organisation;
- how their increased knowledge of professional practice informs and improves their own working methods.

Candidates investigation may be presented in any appropriate format, for example:

- an annotated journal or sketch book;
- an audio/visual documentary;
- an illustrated written exploration;
- a presentation using digital media.

Candidates also need to produce and present a final piece of creative work that is inspired by their research and focused investigation into professional practice. This should reflect and draw upon the skills and practice of the other A2 optional units candidates are studying.

Candidates creative work can be *either* directly linked to an A2 optional unit *or* stand alone as a discrete piece of work. Candidates work needs to provide ample opportunity to explore the process of professional practice and generate a significant amount of evidence which:

- is informed by their research into professional and studio practice;
- is informed by their research into the development of visual communication and imagery;
- draws on their personal interests and preferred career options;
- uses their creative skills;
- demonstrates their compliance with their '*statement of intent*' and progressive evaluation of their creative response.

Candidates' presentation needs to include both their direct and indirect experience of others' artwork and working practices. This may include:

- work they have produced as an artist in the community or for an external patron;
- information generated by a visit to, or a placement at, a professional workplace or a visit by a professional to their centre;
- work inspired by visits to galleries, exhibitions and museums;
- results of their investigations of progression routes in art, craft or design-related industries, including art, craft and design specialisms, types of courses and entry qualifications required.

Candidates need to ensure that they apply the creative process when completing their investigation and when presenting evidence of investigation, research and development. It is intended that this unit should relate directly to the other A2 optional units they are studying in parallel to this one, so that they may be enriched by the processes.

Presentations within vocational qualifications are very important and the selection and presentation of work for a candidate's portfolio needs to be viewed as a presentation to a client. In this case, the client is their teacher, although, if they have access to an industrial link or placement and are working to their brief, they are their external client.

#### Safe working and safe use of media and technology

Health and safety is a key concern when using tools and materials. Candidates need to understand the correct procedures including good studio practice and the effects of health and safety legislation on professional practice.

Candidates need to consider health and safety constraints and limitations when working creatively with materials. Candidates need to consider health and safety legislation as an *essential* part of their training for future employment.

## 3.11 A2 Unit F150: *Decorative Imagery*

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In this unit candidates will develop skills and knowledge through the exploration of decorative imagery. Candidates will explore representational, symbolic and abstract imagery and motifs drawn from a variety of historical and contemporary cultural sources. Candidates will look at specialised vocabulary in a broad range of disciplines.

This unit uses the knowledge and develops the skills and understanding gained through Unit F140: *2D and 3D skills, materials and techniques* and Unit F141: *Communication and meaning through visual language*. Since this unit is **not** directly linked to any *specific* vocational pathway or optional unit, candidates' final outcome is dependent on their vocational pathway and their choice of optional unit to which they link this unit. Therefore it offers candidates an opportunity to develop their skills in their chosen area of interest and to create a body of work to be used as part of their personal progression to higher education or vocational outcome.

This unit has been designed to support and extend specialist enquiry, so candidates' practical work can be developed out of **one** of the optional units. However, the same piece of work cannot be submitted for assessment for both units.

Candidates will produce and present:

- evidence which shows research, analysis and development of decorative imagery ideas;
- **one** completed outcome which clearly demonstrates candidates' skills and shows their understanding of the principles of decorative imagery and clearly communicates their decorative imagery ideas.

### Conducting visual research

Candidates producing their own decorative work, need to conduct research into the use of decorative imagery from a wide range of historical, contemporary and cultural sources such as:

- Celtic;
- Medieval;
- Baroque;
- Russian and European folk art;
- Religious iconography;
- Islamic;
- Australian Aboriginal;
- Native American Indian (north and south);
- Hindu art;
- Mexican;
- Ancient Egyptian;
- Imperial Chinese.

In conducting their research, candidates need to:

- investigate how other cultures use pattern and decoration, signs and symbols;
- analyse the variety of forms in which decoration plays an intrinsic role, e.g. metalwork, architecture, environmental design, ceramics, textiles;

- investigate where and when decorative imagery is used;
- explore the use of pattern and decoration in the work of historical and contemporary artists, craftspeople and designers;
- explore the materials used and how these influence decoration and pattern.

To do this, candidates need to use a library or learning centre for access to both books and the Internet. Primary source material can be found in their local environment, architecture, parks and gardens or their own home. If possible, candidates should visit an ethnographical museum or collection of decorative arts. Candidates may also explore sources of decoration from:

- the man-made environment;
- representational designs based on the human figure;
- the natural world – structural forms such as shells or sunflowers; geological formations.

This could lead candidates to further enquiry into formal structures such as the Fibonacci proportional system and an investigation into the mathematical structures of pattern and design.

### Understanding of uses of 2D and 3D decoration, signs and symbols

As candidates research into other cultures and others' work, they will learn to identify different uses of decoration, signs and symbols. In order to use decoration in their own work, candidates need to demonstrate their understanding of:

- form and shape – this refers to decoration being designed to fit specific shapes, such as ceiling mouldings, the design on a dinner plate;
- structural decoration – some patterns are the result of the actual making technique, such as the weaving of baskets, the coiling of a pot, brickwork, constructed textiles;
- symbolic decoration – such as the use of letters, words, numbers, shapes and colours which communicate information;
- abstract decoration – this can include the use of any type of decoration applied to surfaces, such as random marks and textured design;
- representational decoration – such as designs based on animals and natural forms.

### Exploration of pattern and layout

Candidates need to investigate the powerful influence of pattern and layout on their daily lives, whether it is man-made or naturally occurring, and understand how it has influenced decorative imagery. To do this, candidates need to investigate and explore the combinations of other formal elements which go to make up pattern and layout, such as:

- scale;
- rhythm;
- balance;
- symmetry;
- gradation;
- positive and negative.



## Development and realisation of candidates' work

Candidates need to organise and present their research in an effective manner. This could be a large-format sketchbook or a folder, which will become their own personal resource. The more in-depth their research, the more they will be able to refer to it when carrying out their final project. Candidates could include the following:

- their own photographs;
- their own drawings and sketches;
- colour studies;
- photo-mechanical reproductions;
- visual analysis;
- annotations on the use of materials, processes and techniques.

Candidates need to provide a *range* of studies which show research and development work, organised and presented to show their skills development over time. There needs to be sufficient work to show candidates experimentation in decorative imagery techniques, use of formal elements, sources and layout and their development of ideas from *initial thoughts* to *final outcome*.

Candidates may use *witness statements* to confirm discussions etc. Tutorials and group critiques may be cross-referenced by brief annotations in their sketchbooks and/or other work.

Candidates need to combine this visual and practical research with their understanding of pattern and layout to produce a finished piece of their own work.

## Analysis and evaluation of candidates' work

It is important that candidates are able to evaluate and assess their work throughout their project. This will contribute to candidates continuous evaluation and in particular they need to ask the following questions:

- How does the work of others influence the development of my skills and my work?
- How effective are the materials, processes and techniques I choose to work with?
- How appropriate is the outcome for its proposed use or placement?
- In what ways would I alter my work if I did it again?

Candidates' ability to question themselves in this way will allow them to discuss their work confidently with their teachers and their peer group and to make informed comparison(s) with the work of others.

The evidence for candidates' evaluation may take the form of annotation and notes throughout their practical work and/or tape, video and photographic presentations.

Candidates need to record their findings in an appropriate format and they need to reflect on their work. This will help candidates to develop more sophisticated work in the future. Candidates' evaluations need to focus on the appropriate use of media, materials, techniques and technologies as well as aesthetic considerations.

Candidates' analytical and reflective skills will be developed through discussion. Candidates need to annotate their work to show evidence of their thinking, progression, planning decisions, aesthetic judgement and critical ability. Candidates need to annotate their work *as it develops*, rather than retrospectively.

When analysing their own and others' use of 2D and 3D visual language, candidates need to show that they understand the effects achieved.

### Production and presentation of artwork(s) for a summative project

Candidates need to produce and present a body of work as evidence for this unit. Candidates can choose from a range of disciplines, approaches and briefs or media that inform and inspire decorative imagery, for example:

- a photographic essay on architectural decoration;
- a range of gift-wrapping papers for the Victoria and Albert Museum gift shop;
- video loop/CD for nightclub projection;
- decorative ironwork for placement within a garden or interior;
- surface designs for textile, paper, floor coverings and laminates;
- ceramic tiles and frieze for an interior or exterior public space.

Presentations within vocational qualifications are very important and the selection and presentation of work for a candidate's portfolio needs to be viewed as a presentation to a client. In this case, the client is the candidates' teacher, although, if candidates have access to an industrial link or placement and are working to their brief, they are their external client.

### Safe working and safe use of media, materials and technology

Health and safety is a key concern when using media, materials, techniques and technology. Candidates need to be aware of the importance of safe working practice in the studio and of their own particular responsibilities.

Candidates need to apply health and safety guidelines and practice when working creatively and they must be able to assess risks. Candidates need to consider health and safety as an *essential* part of their training for future employment.

## 3.12 A2 Unit F151: *Multimedia Specialisms*

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This unit provides opportunity for candidates to research and explore the broad range of specialist activities in the multimedia field and then to focus on **one** specialist form of expression.

Candidates need to develop a personal approach to producing multimedia outcomes using the creative process and building on experiences from previous units and linked to other A2 units.

This unit will enable candidates to:

- research and explore multimedia activities;
- express a critical awareness of others' multimedia work and demonstrate how it informs their own work;
- create and select both primary and secondary images, using them in a creative way to communicate complex ideas, emotions and feelings;
- produce specialist multimedia artworks that will help them to progress.

This unit has close links with Unit F143: *The creative process*. It also provides opportunity for candidates to build upon the knowledge and skills gained through Unit F147: *Lens-based media and multimedia*. It also links directly to other A2 units such as Unit F150: *Decorative imagery*, Unit F154: *Graphic design specialisms* and, crucially, Unit F149: *Professional practice and progression*.

Candidates will produce and present:

- evidence which shows research, analysis and development of multimedia;
- a completed outcome(s) which clearly demonstrates their skills and communicates their multimedia idea(s).

### Investigation of multimedia

The ability to select and use both appropriate hardware and appropriate software to create multimedia products is essential to this unit. Candidates need to explore and understand how artists, craftspeople and designers use multimedia for different purposes – everything from instructional CD-ROMs and promotional websites to photography and animation. Candidates need to produce creative outcomes, working within the constraints posed by the media.

In this process candidates will need to explore and have an understanding of:

- multimedia software:
  - interactive CD-ROMS;
  - web design;
  - presentation techniques;
- photography:
  - traditional image and manipulation techniques;
  - digital image and manipulation techniques;
- 3D and 2D image creation:
  - animation;
  - 3D modelling;
  - illustration and DTP;
- audio-visual techniques
  - creation of film and video imagery;
  - editing of film and video footage;
  - special effects software for film and video;
  - sound and audio software recording and manipulation.

## Development of ideas for personal work

Candidates need to combine their visual and practical research through using multimedia techniques to produce ideas for artworks and multimedia products. The experimental aspect in this unit means that candidates need to be inventive with equipment, media and how they combine them to:

- identify a starting point, idea or subject for their work;
- develop and express their ideas;
- realise their creative intentions;
- identify and use both appropriate hardware and appropriate software to realise their creative ideas and solutions;
- communicate information or feelings;
- identify and resolve any technical difficulties arising from using multimedia;
- meet cost and time constraints.

Candidates can derive ideas from personal experiences, feelings, perceptions, memories or an agreed brief. Candidates need to learn how to use specific skills and techniques in relation to multimedia outcomes and to understand properties and characteristics of:

- image manipulation;
- narrative forms;
- the relationship between visual and sound sources;
- information transfer between formats and forms;
- links between drawn/copied/transferred images and movement;
- others' multimedia work.

Candidates need to be able to select hardware which will help them create images for manipulation using multimedia software.

## Analysis and evaluation of candidates' work

It is important that candidates are able to evaluate and assess their work throughout their project. This will contribute to candidates continuous evaluation and in particular they need to ask the following questions:

- How does the work of others influence the development of my skills and my work?
- How effective are the materials, processes and techniques I choose to work with?
- How appropriate is the outcome for its proposed use or placement?
- In what ways would I alter my work if I did it again?

Candidates' ability to question themselves in this way will allow them to discuss their work confidently with their teachers and their peer group and to make informed comparison(s) with the work of others.

The evidence for candidates' evaluation may take the form of annotation and notes throughout their practical work and/or tape, video and photographic presentations.

Candidates need to record their findings in an appropriate format and they need to reflect on their work. This will help candidates to develop more sophisticated work in the future. Candidates' evaluations need to focus on the appropriate use of media, materials, techniques

and technologies as well as aesthetic considerations.

Candidates' analytical and reflective skills will be developed through discussion. Candidates need to annotate their work to show evidence of their thinking, progression, planning decisions, aesthetic judgement and critical ability. Candidates need to annotate their work as it develops, rather than retrospectively.

When analysing their own and others' use of 2D and 3D visual language, candidates need to show that they understand the effects achieved.

### Production and presentation of artwork(s) for a summative project

Candidates need to produce and present a body of work as evidence for this unit that demonstrates their multimedia skills. Candidates can choose from a range of disciplines, approaches and briefs, for example:

- 'The Urban Skin' – an interactive digital photo essay which explores the surface and layers of meaning in our immediate environment;
- 'Use your Voice' – explore public service websites and design a website which encourages young people to become active in local charities and events;
- design an interactive shopping map for a large new shopping mall to be used at customer information points;
- design and animate a **30** second title sequence for **one** of the following:
  - TV lifestyle programme;
  - TV drama;
  - music/arts review;
- 'Free Fall' – produce a **three** minute video loop for video projection screening in clubs, at festivals and parties, using mainly primary sources captured, manipulated and edited through digital media.

Candidates need to ensure that their work includes:

- preparatory research and investigation;
- development and review of ideas using appropriate multimedia materials, techniques and technology;
- explanation of working methods;
- continual evaluation of their response to the brief, their project management, ideas and outcomes;
- finished work that is a personal response;
- presentation of final work that uses appropriate forms of presentation, such as exhibition, ICT/video display, folio or work/design sheets.

Presentations within vocational qualifications are very important and the selection and presentation of work for a candidate's portfolio needs to be viewed as a presentation to a client. In this case, the client is their teacher, although, if candidates have access to an industrial link or placement and are working to their brief, they are their external client.

### Safe working and safe use of media, materials and technology

Candidates need to demonstrate, through good practice, that they use equipment, tools and technology safely. This will include consideration of the safe use of:

- chemicals;
- cutting instruments;
- ICT equipment.

Health and safety is a key concern when using media, equipment and chemicals. Candidates need to understand the correct procedures including good studio practice and the effects of health and safety legislation on professional practice.

Candidates need to consider health and safety constraints and limitations when working creatively with materials. Candidates need to consider health and safety legislation as an *essential* part of their training for future employment.

### 3.13 A2 Unit F152: *Spatial Design*

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This unit will enable candidates to develop their knowledge, understanding and skills through the exploration of spatial design processes. Candidates will learn how to apply spatial design ideas within a vocational context, such as:

- exhibition and retail design;
- conference/arena design;
- interior design;
- exterior design;
- theatre, television and performance set design;
- landscape and environmental design.

Candidates need to choose **one** of these employment areas as a focus for their exploration, development and production of spatial design ideas and outcome(s). These can be in a variety of styles and media, either 2D or 3D or a combination of both, such as:

- 2D – design sheets, note books, plans, projections, visuals, drawings, mood boards, colour schemes, photographs, digital images etc.;
- 3D – models, maquettes, prototypes;
- video, digital, audio presentations.

Starting points can be set projects/assignments or a part of an ongoing thematic study.

This unit will provide an opportunity for candidates to originate their own ideas through understanding the work of other spatial designers and will enable them to produce work within an art and design pathway suitable for progression into employment or higher education.

This unit has close links with, and builds upon learning in Unit F140: *2D and 3D skills, materials and techniques* and Unit F141: *Communication and meaning through visual language*. This unit also offers candidates an opportunity to further develop the skills they gained through Unit F142: *Preparing and working to a brief*, Unit F143: *The creative process* and Unit F144: *3D design*.

Candidates will produce and present:

- evidence which shows research, analysis and development of spatial design ideas;
- a completed outcome(s) which clearly demonstrates their skills and communicates their spatial design idea(s).

#### Visual research

Designers who create ideas for a particular place or area use initial research to explore alternative solutions. Where possible, candidates need to visit workshops, exhibitions, theatres, relevant outdoor locations and studios to conduct their research and development. Candidates need to adopt a creative and original approach to their studies, which may involve some enquiry into disciplines outside spatial design.

Candidates need to:

- identify their own initial starting points as possible ideas;
- carry out a variety of 2D and 3D studies which relate to visual design ideas within a given space;

- explore the work of others who have produced similar ideas and include their roles and responsibilities;
- demonstrate an understanding of materials, working methods and technical processes they would use in taking their ideas forward and their associated health and safety implications;
- consider the scale and location requirements of their ideas related to given spaces;
- consider cost and time constraints, environmental impact, public liability and ongoing maintenance.

### Development of candidates' ideas

Ideas can be derived from candidates' personal experiences, feelings, perceptions, intuition, imagination and memory, and synthesised into a series of possible solutions – candidates need to develop a range of both 2D and 3D ideas that can be modified to meet a brief and provide a final design outcome(s). Whilst working to a brief, candidates need to visually communicate their chosen ideas and ensure that their proposed design solutions convey their intended meaning in relation to the spatial setting.

Candidates' visual evidence can include both written and illustrative work, e.g. drawings, models, photographs, computer-generated images, cuttings, samples, sketches and notes recording historical or contemporary references. Candidates need to annotate sketches and notes, but their evidence needs to be primarily visual. Candidates work in progress could be recorded by means of photographs/digitised images or video, depending on the type of work produced.

Candidates need to keep an ongoing record of how their idea has developed and progressed. For example, candidates own annotations, drawings or photographs on how they have improved their initial ideas will help them justify the changes they make. It is important that candidates identify their preferences and give logical reasons for their use. Making changes or additions to their ideas is part of the design process but candidates need to explain *why* they have made them.

Spatial design can have an immediate impact on an audience as people are often incorporated within the overall design of a spatial installation. Therefore, the functional requirements and creative potential of a final spatial design solution have to be considered together. Candidates need to show clear evidence of how they have created their innovative ideas, as well as recording their influences. Whilst working to a brief, candidates need to plan and record how they use their time and how they intend to respond to the needs of the client/consumer.

The use of simple construction materials and methods to make prototype models is essential to show candidates design developments, from initial ideas to final outcome(s). A series of different ideas can be shown as working drawings, photographic/digitised images, scale models and prototypes as well visual records in sketch/notebooks and worksheets.

### Analysis and evaluation of candidates' work

It is important that candidates are able to evaluate and assess their work throughout their project. This will contribute to their continuous evaluation and in particular candidates need to ask the following questions:

- How does the work of others influence the development of my skills and my work?
- How effective are the materials, processes and techniques I choose to work with?
- How appropriate is the outcome for its proposed use or placement?
- In what ways would I alter my work if I did it again?



Candidates' ability to question themselves in this way will allow them to discuss their work confidently with their teachers and their peer group and to make informed comparison(s) with the work of others.

The evidence for candidates' evaluation may take the form of annotation and notes throughout their practical work and/or tape, video and photographic presentations.

Candidates need to record their findings in an appropriate format and they need to reflect on their work. This will help them to develop more sophisticated work in the future. Candidates' evaluation needs to focus on the appropriate use of media, materials, techniques and technologies as well as aesthetic considerations.

Candidates' analytical and reflective skills will be developed through discussion. Candidates need to annotate their work to show evidence of their thinking, progression, planning decisions, aesthetic judgement and critical ability. Candidates need to annotate their work as it develops, rather than retrospectively.

When analysing their own and others' use of 2D and 3D visual language, candidates need to show that they understand the effects achieved.

### Production and presentation of artwork(s) for a summative project

Candidates' need to produce and present a body of work as evidence for this unit. Candidates can choose from a range of approaches and briefs, for example:

- a series of samples and mood boards as ideas for a 'makeover' for their bedroom;
- a set of 2D and 3D designs and models representing a trade stand for a new range of motorbikes;
- a theatre set design based on an established play but staged in an unusual location, e.g. park, swimming pool, library;
- a themed garden design based on a famous character from history, with digital modelling and presentation;
- the use of recycled materials to build new housing presented as 2D drawings and projections and models.

Candidates need to make comments, both visual and written, about the suitability of their ideas and intentions. Candidates' evaluations could be based on their own self-criticisms or those of others. These could be in any appropriate format such as drawings, annotations, photographs, questionnaires, diagrams etc.

The production and presentation of their final outcome, in either 2D or 3D, needs to show clearly the realisation of their original intentions and fulfil any client/consumer requirements. The intended use of particular materials and processes needs to be incorporated into the final presentation, together with an analysis of the proposed solution. The presentation of this final stage could be shown in a display or exhibition of drawings/photographs, models, audio-visual presentation, publication etc.

Presentations within vocational qualifications are very important and the selection and presentation of work for a candidate's portfolio needs to be viewed as a presentation to a client. In this case, the client is their teacher, although, if candidates have access to an industrial link or placement and are working to their brief, they are their external client.

Health and safety is a key concern when using media, materials and technology. Candidates need to understand the correct procedures including good studio practice and the effects of health and safety legislation on professional practice.

Candidates need to incorporate and record their own risk assessments of the production processes they use and consider implications of spatial design outcomes within a public arena.

Candidates need to consider health and safety legislation as an essential part of their training for future employment.

## 3.14 A2 Unit F153: *Fashion Design*

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In this unit candidates will gain understanding of how professional designers work within the broad field of fashion and an understanding of the range of areas in fashion design, encompassing:

- couture;
- ready to wear;
- high street;
- men's, women's and children's wear.

Candidates will develop and produce ideas for **one** of these areas in response to a teacher-set or self-initiated brief.

This unit is a progression from Unit F145: *Fashion and textiles*. It also has close links with Unit F150: *Decorative imagery* and Unit F157: *Textiles*. In combination, these units will allow candidates to build evidence suitable for progression to specialist textiles or fashion courses in higher education. This unit will allow them to use the visual language skills explored in Unit F140: *2D and 3D skills, materials and techniques*.

Candidates will produce and present:

- evidence which shows research, analysis and development of fashion design ideas;
- a completed outcome(s) which clearly demonstrates their skills and communicates their fashion design idea(s).

### Investigation of influences

Fashion is concerned with change and candidates need to learn how external influences can cause these changes. To do this, candidates need to research different sources and show how they have influenced their work, for example:

- historical and contemporary costume and fashion design from different cultures;
- fashion for different purposes and seasons such as tropical clothing, sportswear, evening wear etc, accessories and art;
- the work of designers in fashion and related fields such as illustration.

To meet the requirements of the brief for this unit, candidates will need to research into at least **three** different sources, in order to fully understand the importance of external influences on contemporary fashion, such as commercial and seasonal pressures. Candidates also need to look at a variety of contextual influences such as cultural, historical, economic, environmental, and technological.

### Investigation of materials and construction techniques

Potential sources of personal inspiration can be developed from either the natural world or the man-made environment.

In order to make creative use of the variety of natural and man-made materials available, candidates need to have a basic understanding of suitable materials for their design(s). This includes:

- visible properties, such as colour and surface design;
- physical properties which affect use, such as weight, strength, texture, elasticity.

Candidates need to explore and understand the variety of construction techniques and production methods available. To do this candidates need to:

- understand flat pattern-drafting techniques;
- be aware of hand-drawn or computer-generated lay-plans;
- explore a variety of construction techniques such as stitching, binding and fastening;
- recognise and use the creative potential of the range of equipment, techniques and technology available;
- alter and adjust their ideas/work as necessary to match the brief's requirements.

Candidates need to take account of the following when considering construction and methods of production:

- calculations and measuring;
- drafting and pattern making;
- standard sizes, heights, body measurements, proportions;
- stitching, joining, binding, fastening;
- fabric width, grain of nap or pile;
- matching stripes, checks or patterns.

#### Development of ideas

Candidates need to learn how to develop ideas through responding to a variety of different sources or stimuli in which they:

- explore the use of 2D and 3D formal elements;
- demonstrate an understanding of the various materials, processes and technologies;
- show how the work of others has influenced the development of their work;
- comply with the restrictions imposed by the brief.

This work may be presented in sketchbooks or on worksheets which clearly demonstrate the sequential development of candidates' ideas, from original source materials, through practical explorations to final resolutions.

#### Analysis and evaluation of candidates' work

It is important that candidates are able to evaluate and assess their work throughout their project. This will contribute to their continuous evaluation and in particular candidates need to ask the following questions:

- How does the work of others influence the development of my skills and my work?
- How effective are the materials, processes and techniques I choose to work with?
- How appropriate is the outcome for its proposed use or placement?
- In what ways would I alter my work if I did it again?

Candidates' ability to question themselves in this way will allow them to discuss their work confidently with their teachers and their peer group and to make informed comparison(s) with the work of others.

The evidence for candidates' evaluation may take the form of annotation and notes throughout their practical work and/or tape, video and photographic presentations.

Candidates need to record their findings in an appropriate format and they need to reflect on their work. This will help them to develop more sophisticated work in the future. Candidates' evaluations need to focus on the appropriate use of media, materials, techniques and technologies as well as aesthetic considerations.

Candidates' analytical and reflective skills will be developed through discussion. Candidates need to annotate their work to show evidence of their thinking, progression, planning decisions, aesthetic judgement and critical ability. Candidates need to annotate their work *as it develops*, rather than retrospectively.

When analysing their own and others' use of 2D and 3D visual language, candidates need to show that they understand the effects achieved.

### Production and presentation of artwork(s) for a summative project

Candidates need to select **one** fashion design area in which to work and, working to a brief, they need to comply with the set requirements. Creating a customer profile will help candidates to focus their research and guide them in creating a suitable outcome. Candidates also need to show an awareness of constraints within the industry, as appropriate to their fashion design ideas and brief, such as costings and a clear specification of the required outcome. Candidates can choose from a range of approaches and briefs, for example:

- ideas for beachwear for children in the 3-5 years age range;
- a range of men's or women's accessories for a summer wedding;
- ideas for casual sportswear suitable for either men or women;
- a range of work-wear for supermarket or garden centre employees;
- ideas for footwear to be used for a theatrical production of the musical 'Grease'.

For candidates' summative project, they need to produce and present a body of work and an appropriate outcome(s) in response to a brief. Candidates work needs to include their research and development of ideas and their final choice for presentation to the client. Candidates final choice presentation may include:

- material/fabric swatches;
- fastening/trimmings samples;
- colourways;
- surface treatment samples;
- mood boards;
- photographs;
- illustrations and drawings;
- specification drawings;
- stitch samples.

Candidates' work for presentation needs to be annotated to show the analysis and justification of their ideas and approaches.

Presentations within vocational qualifications are very important and the selection and presentation of work for a candidate's portfolio needs to be viewed as a presentation to a client. In this case, the client is their teacher, although, if they have access to an industrial link or placement and are working to their brief, they are their external client.

### Safe working and safe use of media, materials and technology

Health and safety is a key concern when using construction techniques and associated technology. Candidates need to be aware of the importance of safe working practices in the studio and of their own particular responsibilities towards colleagues and clients.

Candidates need to understand that it is an important part of good studio practice to work at all times in a safe way, and they must be able to assess risks.

Candidates need to consider health and safety legislation as an essential part of their training for future employment.

## 3.15 A2 Unit F154: *Graphic Design Specialisms*

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In this unit candidates will have the opportunity to explore graphic design and the specialist disciplines it has to offer. It will give candidates an opportunity to focus on specific graphic communication issues as well as to develop a general overview of the graphic design industry.

Candidates will develop their visual research skills and creative potential whilst working with, and interpreting, graphic design briefs and producing work in traditional and digital media using 2D and 3D forms.

Candidates will focus on graphic design as a specialist option and will be able to apply a personal approach to producing a series of graphic design ideas and a final outcome(s) in response to a brief in **one or more** (as long as they relate to one another) of the specialist graphic design disciplines, such as:

- illustration;
- typography;
- information graphics;
- package design;
- advertising design;
- design for digital media.

This unit builds on, and develops, skills gained in the AS units and specifically in Unit F146: *Graphic design*. It can be linked usefully to a number of other units such as Unit F147: *Lens-based media and multimedia*, Unit F150: *Decorative imagery* and Unit F152: *Spatial design*.

Candidates will produce and present:

- evidence which shows research, analysis and development of ideas and concepts that they have used to explore graphic design specialisms;
- a completed outcome(s) which clearly demonstrates their skills and communicates their ideas within **one** of the specialist graphic design disciplines.

### Response to a graphic design brief

Graphic designers for the most part work in a service industry, usually working for a client who has a specific brief to which the graphic designer needs to respond. Candidates will use and build on the skills gained through Unit F142: *Preparing and working to a brief*.

When working to a brief, candidates need to:

- analyse the brief;
- interpret the brief;
- demonstrate their understanding of the brief and its constraints;
- create and present a proposal in response to the brief;
- create and monitor a project plan in response to the brief.

## Use of visual research

Graphic designers use visual research to explore and develop graphic elements such as designs, photographs and illustrations. The visual research candidates undertake will help them to create their own design solutions through combining various graphic elements.

Candidates need to:

- identify a starting point, such as an idea or choice of subject for their work;
- collect, analyse and prioritise sources;
- undertake visual studies from primary and secondary sources in a range of media;
- research, select and transcribe images;
- undertake image manipulation and development through sketchbooks and worksheets;
- make records of practical processes.

Records could include:

- drawings;
- postcards;
- photographs;
- cuttings;
- samples;
- sketches;
- notes recording historical or contemporary references, visits to galleries, libraries, studios or other locations.

Candidates need to annotate sketches and notes, but evidence needs to be primarily visual.

## Use of media and techniques associated with graphic processes

Graphic designers are ultimately concerned with the communication of ideas and information using text and images. Candidates need to explore the relationship between these **two** concepts using:

- typography;
- illustration;
- photography.

### Typography

Candidates need to develop their skills in typography and lettering to communicate information and ideas to specific audiences. Some typographers produce letter-forms by hand but most use digital media. Whichever candidates decide to use, they need to know about:

- the construction and styling of letter-forms and fonts, their classification and origin;
- use of the point system to define size, layout, and legibility of type;
- typefaces and lettering which visually interpret the meaning of words.



## Illustration

Graphic designers need good illustration skills in order to get their message across. Candidates need to apply illustration skills and knowledge to enhance required results. This will involve:

- the appropriate use and application of illustration techniques;
- the use of special effects as applied to images within illustration;
- exploring the communication potential of illustrations;
- exploring a variety of manual or mechanised illustration techniques depending on the nature of the work required in their graphic design brief;
- developing and exploring printmaking skills and techniques.

## Photography

Photography is an important part of a graphic designer's work. Images are often combined with text to communicate an idea or message. Candidates need to apply photographic skills to achieve the effect they want and to communicate the requirements of a graphic design brief.

Candidates need to:

- apply appropriate photographic techniques;
- explore special effects that can be created using photography;
- make effective use of visual communication techniques in photography.

The photographic imagery candidates use may come from primary and/or secondary sources and be manipulated to satisfy the graphic design brief.

## Development of layout skills

Layout is an essential skill for all graphic designers as it is the framework that holds the graphic elements together.

Candidates need to:

- use graphic formats such as posters, leaflets and CD cover packaging;
- apply graphic elements such as type, borders and images.

## Use of 3D graphics

Graphic designers sometimes work in 3D and candidates need to show that they understand the significance of three-dimensional design and use it to communicate their creative intentions. This will involve knowledge of:

- simple construction techniques such as cutting, scoring, folding and joining;
- exploring qualities of papers and boards;
- understanding principles of 'nets' to create correct outlines, shapes for pack construction.

Candidates need to experiment with different construction techniques and materials in order to assess their potential.

## Development of ideas and production of visuals

Graphic designers spend a lot of time solving problems, by developing initial ideas and by changing and manipulating images.

Candidates need to learn how to do this by:

- selecting and combining images;
- using appropriate media techniques to manipulate images;
- producing rough visuals that approximate a possible idea;
- present rough visuals for a client.

Ideas can be derived from personal experiences, feelings, perceptions, intuition, imagination, memory, or in response to research and experimentation.

## Analysis and evaluation of candidates' work

It is important that candidates are able to evaluate and assess their work throughout their project. This will contribute to their continuous evaluation and in particular candidates need to ask the following questions:

- How does the work of others influence the development of my skills and my work?
- How effective are the materials, processes and techniques I choose to work with?
- How appropriate is the outcome for its proposed use or placement?
- In what ways would I alter my work if I did it again?

Candidates' ability to question themselves in this way will allow them to discuss their work confidently with their teachers and their peer group and to make informed comparison(s) with the work of others.

The evidence for candidates' evaluation may take the form of annotation and notes throughout their practical work and/or tape, video and photographic presentations.

Candidates need to record their findings in an appropriate format and they need to reflect on their work. This will help candidates to develop more sophisticated work in the future. Candidates' evaluations need to focus on the appropriate use of media, materials, techniques and technologies as well as aesthetic considerations.

Candidates' analytical and reflective skills will be developed through discussion. Candidates need to annotate their work to show evidence of their thinking, progression, planning decisions, aesthetic judgement and critical ability. Candidates need to annotate their work as it develops, rather than retrospectively.

When analysing their own and others' use of 2D and 3D visual language, candidates need to show that they understand the effects achieved.

## Production and presentation of artwork(s) for a summative project

Candidates need to produce and present a body of work as evidence for this unit. Candidates can choose from a range of specialisms and combinations of media which make up this unit. Some examples of approaches and briefs are:

- children's book illustrations;
- a corporate image and signing system designed for a large hospital/university;
- instruction manuals including technical illustrations and diagrams;

- packaging designed for a new pre-teen doll/action toy/toy car and a point of sale stand;
- storyboards and visuals produced to promote a local radio station;
- a proposal for a website designed and presented to promote local graphic design and print services.

Graphic designers need to produce finished artwork to be reproduced either as printed material or digital media.

To do this candidates need to:

- make critical decisions about their development work;
- demonstrate a high level of graphic skills;
- understand technical and reprographic problems and constraints;
- meet deadlines;
- complete full-size presentation layouts simulating graphic designs;
- use planning notes, outlining and supporting their design, approach, ideas and solutions;
- create mock-ups.

Presentations within vocational qualifications are very important and the selection and presentation of work for a candidate's portfolio needs to be viewed as a presentation to a client. In this case, the client is the candidates' teacher, although, if candidates have access to an industrial link or placement and are working to their brief, they are their external client.

#### Questioning and analysis of candidates' own and others' graphic concepts

Graphic designers are required to explain their ideas and often alter their designs to meet the needs of the client. Candidates need to analyse *their* work and the work of others. Candidates need to describe and explain work, considering and commenting on:

- visual and image qualities;
- appropriateness of materials to subject;
- appropriateness of materials to expression of ideas;
- technical difficulties;
- creative use of materials and ideas;
- new directions that their work may take.

#### Safe working and safe use of media, materials and technology

Health and safety is a key concern when using media, materials and technology. Candidates need to understand the correct procedures including good studio practice and the effects of health and safety legislation on professional practice.

Candidates need to consider health and safety constraints and limitations at all times when working creatively with materials. Candidates need to consider health and safety legislation as an *essential* part of their training for future employment.

## 3.16 A2 Unit F155: *3D Design/Crafts*

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In this unit candidates will learn and develop the skills, knowledge and understanding needed to create, develop and present high quality work using design/craft processes. These can be explored within specialist product-design or craft areas and may include:

- jewellery;
- ceramics;
- woodcrafts;
- textiles/mixed media;
- furniture design;
- automotive design.

This unit provides opportunities to pursue *either* a product-design approach, with a clearly defined industrial emphasis, *or* a craft approach, where the emphasis is on hand-making, working directly with materials and taking control of the whole creative process. The work candidates produce for this unit will assist their progression towards further study or training through 3D design and/or craft courses or employment.

Candidates will use a range of materials, tools and equipment and their final outcome may take the form of a product-design proposal, communicating 3D structures through 2D drafting media, a CAD system and prototype models or maquettes. Alternatively, it may be a 'one-off' craft object, a commissioned object or a sample of a small batch production.

This unit builds upon the knowledge and skills learned in Unit F140: *2D and 3D skills, materials and techniques* and Unit F143: *The creative process* and uses research skills from Unit F141: *Communication and meaning through visual language*. It could be taken as a complementary unit to both Unit F142: *Preparing and working to a brief* and Unit F149: *Professional practice and progression* if candidates wish to progress to crafts-based courses in higher education. Candidates will also develop further the skills and understanding gained in Unit F144: *3D design*.

Candidates will produce and present:

- evidence which shows research, analysis and development of 3D design and/or craft ideas using object-making techniques;
- a completed outcome(s) which clearly demonstrates their skills and communicates their 3D design and/or craft idea(s).

### Sources and visual research

Designer/makers use visual research to explore the work of others for each project/brief they work on, as well as developing their own ideas. To produce high-quality work which communicates candidates intentions appropriately, they need to carry out effective research whilst developing their ideas. This will help candidates to understand the nature of the problems they are dealing with and the role of the designer/maker in particular contexts. Candidates research will enable them to form a number of alternative proposals from which they can choose and develop the most appropriate and effective solution. It needs to involve research from primary and secondary sources, as well as the work of others. Candidates need to:

- identify a suitable starting point for their work – this could be influenced by a set brief or an area of personal exploration;
- investigate how other historical and contemporary designers and/or craftspeople have worked with the same or similar material(s);

- produce visually stimulating worksheets which explore their particular problem/brief;
- annotate their sketches and worksheets to ensure that the development of their ideas and approaches is clear.

Candidates initial visual research could include:

- sketchbook or visual diary;
- research file;
- photographs of source material;
- ideas sheets displaying content and structure;
- models.

At this stage, contact with a designer/maker or a visit to a workshop or studio would be especially beneficial as candidates would be able to see design/craft work in progress and be able to put direct questions to the designer/maker.

### Exploration of materials and processes

Designer/makers are often strongly motivated by the creative potential of the different materials they choose to work with and their ideas develop alongside investigation into the different physical qualities of these materials. These may include:

- plaster;
- wood;
- metal;
- clay;
- glass/mosaic;
- plastics.

In order to make informed choices concerning the development of candidates skills and the safe and appropriate use of materials and techniques for their final piece, candidates need to explore and record the following stages in making, producing samples and trials at each stage:

- the range of materials available and their different physical characteristics;
- the methods of construction involved and any tools relevant to their chosen design/craft;
- trying out different approaches and ways of working;
- consideration of surface treatment(s).

Candidates need to explore hand and technical skills appropriate to the effective realisation of their design. Whichever materials candidates are working in, they need to consider methods of construction such as:

- model/prototype-making;
- modelling, coiling, slabbing;
- casting, cutting, carving;
- soldering, assemblage.

Within these specified areas candidates also need to consider the different physical characteristics of the materials they are working with which will affect the appearance of their final outcome, for instance:

- plasticity;
- flexibility;
- translucency;
- density;
- tactile qualities.

Candidates also need to develop an awareness of surface qualities and finishes, for instance:

- decorating with slip or glaze;
- turning and polishing;
- sand-blasting and etching;
- laminating and gilding.

Candidates work needs to develop through an understanding and use of both 2D and 3D formal elements. To a certain extent, candidates' choice of materials will dictate which of the formal elements are given priority but they need to consider their role in their work.

#### Development and realisation of candidates' ideas

Candidates need to develop their ideas for their final outcome through responding to different sources or stimuli in which they:

- explore the use of 2D and 3D formal elements;
- show a creative and individual response;
- demonstrate an understanding of the various materials, processes and technologies.

This work needs to be presented in sketchbooks or on worksheets, which clearly demonstrate the sequential development of candidates' ideas, from primary and secondary source materials, through practical explorations to final resolutions. All photographs, drawings, colour studies, mood-boards, trials and samples, 3D models and maquettes need to include meaningful annotation, wherever necessary, to show the analysis and justification of candidates' ideas and approaches.

Having conducted visual research and investigated the materials and processes available to candidates, they are now able to produce a high quality finished piece.

To do this candidates need to:

- produce visually stimulating worksheets which clearly show the sequential development of their ideas;
- annotate these sheets to show the development, analysis and justification of their ideas;
- identify which materials, techniques and technology they have chosen to use and why;
- recognise the health and safety implications of these choices, both for themselves as maker and the client and consumer;
- consider the potential and limitations of various production methods available to a designer/maker in a small studio practice;

- create a finished piece of work which is creative and expressive of their ideas;
- consider the final placement and display or use of their piece.

### Analysis and evaluation of candidates' work

It is important that candidates are able to evaluate and assess their work throughout their project. This will contribute to their continuous evaluation and in particular they need to ask the following questions:

- How does the work of others influence the development of my skills and my work?
- How effective are the materials, processes and techniques I choose to work with?
- How appropriate is the outcome for its proposed use or placement?
- In what ways would I alter my work if I did it again?

Candidates' ability to question themselves in this way will allow them to discuss their work confidently with their teachers and their peer group and to make informed comparison(s) with the work of others.

The evidence for candidates' evaluation may take the form of annotation and notes throughout their practical work and/or tape, video and photographic presentations.

Candidates need to record their findings in an appropriate format and they need to reflect on their work. This will help them to develop more sophisticated work in the future. Candidates' evaluations need to focus on the appropriate use of media, materials, techniques and technologies as well as aesthetic considerations.

Candidates' analytical and reflective skills will be developed through discussion. Candidates need to annotate their work to show evidence of their thinking, progression, planning decisions, aesthetic judgement and critical ability. Candidates need to annotate their work *as it develops*, rather than retrospectively.

When analysing their own and others' use of 2D and 3D visual language, candidates need to show that they understand the effects achieved.

### Production and presentation of artwork(s) for a summative project

Candidates need to produce and present a body of work as evidence for this unit. Candidates can choose from a range of approaches and briefs, for example:

- a range of 3D design/craft samples that support their topic or thematic study, such as natural or mechanical forms;
- a series of design sheets with supporting 2D design/craft samples, effectively and appropriately presented to show the development and progression of their ideas;
- a range of trials and experiments that can be selectively reconstructed into an appropriate outcome;
- a functional or decorative item, model or prototype made from ceramic, wood, metal or mixed-media using cutting, forming and/or joining techniques.

Craft skills develop as candidates produce more work, often using complex making-skills. Candidates need to review their work as it progresses and their annotations will help this process. Candidates also need to evaluate their final project in terms of the materials, techniques, processes and technology used by asking the following questions:

- How well did my final outcome match my original intentions?
- How did I modify or alter my original plans?

- How effectively did the materials, techniques and technology I chose to work with fit the intended purpose? Were they the right choice? Did they give the right 'look' to the finished outcome (aesthetically pleasing)?
- How cost effective were my choices?
- Were there any safety issues resulting from their use?
- Could I consider this piece to be a prototype – if not, what modifications would I need to make?

Candidates need to be able to discuss these issues objectively with their teacher and peer group.

At this stage candidates need to produce and present an outcome which demonstrates:

- a clear understanding of the project requirements;
- individual and creative use of appropriate materials, techniques and technologies;
- their ability to monitor progress in order to achieve deadlines;
- evaluation of the effective use of materials;
- effective and appropriate presentation of the outcome(s).

Presentations within vocational qualifications are very important and the selection and presentation of work for a candidate's portfolio needs to be viewed as a presentation to a client. In this case, the client is the candidates' teacher, although, if candidates have access to an industrial link or placement and are working to their brief, they are their external client.

#### Safe working and safe use of tools and machinery

Health and safety is a key concern when using tools and machinery. Each of the design/craft areas has particular health and safety concerns given the wide range of materials and processes available. It is *essential* that candidates learn how to use small tools and machinery safely at all times. Candidates must understand the correct procedures.

Candidates need to consider health and safety constraints and limitations *before* they work creatively with materials and they need to be aware of their responsibilities as designer/maker to their clients.



## 3.17 A2 Unit F156: *Fine Art Specialisms*

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In this unit candidates will focus on Fine Art as a specialist option. Candidates will be able to apply a personal approach to producing a series of Fine Art ideas and final outcome(s) in **one** of the specialist Fine Art disciplines.

This unit enables candidates to increase the depth and breadth of their specialist skills in a chosen Fine Art discipline. Candidates will be encouraged to experiment and refine different Fine Art techniques and processes using traditional and/or non-traditional media, materials, techniques and processes.

Candidates will need to have access to historical and contemporary references that may influence their ideas at different stages of their project. Where possible, candidates will need to visit relevant museums, galleries and exhibitions. Understanding of the work of others will enable candidates to recognise and produce a more informed outcome and help to influence their own ideas.

Candidates will learn how to make critical judgments concerning Fine Art concepts and how to develop a range of original ideas and responses for an audience or client.

This artistic experience will involve candidates making personal decisions and producing and presenting original visual solutions.

The ideas and final outcome(s) for candidates chosen specialist area of Fine Art can be produced for 'art in the community', a gallery, a commission, or as part of their studio practice.

This unit relates to Unit F140: 2D and 3D skills, materials and techniques, Unit F141: *Communication and meaning through visual language* and Unit F143: *The creative process*. This unit can also be used to complement several other units where candidates have chosen a more specialist area of Art and Design to study and are able to apply a chosen discipline within a 'Fine Art' context, e.g. Unit F150: *Decorative imagery*.

This unit is assessed through candidates' portfolio work and summative project.

Candidates will produce and present:

- evidence which shows research, analysis and development of a specialist Fine Art idea(s);
- a completed outcome(s) which clearly demonstrates candidates skills and communicates their idea(s) within **one** of the specialist Fine Art disciplines.

### Identification of a specialist fine art discipline

Fine Art can be subdivided into specialist disciplines. Candidates need to choose **one** of these specialist areas in which to focus their studies, for example:

- painting;
- drawing;
- sculpture;
- printmaking;
- assemblage;
- ceramics;
- soft fabric sculpture;
- photography;
- performance art;

- installation art.

Fine Art is seen as a broad expressive platform from which you can freely communicate your feelings and ideas. Candidates need to record their own preferences and decisions as to which discipline is the most appropriate to focus their studies within.

To do this candidates need to:

- identify accurately visual ideas and the appropriate discipline of Fine Art;
- clearly understand the context in which their work is to be produced;
- understand the function of, and audience for, their intended study.

#### Research and development of ideas for candidates' chosen fine art discipline

Candidates need to use their skills to explore the potential and limitations of the materials, techniques and processes associated with the production of an outcome(s) within their specialist Fine Art discipline. These could be traditional or contemporary, or a combination of both.

Candidates will be encouraged to base their research on ideas derived from first-hand (primary) visual references, such as:

- the human figure;
- inorganic/man-made forms;
- natural forms;
- the environment.

Candidates need to be aware of how others have used similar subject matter to develop ideas for Fine Art intentions and how they can synthesise these different influences to produce original and effective outcomes of their own. Candidates need to record their work in the most appropriate format, for example:

- notebooks;
- sketchbooks;
- 2D flat sheets;
- photographs (print and digital);
- video;
- electronic imaging;
- 3D sketches, models and/or maquettes;
- prototypes etc.

Ideas can be derived from personal experiences, feelings, perceptions and candidates imagination.

Candidates need to develop a series of ideas from **one or more** of the following:

- observational studies made by working directly from primary sources;
- intuitive responses to their own imagination;
- historical or contemporary sources;
- results of experimentation with materials, technology and processes.

Candidates visual evidence can include written and illustrative work in the form of:

- sketching/drawing;
- painting;
- sculpture;
- printmaking;
- photography;
- electronic imagery etc.

Candidates are encouraged to annotate their work to aid clarity of understanding, but evidence will primarily be visual. Candidates recording of work in progress by the means of photographs and/or digitised images or video should be considered, especially where candidates wish to record locations, materials and techniques that are immediate and/or transitory.

### Analysis and evaluation of candidates' work

It is important that candidates are able to evaluate and assess their work throughout their project. This will contribute to their continuous evaluation and in particular they need to ask the following questions:

- How does the work of others influence the development of my skills and my work?
- How effective are the materials, processes and techniques I choose to work with?
- How appropriate is the outcome for its proposed use or placement?
- In what ways would I alter my work if I did it again?

Candidates' ability to question themselves in this way will allow them to discuss their work confidently with their teachers and their peer group and to make informed comparison(s) with the work of others.

The evidence for candidates' evaluation may take the form of annotation and notes throughout their practical work and/or tape, video and photographic presentations need to record their findings in an appropriate format and they need to reflect on their work. This will help them to develop more sophisticated work in the future. Candidates' evaluations need to focus on the appropriate use of media, materials, techniques and technologies as well as aesthetic considerations.

Candidates' analytical and reflective skills will be developed through discussion. Candidates need to annotate their work to show evidence of their thinking, progression, planning decisions, aesthetic judgement and critical ability. Candidates need to annotate their work *as it develops*, rather than retrospectively.

When analysing their own and others' use of 2D and 3D visual language, candidates need to show that they understand the effects achieved.

At key stages of the creative process candidates need to review and analyse the suitability of their ideas and intentions and be able to record conclusions and plan for future developments. Candidates' evaluations could be based on their own self-critiques or those of others. These could be in any suitable format such as:

- visual images;
- written notes/annotation;
- photographs;
- diagrams/sketches;
- questionnaires etc.

Candidates need to make comments, both visual and written, about the relationship between their initial research, development of their ideas, their studio practice and their final outcome(s). Reflective thinking and forward planning of candidates work needs to be an *integral* part of their learning and studio practice. Candidates need to learn to be self-critical of their work based on their own views and perceptions and those of others.

Candidates need to review the success of their project against its overall objectives, taking into account any practical constraints originally envisaged and those encountered during its development. Candidates need to seek a genuine critique from the community, their peers and others, and deal with criticism *constructively*. Candidates need to review effectively their own identified contribution.

### Production and presentation of artwork(s) for a summative project

Candidates need to produce and present a body of work as evidence for this unit. Candidates can choose from a range of approaches and briefs, for example:

- a 3D construction using mechanical parts and discarded metal components based on *The Burghers of Calais* by Auguste Rodin;
- a complex set of geometric designs and final photographs taken from visual studies made of the sea and drawn in the sand;
- a large painting to be hung within a hospital reception area reflecting local health and social care services;
- a series of drawings based on their own imagination of a world without famine which can be presented as either a short animation or visual time line;
- a room installation using a looped audio tape and series of images and colours reflecting in mirrors to represent the complexity of the human mind.

Candidates need to produce a final Fine Art outcome(s) that is clearly derived from, and influenced by, their research, development and evaluation stages.

Candidates outcome can be in a variety of styles and media, either in 2D, 3D or a combination of both, such as:

- 2D
  - painting,
  - drawing,
  - collage/montage,
  - photography,
  - printmaking,
  - electronic imaging;
- 3D
  - carving,
  - constructing,
  - modelling,
  - moulding,
  - assemblage;
- time-based
  - audio,
  - video,
  - film,
  - performance.

Candidates need to identify how they are going to produce and present their final idea(s) and consider the:

- display, performance and presentation of the development stages as well as the final outcome;
- context for which their outcome was originally planned and the intentions of their specialist Fine Art project;
- visual appearance and style.

Candidates need to display their work sequentially to produce an effective presentation, and they may need to consider undertaking additional research into recognised methods of presentation and circumstantial influences affecting a presentation. Candidates also need to bear in mind the *vocational* context of these qualifications and the intended audience for their presentation.

Presentations within vocational qualifications are very important and the selection and presentation of work for a candidate's portfolio needs to be viewed as a presentation to a client. In this case, the client is the candidates' teacher, although, if candidates have access to an industrial link or placement and are working to their brief, they are their external client.

### Safe working and safe use of media, materials and technology

Health and safety is a key concern when using media, materials and technology. Where candidates are carrying out making activities, they need to ensure that they are, at all times, using available technology safely, with guidance and supervision where appropriate.

Candidates need to incorporate and record their own risk assessments of the production processes they use and consider the wider implications of their Fine Art proposals within a public arena.

Candidates need to consider health and safety legislation as an *essential* part of their training for future employment.

## 3.18 A2 Unit F157: *Textiles*

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In this unit candidates will be able to develop their knowledge and skills through the exploration of textiles processes, materials and techniques. Candidates will gain an understanding of both commercial and non-commercial textile practices such as:

- textile design for soft furnishings and other household products;
- textile design for clothing and accessories;
- textiles as art.

Candidates will identify **one** of these markets as a focus for the exploration, design and development of textile work.

This unit is a progression from Unit F145: *Fashion and textiles*. It also has close links with Unit F150: *Decorative imagery* and Unit F153: *Fashion design*. In combination, they would allow candidates to build evidence suitable for progression to specialist textiles or fashion courses in higher education or directly to work or further training in fabric and clothing development, fashion accessories and specialist performance or technical textile production development. This unit will also allow candidates to build upon the fundamental skills and knowledge from Unit F140: *2D and 3D skills, materials and techniques* and Unit F141: *Communication and meaning through visual language*. It also uses the research skills learned in Unit F142: *Preparing and working to a brief*.

This unit is assessed through candidates' portfolio work and summative project.

Candidates will produce and present:

- evidence which shows research, analysis and development of textiles ideas;
- a completed outcome(s) which clearly demonstrates their skills and communicates their textiles idea(s).

### Investigation of influences

Candidates need to investigate the influences that affect the creative potential of textile art. In order to do this, candidates need to research different sources and show how they have influenced their work. Candidates investigations may include:

- historical and contemporary textiles from different cultures;
- textiles for different purposes, such as clothing, accessories, soft furnishings and art;
- the practice of an historical or contemporary textile artist/designer.

### Exploration of materials and processes

In order to make informed choices concerning the development of candidates skills and the safe and appropriate use of materials and techniques for their final project, candidates need to identify the creative potential and limitations of construction techniques, for example:

- weaving;
- knitting;
- felting;
- knotting;
- padding;
- quilting;

- bonding.

Candidates need to consider the physical properties of materials, for example:

- colour;
- strength;
- texture;
- flexibility;
- durability.

Candidates need to experiment with a variety of different materials, for example:

- natural and man-made fibres;
- woven and knitted fabrics;
- moulded rubbers and plastics;
- wire and metal mesh.

Candidates also need to explore the ways in which these different materials and processes can be combined or manipulated to achieve different effects, through constructive and destructive processes.

### Investigation of surface treatments

Candidates need to investigate and explore the different materials, mark-making processes and technologies that can be used to create or decorate the surface of textiles work and to make decisions about their suitability for use, for example:

- printing and transfer techniques;
- dyeing and resist techniques;
- stitching and decorative techniques.

In order to understand and appreciate the potential and limitations of decorative techniques, candidates need to select a variety of surface treatments to explore, for example:

- print;
- stitch;
- paint;
- stenciling;
- spraying;
- appliqué;
- embroidery;
- batik and dye.

In order to understand and appreciate the potential and limitations of destructive techniques, candidates need to select a variety of surface treatments to explore, for example:

- cutting;
- distressing;

- dissolving.

Candidates also need to understand the functional constraints of their chosen technique on their final textile item and consider the effects created in terms of:

- durability;
- functionality;
- textural qualities;
- pattern;
- colour.

### Development of candidates' ideas

Candidates need to develop their ideas for their final outcome through responding to a variety of different sources or stimuli, in which they:

- explore and apply the use of 2D and 3D formal elements in their work;
- show a creative and individual response to the brief;
- demonstrate an understanding of materials, processes and technologies;
- show how the work of others influenced the development of their work.

This work may be presented in sketchbooks or on worksheets, which clearly demonstrate the sequential development of their ideas, from original source materials, through practical explorations to final resolutions. Photographs, drawings, colour studies and samples need to be annotated to show the analysis and justification of candidates' ideas and approaches.

### Analysis and evaluation of candidates work

It is important that candidates are able to evaluate and assess their work throughout their project. This will contribute to their continuous evaluation and, in particular, candidates need to ask the following questions:

- How does the work of others influence the development of my skills and my work?
- How effective are the materials, processes and techniques I choose to work with?
- How appropriate is the outcome for its proposed use or placement?
- In what ways would I alter my work if I did it again?

Candidates' ability to question themselves in this way will allow candidates to discuss their work confidently with their teachers and their peer group and to make informed comparison(s) with the work of others.

The evidence for candidates' evaluation may take the form of annotation and notes throughout their practical work and/or tape, video and photographic presentations.

Candidates need to record their findings in an appropriate format and they need to reflect on their work. This will help candidates to develop more sophisticated work in the future. Candidates' evaluations need to focus on the appropriate use of media, materials, techniques and technologies, as well as aesthetic considerations.

Candidates' analytical and reflective skills will be developed through discussion. Candidates need to annotate their work to show evidence of their thinking, progression, planning decisions, aesthetic judgement and critical ability. Candidates need to annotate their work *as it develops*, rather than retrospectively.



When analysing their own and others' use of 2D and 3D visual language, candidates need to show that they understand the effects achieved.

### Production and presentation of artwork(s) for a summative project

Working to a brief set by their teacher or an external client, candidates need to identify **one** market area/client for their summative project. Creating a customer profile will help candidates to focus their research and guide them in creating a suitable outcome. Candidates also need to show an awareness of constraints within the industry, as appropriate to their brief.

Candidates need to produce and present a body of work as evidence for this unit. Candidates can choose from a range of approaches and briefs, for example:

- cushions inspired by the work of Klimt, using a range of embroidery, appliqué and layering techniques for sale through a fine art gift catalogue;
- a range of textile samples in response to sea life and shells for end use as a range of bathroom textiles, from towels to a dressing gown;
- a fine art sculpture made from felt with a wire frame, decorated using embroidery techniques for display in a local gallery;
- a wall hanging created through resist, dye and print techniques designed to celebrate 'the arts';
- a range of destructive/constructive experiments on an existing material in order to create a new textured surface for use within a fashion garment.

At this stage candidates need to produce and present a finished piece of textile(s) which demonstrates:

- a clear understanding of the brief's requirements;
- individual and creative use of appropriate materials, techniques and technologies;
- their ability to monitor progress in order to achieve deadlines;
- effective and appropriate presentation of the finished piece.

Presentations within vocational qualifications are very important and the selection and presentation of work for a candidate's portfolio needs to be viewed as a presentation to a client. In this case, the client is the candidates' teacher, although, if candidates have access to an industrial link or placement and are working to their brief, they are their external client.

### Safe working and safe use of materials and technology

Health and safety is a key concern when using materials and technology, especially when using chemical dyes and bleaches in an experimental way. Candidates need to understand the correct procedures including good studio practice and the effects of health and safety legislation on professional practice.

Candidates need to consider health and safety constraints and limitations at all times when working creatively with materials. Candidates need to consider health and safety legislation as an *essential* part of their training for future employment.

# 4 Schemes of Assessment

## 4.1 AS GCE (Single Award) Scheme of Assessment

### *AS GCE (Single Award) Applied Art and Design (H013)*

#### *AS Unit F140: 2D and 3D skills, materials and techniques*

33% of the total AS GCE      This unit is assessed through portfolio work

100 marks      This unit is a mandatory unit and is internally assessed

**Assessment Criteria:** Please refer to Appendix B at the back of this specification.

#### *AS Unit F141: Communication and meaning through visual language*

33% of the total AS GCE      This unit is assessed through portfolio work.

100 marks      This unit is a mandatory unit and is internally assessed.

**Assessment Criteria:** Please refer to Appendix B at the back of this specification.

#### *AS Unit F142: Preparing and working to a brief*

33% of the total AS GCE      This unit is assessed through portfolio work produced in response to an external assessment set by OCR.

100 marks      This unit is a mandatory unit and is externally assessed.

**Assessment Criteria:** Please refer to Appendix B at the back of this specification.

## 4.2 AS GCE (Double Award) Scheme of Assessment

### *AS GCE (Double Award) Applied Art and Design (H213)*

AS Units F140 – F142 as above, each being worth 16.67% of the AS GCE (Double Award). Candidates must also take unit F143 (see below) and then choose **two** options from below.

#### *AS Unit F143: The creative process*

16.67% of the total AS GCE (Double Award)      This unit is assessed through portfolio work produced in response to an external assessment set by OCR.

100 marks      This unit is a mandatory part of the double award and is externally assessed.

**Assessment Criteria:** Please refer to Appendix B at the back of this specification.

#### *AS Unit F144: 3D design*

16.67% of the total AS GCE (Double Award)      This unit is assessed through portfolio work.

100 marks      This unit is an optional part of the double award only and is internally assessed.

**Assessment Criteria:** Please refer to Appendix B at the back of this specification.

*AS Unit F145: Fashion and textiles*

16.67% of the total AS GCE  
(Double Award)  
100 marks

This unit is assessed through portfolio work

This unit is an optional part of the double award only and is internally assessed

**Assessment Criteria:** Please refer to Appendix B at the back of this specification.

*AS Unit F146: Graphic design*

16.67% of the total AS GCE  
(Double Award)  
100 marks

This unit is assessed through portfolio work

This unit is an optional part of the double award only and is internally assessed

**Assessment Criteria:** Please refer to Appendix B at the back of this specification.

*AS Unit F147: Lens-based media and multimedia*

16.67% of the total AS GCE  
(Double Award)  
100 marks

This unit is assessed through portfolio work

This unit is an optional part of the double award only and is internally assessed

**Assessment Criteria:** Please refer to Appendix B at the back of this specification.

*AS Unit F148: Fine art*

16.67% of the total AS GCE  
(Double Award)  
100 marks

This unit is assessed through portfolio work

This unit is an optional part of the double award only and is internally assessed

**Assessment Criteria:** Please refer to Appendix B at the back of this specification.

## 4.3 Advanced GCE Scheme of Assessment

### Advanced GCE (Single Award) Applied Art and Design (H413)

AS Units F140 – F142 as above (each worth 16.67 %), candidates must also take the **two** mandatory units at A2, F149 and F150.

#### *A2 Unit F149: Professional practice and progression*

16.67% of the total Advanced GCE

100 marks

This unit is assessed through portfolio work produced in response to an external assessment set by OCR.

This unit is a mandatory part of the Advanced GCE (single) Award and is externally assessed.

**Assessment Criteria:** Please refer to Appendix B at the back of this specification.

#### *A2 Unit F150: Decorative imagery*

16.67% of the total Advanced GCE

100 marks

This unit is assessed through portfolio work

This unit is a mandatory part of the Advanced GCE (single) Award and is internally assessed.

**Assessment Criteria:** Please refer to Appendix B at the back of this specification.

Candidates choose **one** of the following optional units

#### *A2 Unit F151: Multimedia specialisms*

16.67% of the total Advanced GCE

100 marks

This unit is assessed through portfolio work

This unit is internally assessed.

**Assessment Criteria:** Please refer to Appendix B at the back of this specification.

#### *A2 Unit F152: Spatial design*

16.67% of the total Advanced GCE

100 marks

This unit is assessed through portfolio work

This unit is internally assessed.

**Assessment Criteria:** Please refer to Appendix B at the back of this specification.

#### *A2 Unit F153: Fashion design*

16.67% of the total Advanced GCE

100 marks

This unit is assessed through portfolio work

This unit is internally assessed.

**Assessment Criteria:** Please refer to Appendix B at the back of this specification.

#### *A2 Unit F154: Graphic design specialisms*

16.67% of the total Advanced GCE

This unit is assessed through portfolio work  
This unit is internally assessed.

100 marks

**Assessment Criteria:** Please refer to Appendix B at the back of this specification.

#### *A2 Unit F155: 3D design/crafts*

16.67% of the total Advanced GCE

This unit is assessed through portfolio work  
This unit is internally assessed.

100 marks

**Assessment Criteria:** Please refer to Appendix B at the back of this specification.

#### *A2 Unit F156: Fine art specialisms*

16.67% of the total Advanced GCE

This unit is assessed through portfolio work  
This unit is internally assessed.

100 marks

**Assessment Criteria:** Please refer to Appendix B at the back of this specification.

#### *A2 Unit F157: Textiles*

16.67% of the total Advanced GCE

This unit is assessed through portfolio work  
This unit is internally assessed.

100 marks

**Assessment Criteria:** Please refer to Appendix B at the back of this specification.

## 4.4 Advanced GCE Scheme of Assessment (Double Award)

### Advanced GCE (Double Award) Applied Art and Design (H613)

AS Units F140 – F143 and **two** optional units from F144-F148, candidates must also take the two mandatory units at A2, F149 and F150, all units being 8.3 % of the Advanced GCE (Double Award) marks.

Candidates must also choose **four** of the following options

#### *A2 Unit F151: Multimedia specialisms*

8.3% of the total Advanced GCE(double award)

This unit is assessed through portfolio work  
This unit is internally assessed.

100 marks

**Assessment Criteria:** Please refer to Appendix B at the back of this specification.

#### *A2 Unit F152: Spatial design*

8.3% of the total Advanced GCE (double award)

This unit is assessed through portfolio work  
This unit is internally assessed.

100 marks

**Assessment Criteria:** Please refer to Appendix B at the back of this specification.

#### *A2 Unit F153: Fashion design*

8.3% of the total Advanced GCE (double award)

This unit is assessed through portfolio work  
This unit is internally assessed.

100 marks

**Assessment Criteria:** Please refer to Appendix B at the back of this specification.

#### *A2 Unit F154: Graphic design specialisms*

8.3% of the total Advanced  
GCE (double award)

This unit is assessed through portfolio work  
This unit is internally assessed.

100 marks

**Assessment Criteria:** Please refer to Appendix B at the back of this specification.

#### *A2 Unit F155: 3D design/crafts*

8.3% of the total Advanced  
GCE (double award)

This unit is assessed through portfolio work  
This unit is internally assessed.

100 marks

**Assessment Criteria:** Please refer to Appendix B at the back of this specification.

#### *A2 Unit F156: Fine art specialisms*

8.3% of the total Advanced  
GCE (double award)

This unit is assessed through portfolio work  
This unit is internally assessed.

100 marks

**Assessment Criteria:** Please refer to Appendix B at the back of this specification.

#### *A2 Unit F157: Textiles*

8.3% of the total Advanced  
GCE (double award)

This unit is assessed through portfolio work  
This unit is internally assessed.

100 marks

**Assessment Criteria:** Please refer to Appendix B at the back of this specification.

For the Advanced Subsidiary GCE **two** units will be assessed internally, through a teacher-assessed portfolio and **one** unit will be assessed externally with the assessment set by OCR, internally marked and externally moderated by OCR. These **three** units will be equally sized and equally weighted.

For the Advanced Subsidiary GCE (Double Award) and the Advanced GCE **four** units will be assessed internally, through a teacher-assessed portfolio and at least **two** units will be assessed externally with the assessment set by OCR, internally marked and externally moderated by OCR. These **six** units will be equally sized and equally weighted.

For the Advanced GCE (Double Award) **nine** units will be assessed internally, through a teacher-assessed portfolio and at least **three** units will be assessed externally with the assessment set by OCR, internally marked and externally moderated by OCR. These **twelve** units will be equally sized and equally weighted.

The assessment will be conducted in accordance with the GCE Code of Practice.

## 4.5 External Assessment

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Externally assessed units take the form of a portfolio of work designed to enable the candidate to demonstrate understanding of the content of the unit. Each external assessment is set by OCR, internally marked and externally moderated by OCR.

Advanced Subsidiary GCE:	Candidates take <b>one</b> unit of external assessment.
Advanced Subsidiary GCE (Double Award):	Candidates take <b>two</b> units of external assessment.
Advanced GCE:	Candidates take <b>two</b> units of external assessment.
Advanced GCE (Double Award):	Candidates take <b>three</b> units of external assessment.

OCR has designed external assessments which allow candidates to apply the knowledge and understanding they have gained from teacher-designed activities and assignments based on the *Unit Content* section.

## 4.6 Portfolio Assessment

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Internally assessed units take the form of a portfolio of work designed to enable the candidate to demonstrate understanding of the content of the unit. Each internal assessment is set by the centre to OCR guidelines, is internally marked and externally moderated by OCR.

## 4.7 Unit Order

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Units may be taken in any order, though centres are strongly advised to cover AS Units F140, F141 and F142 early in the course, since they form a core on which other units are based.

The normal order in which the unit assessments are designed to be taken is AS Units in the first year of a **two** year course, leading to an AS GCE award, then A2 Units are designed to be taken in the second year leading to the Advanced GCE award.

Alternatively, candidates may take a valid combination of unit assessments at the end of their AS GCE or Advanced GCE course in a 'linear' fashion.

Suggested schemes of assessment will be provided as part of the teacher resource material. Centres should also ensure all authentication documentation for every candidate is completed and kept securely with the work until moderation takes place.

## 4.8 Unit Options (at AS/A2)

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There are no optional units in the AS GCE (Single Award) specification; for AS GCE (single award) Art and Design candidates must take AS Units F140, F141 and F142.

There are **two** optional units in the AS GCE (Double Award) specification; for AS GCE (Double Award) Art and Design candidates must take AS Units F140, F141 and F142 and F143, and choose two Units from AS Units F144 – F148.

There are optional units in the Advanced GCE specification; for Advanced GCE Applied Art and Design (Single Award) candidates take AS Units F140, F141 and F142 *and* A2 Units F149 and F150, and choose **one** Unit from A2 Units F151 –F157.

There are optional units in the Advanced GCE (Double Award) specification; for Advanced GCE (Double Award) Applied Art and Design candidates must take AS Units F140, F141, F142, F143, F149 and F150. Candidates choose **two** Units from AS Units F144 – F148, and choose **four** Units from A2 Units F151 – F157.

## 4.9 Synoptic Assessment (A Level GCE)

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Synoptic assessment at Advanced GCE is designed to ensure that candidates have a good understanding of the subject as a whole and are able to address issues within the subject from a range of perspectives and in an integrated way. The emphasis is on strategic understanding and on the ability to draw evidence together from any relevant areas of the specifications. Assessment focuses on the breadth, depth and quality of the candidate's analysis and evaluation and will be drawn from across the specifications and will involve candidates bringing together, and making connections from Unit F143: *The creative process* and Unit F149: *Professional practice and progression provide opportunities for synoptic assessment*.

## 4.10 Assessment Availability

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Moderation for all units will be available in the January and June session.

## 4.11 Assessment Objectives

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All specifications must require candidates to demonstrate the following objectives in:

### AO1 Applying Knowledge and Understanding of Others' Practice

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- Candidates show an understanding of the working methods used by historical and contemporary Art and Design professionals and their work.

### AO2 Applying Skills, Techniques and Understanding

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- Candidates 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.

### AO3 Analysis, Synthesis and Evaluation

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- Candidates gather, record and analyse relevant information and evidence, make reasoned judgements, present solutions and evaluate their own practice.



The assessment objectives are weighted as follows:

	AS Units	A2 Units	GCE and GCE (Double Award)
AO1	25%	30%	27.5%
AO2	50%	40%	45%
AO3	25%	30%	27.5%

## 4.12 AO weightings

The relationship between assessment objectives and the units of assessment is shown in the grids below.

### AO weightings in AS GCE

Unit of Assessment	Mandatory or Optional	Level	Percentages			Total
			AO1	AO2	AO3	
F140	M	AS	25	50	25	100
F141	M	AS	25	50	25	100
F142	M	AS	25	50	25	100
<b>Total</b>			<b>75</b>	<b>150</b>	<b>75</b>	<b>300</b>

### AO weightings in AS GCE (Double Award)

Unit of Assessment	Mandatory or Optional	Level	Percentages			Total
			AO1	AO2	AO3	
F140	M	AS	25	50	25	100
F141	M	AS	25	50	25	100
F142	M	AS	25	50	25	100
F143	M	AS	25	50	25	100
1 of F144-F148	O	AS	25	50	25	100
1 of F144-F148	O	AS	25	50	25	100
<b>Total</b>			<b>150</b>	<b>300</b>	<b>150</b>	<b>600</b>

## AO weightings in Advanced GCE

Unit of Assessment	Mandatory or Optional	Level	Percentages			Total
			AO1	AO2	AO3	
F140	M	AS	25	50	25	100
F141	M	AS	25	50	25	100
F142	M	AS	25	50	25	100
F149	M	A2	30	40	30	100
F150	M	A2	30	40	30	100
1 of F151-F157	O	A2	30	40	30	100
<b>Total</b>			<b>165</b>	<b>270</b>	<b>165</b>	<b>600</b>

## AO weightings in Advanced GCE (Double Award)

Unit of Assessment	Mandatory or Optional	Level	Percentages			Total
			AO1	AO2	AO3	
F140	M	AS	25	50	25	100
F141	M	AS	25	50	25	100
F142	M	AS	25	50	25	100
F143	M	AS	25	50	25	100
1 of F144-F148	O	AS	25	50	25	100
1 of F144-F148	O	AS	25	50	25	100
F149	M	A2	30	40	30	100
F150	M	A2	30	40	30	100
1 of F151-F157	O	A2	30	40	30	100
1 of F151-F157	O	A2	30	40	30	100
1 of F151-F157	O	A2	30	40	30	100
1 of F151-F157	O	A2	30	40	30	100
<b>Total</b>			<b>330</b>	<b>540</b>	<b>330</b>	<b>1200</b>

## 4.13 Quality of Written Communication

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*Quality of written communication* is assessed in all units and credit may be restricted if communication is unclear. This relates to clarity and expression of ideas, presentation, spelling, punctuation and grammar. This is assessed through the assessment objectives **AO1: Applying knowledge and understanding of others' practice; AO2: Applying skills, techniques and understanding; AO3: Analysis, synthesis and evaluation; at the end of each mark band.**

In written work candidates are expected to:

- describe and make judgements in a clear and organised way;
- develop the skill of written analysis and begin to formulate a position for argument about the work studied, using supporting statements;
- use and correctly spell specialist vocabulary.

Candidates will:

- ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear;
- select and use a form and style of writing appropriate to purpose and to complex subject matter;
- organise information clearly and coherently, using specialist vocabulary when appropriate.

# 5 Technical Information

## 5.1 Making Unit Entries

Please note that centres must be registered with OCR in order to make any entries, including estimated entries. It is recommended that centres apply to OCR to become a registered centre well in advance of making their first entries. Final entries for units (including internally assessed units) are made in October for January units and in March for June units. It is important that entries are received by the deadline date – late entries cause major problems for OCR and attract a substantial late entry fee to reflect this. Centres must have made an entry for a unit in order for OCR to supply the appropriate forms or moderator details for coursework.

**It is essential** that unit entry codes are quoted in all correspondence with OCR. See Sections 4.1 – 4.4 for these unit entry codes.

To enter for certification, candidates must have a valid combination of unencashed units for that qualification.

Unit Entry code	Component code	Submission method	Unit titles
F140	01	Visiting moderation	2D and 3D skills, materials and techniques
F141	01	Visiting moderation	Communication and meaning through visual language
F142	01	Visiting moderation	Preparing and working to a brief
F143	01	Visiting moderation	The creative process
F144	01	Visiting moderation	3D design
F145	01	Visiting moderation	Fashion and textiles
F146	01	Visiting moderation	Graphic design
F147	01	Visiting moderation	Lens-based media and multimedia
F148	01	Visiting moderation	Fine art
F149	01	Visiting moderation	Professional practice and progression
F150	01	Visiting moderation	Decorative imagery
F151	01	Visiting moderation	Multimedia specialisms
F152	01	Visiting moderation	Spatial design
F153	01	Visiting moderation	Fashion design

Unit Entry code	Component code	Submission method	Unit titles
F154	01	Visiting moderation	Graphic design specialisms
F155	01	Visiting moderation	3D designs/crafts
F156	01	Visiting moderation	Fine art specialisms
F157	01	Visiting moderation	Textiles

## 5.2 Making Qualification Entries

Candidates must enter for qualification certification separately from unit assessment(s). If a certification entry is **not** made, no overall grade can be awarded.

Candidates may enter for:

- AS GCE certification (H013)
- AS GCE (Double Award) certification (H213)
- Advanced GCE certification (H413)
- Advanced GCE (Double Award) certification (H613).

A candidate who has completed all the units required for the qualification may enter for certification either in the same examination series (within a specified period after publication of results) or at a later session. A candidate who has completed all the required units but who has not entered for certification may do so in the same examination series within a specified period after the publication of results.

Candidates following a course over a number of examination series have a variety of options open to them that allow them to certificate part-way through their course. All three- and six-unit qualifications are automatically 'banked' by OCR to enable the candidate to use them towards larger qualifications at a later date.

Candidates may enter for:

- Advanced Subsidiary GCE aggregation
- Advanced Subsidiary GCE aggregation, bank the result, and complete the Advanced Subsidiary GCE (Double Award) assessment at a later date
- Advanced Subsidiary GCE aggregation, bank the result, and complete the A2 assessment at a later date for either an Advanced GCE or an Advanced GCE (Double Award)
- Advanced Subsidiary GCE (Double Award) aggregation
- Advanced GCE aggregation
- Advanced GCE aggregation, bank the result, and complete the Advanced GCE (Double Award) assessment at a later date
- Advanced GCE (Double Award) aggregation.

Candidates must enter the appropriate Advanced Subsidiary units to qualify for the Advanced Subsidiary GCE (Double Award).

Candidates must enter the appropriate AS and A2 units to qualify for the Advanced (Single or Double Award) GCE.

These specifications will be shown on the certificate as:

- OCR Advanced Subsidiary GCE in Applied Art and Design.
- OCR Advanced Subsidiary GCE in Applied Art and Design (Double Award).
- OCR Advanced GCE in Applied Art and Design.
- OCR Advanced GCE in Applied Art and Design (Double Award).

## 5.3 Issue of Results

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Individual unit Statements of Results will be issued in March for January entries and in August for June entries for all units (both portfolio units and external units). Statements of Results will include, for each unit, the unit title, the unit UMS mark, the grade and the date the unit was taken.

Certification is **not** an automatic process, since OCR is unable to determine at which point a candidate wishes to complete their course. Candidates **must** be entered for the appropriate certification code (see Section 5.2) to claim their overall grade.

**Entry for units will *not* generate a final certificate – a separate certification entry must be made at the appropriate time. If it is not, there will be a delay in issuing the candidate’s final grade.**

## 5.4 Grading

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All GCE units are awarded A to E. The Advanced Subsidiary GCE is awarded on the scale A to E. The Advanced GCE is awarded on the scale A to E with access to an A\*. To be awarded an A\*, candidates will need to achieve a grade A on their full A Level qualification and an A\* on the aggregate of their A2 units. Grades are reported on certificates. Results for candidates who fail to achieve the minimum grade (E or e) will be recorded as *unclassified* (U or u) and this is **not** certificated.

A Uniform Mark Scale (UMS) enables aggregation of candidates' best performances across units and series to determine the qualification grade. The three-unit AS GCE has a total of 300 *uniform* marks and the six-unit Advanced Subsidiary (Double Award) GCE has a total of 600 *uniform* marks. The six-unit Advanced GCE has a total of 600 *uniform* marks and the twelve-unit Advanced (Double Award) GCE has a total of 1200 *uniform* marks.

OCR converts the candidate’s *raw* mark for each unit to a *uniform* mark. The maximum *uniform* mark for any unit depends on that unit’s weighting in the specification. In the Applied Art and Design specifications, all the units have equal UMS weightings with a *uniform* mark total of 100 for each unit. Each unit’s *raw* mark grade boundary equates to the *uniform* mark boundary at the same grade. Intermediate marks are converted on a pro-rata basis.

*Uniform* marks correspond to *unit* grades as follows:

(Advanced GCE) Unit Weighting	Maximum Unit Uniform Mark	Unit Grade					u
		a	b	c	d	e	
16.67%	100	100-80	79-70	69-60	59-50	49-40	39-0

OCR adds together the unit *uniform* marks and compares these to pre-set boundaries (see the table below) to arrive at *qualification* grades.

Qualification	Qualification Grade					U
	A	B	C	D	E	
AS GCE	300-240	239-210	209-180	179-150	149-120	119-0
Advanced GCE	600-480	479-420	419-360	359-300	299-240	239-0

Qualification	Qualification Grade									U
	AA	AB	BB	BC	CC	CD	DD	DE	EE	
AS GCE (Double Award)	600-480	479-450	449-420	419-390	389-360	359-330	329-300	299-270	269-240	239-0
Advanced GCE (Double Award)	1200-960	959-900	899-840	839-780	779-720	719-660	659-600	599-540	539-480	479-0

Candidates who fail to achieve the standard for a grade EE will be awarded a Uniform Mark in the range 0-239 for the Advanced Subsidiary GCE (Double Award) and 0-479 for the Advanced GCE (Double Award) and will be recorded as U (unclassified). This does not lead to a certificate.

## 5.5 Enquiries about Results

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Under certain circumstances, a centre may wish to query the result issued to one or more candidates. Enquiries about Results for GCE units must be made immediately following the series in which the relevant unit was taken (by the Enquiries about Results deadline).

Please refer to the *JCQ Post-Results Services* booklet and the *OCR Admin Guide* for further guidance about action on the release of results. Copies of the latest versions of these documents can be obtained from the OCR website.

## 5.6 Shelf-Life of Units

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Individual unit results, prior to certification of the qualification, have a shelf-life limited only by that of the qualification.

## 5.7 Unit and Qualification Re-sits

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There is no restriction on the number of times a candidate may re-sit each unit before entering for certification for an AS GCE or Advanced GCE.

Candidates may enter for the full qualifications an unlimited number of times.

## 5.8 Guided Learning Hours

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Each unit requires **60** guided learning hours.

Advanced Subsidiary GCE Applied Art and Design requires **180** guided learning hours in total.  
Advanced Subsidiary GCE Applied Art and Design (Double Award) requires **360** guided learning hours in total.

Advanced GCE Applied Art and Design requires **360** guided learning hours in total.  
Advanced GCE Applied Art and Design (Double Award) requires **720** guided learning hours in total.

## 5.9 Code of Practice/Subject Criteria/Common Criteria Requirements

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These specifications comply in all respects with the revised *GCSE, GCE and AEA Code of Practice* as available on the QCA website, the subject criteria for GCE Applied Art and Design and *The Statutory Regulation of External Qualifications 2004*.

## 5.10 Disability Discrimination Act

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

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

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments and to demonstrate what they know and can do. For this reason, very few candidates will have a complete barrier to the assessment. Information on reasonable adjustments is found in *Regulations and Guidance Relating to Candidates who are Eligible for Access Arrangements, Reasonable Adjustments and Special Consideration* produced by the Joint Council [www.jcq.org.uk](http://www.jcq.org.uk).

Candidates who are unable to access part of the assessment, even after exploring all possibilities through reasonable adjustments, may still be able to receive an award based on the parts of the assessment they have taken.



## 5.11 Arrangements for Candidates with Particular Requirements

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For candidates who are unable to complete the full assessment or whose performance may be adversely affected through no fault of their own, teachers should consult the *Access Arrangements and Special Consideration Regulations and Guidance Relating to Candidates who are Eligible for "Access Arrangements, Reasonable Adjustments and Special Consideration"*. In such cases advice should be sought from OCR as early as possible during the course.

## 5.12 Classification Code

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Every specification is assigned to a national classification code indicating the subject area to which it belongs. The classification code for these specifications is 0001.

Centres should be aware that candidates who enter for more than one GCE qualification with the same classification code will have only one grade (the highest) counted for the purpose of the School and College Performance Tables.

Centres may wish to advise candidates that, if they take two specifications with the same classification code, schools and colleges are very likely to take the view that they have achieved only one of the two GCEs. The same view may be taken if candidates take two GCE specifications that have different classification codes but have significant overlap of content. Candidates who have any doubts about their subject combinations should seek advice, for example from their centre or the institution to which they wish to progress.

# 6 Coursework Administration/Regulations

## 6.1 Supervision and Authentication

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As with all coursework, teachers must be able to verify that the work submitted for assessment is the candidate's own work. Sufficient work must be carried out under direct supervision to allow the teacher to authenticate the coursework marks with confidence.

OCR expects teachers to supervise and guide candidates who are producing portfolios. The degree of teacher guidance in candidates' work will vary according to the kind of work being undertaken. However, it should be remembered that candidates are required to reach their own judgements and conclusions.

When supervising candidates, teachers are expected to:

- offer candidates advice about how best to approach their tasks
- exercise continuing supervision of work in order to monitor progress and to prevent plagiarism
- ensure that the work is completed in accordance with the specification requirements and can be assessed in accordance with the specified marking criteria and procedures.

Work on portfolios may be undertaken outside the centre and in the course of normal curriculum time. As with all internally assessed work, the teacher must be satisfied that the work submitted for assessment is the candidate's own work. This does not prevent groups of candidates working together in the initial stages, but it is important to ensure that the individual work of a candidate is clearly identified separately from that of any group in which they work.

Throughout the course, the teacher should encourage the candidate to focus on achieving the criteria listed in the *Marking Criteria Grids*.

Once the mark for the unit portfolio has been submitted to OCR, no further work may take place. However, the portfolio can be improved and resubmitted under the re-sit rule (Section 5.7)

Teachers may comment on a candidate's unit portfolio and return it for redrafting without limit until the deadline for the submission of marks to OCR.

Teachers must record details of any assistance given and this must be taken into account when assessing candidates' work.

Teachers must complete and sign the *Centre Authentication Form* to confirm that the work submitted for moderation was produced by the candidates concerned. Once completed this form must be sent to the moderator before the moderation process can begin.

## 6.2 Avoiding Plagiarism

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Plagiarism in coursework is the equivalent of cheating in written examinations.

Candidates should be taught how to present material taken directly from other sources and must observe the following when producing portfolios:

- any copied material must be suitably acknowledged
- quotations must be clearly marked and a reference provided wherever possible.

## 6.3 Submitting marks to OCR

---

Centres must have made an entry for a unit in order for OCR to supply the appropriate forms or moderator details for coursework. Coursework administration documents are sent to centres on the basis of estimated entries. Marks may be submitted to OCR either via interchange or on the computer-printed Coursework Mark Sheets (MS1) provided by OCR (sending the top copy to OCR and the second copy to their allocated moderator) or by EDI (centres using EDI are asked to print a copy of their file and sign it before sending to their allocated moderator).

Teachers may set internal deadlines for candidates submitting work to them. However, should candidates fail to meet this deadline, they may only be penalised if they fail to achieve one or more of the criteria in the *Marking Criteria Grid* for that unit. A candidate whose work is submitted so late that the teacher is unable to meet OCR's deadline for receipt of marks should be warned by the teacher that failure to submit marks by this deadline may result in OCR failing to issue grades on the agreed date. OCR will supply centres with MS1 Internal Assessment Mark Sheets to record the marks and instructions for completion. It is essential that centres send the top copy of these completed forms to OCR, the second copy to the Moderator and keep the third copy for their own records.

The deadlines for the receipt of coursework marks are published on the OCR website.

The awarding body must require centres to obtain from each candidate a signed declaration that authenticates the coursework they produce as their own. For regulations governing coursework, centres should consult the *OCR Admin Guide: 14-19 Qualifications*. Further copies of the coursework administration documents are available on the OCR website ([www.ocr.org.uk](http://www.ocr.org.uk)).

## 6.4 The Marking Criteria Grids

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Centres are required to carry out internal assessment of portfolios using the *Marking Criteria Grids* in accordance with OCR procedures. Candidates' marks are recorded on these grids. **One** grid should be completed for each candidate's **unit** portfolio. The information on each of these grids should eventually be transferred onto a *Unit Recording Sheet* and attached to the front of the candidate's portfolio for the unit for inspection by the Moderator when the moderation process takes place.

When candidates are given their assignments, they should also be issued with a reference copy of the appropriate *Marking Criteria Grid*.

Candidates' portfolios must be clearly annotated to demonstrate where, and to what level, criteria have been achieved. This will help in the moderation process. On completion of a unit, the teacher must complete the *Marking Criteria Grid* and award a mark out of **100** for the unit.

## 6.5 Standardisation and Moderation

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All internally-assessed portfolio work is marked by the teacher and internally standardised by the centre. Marks must be submitted to OCR by the agreed date, after which moderation takes place in accordance with OCR procedures.

Internal standardisation can be done in a number of ways. In the first year, reference material and OCR training meetings will provide a basis for centres' own standardisation. In subsequent years, this, or centres' own archive material, may be used. Centres are advised to hold a preliminary meeting of staff involved to compare standards through cross-marking a small sample of work.

After most marking has been completed, a further meeting at which work is exchanged and discussed will enable final adjustments to be made.

The purpose of moderation is to ensure that the standard for the award of marks in internally-assessed coursework is the same for each centre, and that each teacher has applied the standards appropriately across the range of candidates within the centre.

Work submitted for moderation must be marked with the:

- Centre number
- Centre name
- Candidate number
- Candidate name
- Specification code and title
- Unit code.

For each (portfolio) unit, centres must complete the appropriate *Unit Recording Sheet* sent out annually by OCR and downloadable from the OCR website ([www.ocr.org.uk](http://www.ocr.org.uk))

**It is essential that the rank order of marks supplied to a moderator is correct.** If centre assessment is inconsistent, work will have to be re-assessed by the centre.

The sample of work which is submitted to the moderator for moderation must show how the marks have been awarded in relation to the marking criteria.

### Principles of Moderation

The following principles, agreed by the Awarding Bodies and QCA, indicate, in broad terms, how portfolio units will be moderated. OCR has detailed procedures that moderators will follow to implement the moderation process:

- Centres submit unit marks to OCR and to the moderator by the published OCR submission date
- The moderator will select, from each unit, a sample of candidates' portfolios which cover a range of grades
- If the work seen overall has been assessed accurately and consistently to agreed national standards, within agreed tolerances, all unit marks submitted by the centre are accepted with no adjustments
- Adjustments, where required, will be carried out by OCR using its normal procedure; centres are not required to amend marks unless administrative issues, errors or order of merit problems are discovered.

Whilst moderators may seek clarification from a centre, they cannot negotiate portfolio marks in any way. OCR will inform centres of the outcome of the moderation process at the time of publication of results. This will include a written report on any significant issues that arose during this process.

## 6.6 Centre accreditation

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If your centre demonstrates accurate marking of internally assessed units, your centre may be offered accredited status (by specification and level). This means that there is **no** requirement to submit work for moderation for those specifications.

Eligibility for accreditation is offered to a Programme Leader (nominated by the centre), who is responsible for the standardisation of internal assessment and must be personally involved in the assessment of candidates' work.

In each examination series, a number of accredited centres will be randomly selected for moderation as part of the control procedure. Every accredited centre will be 'sampled' at least once in every period of accreditation.

The standard accreditation period lasts for the remainder of the academic year in which it is granted and the following two academic years although the period of accreditation may be altered on the basis of the results of the random sampling. Centres will be informed of any changes to their accreditation status before each series.

Centres must ensure that:

- The Head of Centre provides the Programme Leader details and initially accepts accreditation for each level
- OCR is informed if the Programme Leader leaves the post or their responsibilities change with respect to the specification(s)
- All marks are submitted to OCR by the published deadlines
- Centre Authentication forms for accredited units with entries are completed and submitted to OCR Data Capture each series.

However, centres must have work available in case they receive requests for work required for awarding purposes.

## 6.7 Minimum Coursework Required

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If a candidate submits no work for a unit, then the candidate should be indicated as being absent from that unit on the coursework mark sheets submitted to OCR. If a candidate completes any work at all for that unit then the work should be assessed according to the criteria and marking instructions and the appropriate mark awarded, which may be zero.

## 6.8 Instructions for Marking

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### Sources of Guidance

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The starting point in assessing portfolios is the *Marking Criteria Grid* for each unit (see Appendix B). These contain levels of criteria for the skills, knowledge and understanding that the candidate is required to demonstrate. The *Guidance for Teachers* within the unit and Teacher's Handbook expands on these criteria and clarifies the level of achievement the assessor should be looking for when awarding marks.

OCR will hold training meetings on portfolio assessment led by senior GCE moderators. Details of these are in the OCR INSET booklets which are sent to centres in the summer term or they may be obtained from the Training and Customer Support Division (tel. 01223 552950). They are also published on the OCR website ([www.ocr.org.uk](http://www.ocr.org.uk)).

## Determining a candidate's mark

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It must be stressed that teachers determine only the *mark* for a candidate's portfolio evidence and not the *grade* which will be determined by OCR.

Regular, early and constructive feedback to candidates on their performance is essential and crucial. Help with planning and structuring their portfolio work in a logical manner throughout the course will lead to better understanding of their work and is likely to achieve higher grades.

Giving candidates deadlines for the completion of various sections of their work, and encouraging them to adhere to them, is also essential if candidates are not going to rush to complete and possibly finish up with grades below their potential.

Each portfolio should be marked by the teacher according to the assessment objectives and content requirements in the *Marking Criteria Grid* for each portfolio unit (Appendix B).

Each section in the *grid* comprises a strand showing the development of an assessment objective, each section corresponding to an assessment objective descriptor in the top section of the grid.

The maximum mark for each assessment objective is shown at the bottom of the marking criteria grids. The Assessment Objectives are divided into five bands with a range of descriptors.

Teachers use their professional judgement to determine which descriptor in each assessment objective best describes the standard of work. Teachers must award full marks for any assessment objective where the work fully meets the criteria. Teachers should use the full range of marks available to them.

Once the mark band for an objective has been selected, a mark from within the band should be chosen that 'best fits' the work:

- the lowest mark within the band should be given where the candidate shows evidence of *beginning to meet* the requirements of the criteria in the mark band;
- a mark from the middle of the band should be given where the candidate shows evidence of *adequately meeting* the requirements of the criteria in the mark band;
- the highest mark within the band should be given where the candidate shows evidence of *fully meeting* the requirements of the criteria in the mark band;
- the marks on either side of the middle mark(s) within the band should be used to reflect how far the candidate has met the requirements of the criteria, where the standard is lower or higher than 'adequate' but not the lowest or highest mark available within the band.

Only **one** mark per assessment objective will be entered. Teachers should record this mark in the box at the bottom of the marking criteria grid. The final mark for the candidate is out of a total of **100** and is found by totalling the marks for each assessment objective.

## 6.9 Administering Portfolio Assessment and Moderation

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Portfolio units are internally assessed by centres and externally moderated by OCR. There are **three** key points in the administrative cycle that require action by the teacher:

The centre enters candidates who wish to submit portfolios (October for January examinations, March for June examinations).

The centre sends OCR and the moderator a set of provisional marks by a set deadline.

The moderator contacts the centre on receipt of marks, arranges the date for the visit and asks for a sample of work to be made available.

OCR will conduct all administration of the GCE through the Examination Officer at the centre. Teachers are strongly advised to liaise with their Examination Officer to ensure that they are aware of key dates in the administrative cycle.

Assessment-recording materials and full details of administrative arrangements for portfolio assessment, will be forwarded to Examination Officers, following receipt of provisional entries. At the same time the materials will be made available within *Portfolio Assessment Packs* and on the OCR website ([www.ocr.org.uk](http://www.ocr.org.uk)). The materials will include master copies of mandatory *Unit Recording Sheets* on which to transfer your assessments from each candidate's *Marking Criteria Grids*. Forms may be photocopied and used as required.

# 7 Other Specification Issues

## 7.1 Overlap with other Qualifications

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The units of these qualifications have some overlap of content with OCR's GCE Art and Design. Although there is some overlap in skills and content, the context of the skills and content, together with the work-related approach of these qualifications, is significantly different. This difference is further emphasised by the teaching and assessment methods that will be used.

## 7.2 Progression from these Qualifications

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These specifications are designed to give a broad introduction to this sector and aim to prepare candidates for further study in higher education or further training which might be whilst in employment. However, these qualifications are not designed for candidates' direct entry into employment.

Candidates who achieve these qualifications may be prepared to enter a variety of foundation degree level courses in subject related to Art and Design.



## 7.3 Key Skills Mapping

These specifications provide opportunities for the development of the Key Skills of *Communication (C) Application of Number(AoN)*, *Information and Communication Technology (ICT)*, *Working with Others (WwO)*, *Improving Own Learning and Performance (IoLP)*, and *Problem Solving (PS)* at Levels 2 and/or 3. However, the extent to which this evidence fulfils the Key Skills criteria at these levels will be totally dependent on the style of teaching and learning adopted for each unit.

The following table indicates where opportunities may exist for at least some coverage of the various Key Skills criteria at Levels 2 and/or 3 for each unit.

F: Full coverage of that criteria of key skill possible

P: Partial coverage of that criteria of key skill possible

Unit	C2			C3			AoN2			AoN3			ICT2			ICT3			WwO2			WwO3			IoLP2			IoLP3			PS2			PS3			Unit		
	.1a	.1b	.2	.3	.1a	.1b	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1		.2	.3
F140					F																			P	P	P				P	P	P				F140			
F142																											F	F	F								F142		
F143																											F	F	F								F143		
F144									P	P	P																										F144		
F146																											F	F	F								F146		
F147														P	P	P	P	P	P																		F147		
F148	F				F																						F	F	F								F148		
F149		F		P		F		P																P	P	P				P	P	P					F149		
F150																								P	P	P											F150		
F151														P	P	P	P	P	P																		F151		
F152									P	P	P																			P	P	P						F152	
F153	F		F		F		F		P	P	P																											F153	
F154																								P	P	P												F154	
F155																								P	P	P												F155	
F156																								P	P	P												F156	
F157																								P	P	P												F157	
Unit	.1a	.1b	.2	.3	.1a	.1b	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	Unit
	C2				C3				AoN2			AoN3			ICT2			ICT3			WwO2			WwO3			IoLP2			IoLP3			PS2			PS3			

## 7.4 Spiritual, Moral, Ethical, Social and Cultural Issues

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Applied Art and Design offers a wide range of opportunities for the exploration of spiritual, moral, ethical, social and cultural issues.

These opportunities may be presented through the tasks/assignments for candidates to provide perspectives on ethical, moral and social dimensions within art and design to be considered. This is particularly appropriate when considering the way in which art and design is related to cultural and historical contexts.

## 7.5 Sustainable Development, Health and Safety Considerations and European Developments and Environmental issues

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OCR has taken account of the 1988 Resolution of the Council of the European Community and the Report *Environmental Responsibility: An Agenda for Further and Higher Education*, 1993 in preparing this specification and associated specimen assessments.

Teachers may take appropriate opportunities to consider environmental issues when setting tasks/assignments for individual units.

Candidates are introduced to health and safety issues in the context of this sector and should be made aware of the significance of safe working practices.

Safe use of tools, media and equipment is encouraged in all units of the specifications. Safe working practices and awareness of professional studio and industry practice should be encouraged by teachers when delivering all units.

## 7.6 Avoidance of Bias

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OCR has taken great care in preparation of these specifications and assessment materials to avoid bias of any kind.

## 7.7 Language

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These specifications and associated assessment materials are in English only.

## 7.8 Status in Wales and Northern Ireland

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This specification has been approved by DCELLS for use by centres in Wales and by CCEA for use by centres in Northern Ireland.

Candidates in Wales or Northern Ireland should not be disadvantaged by terms, legislation or aspects of government that are different from those in England. Where such situations might occur, including in the external assessment, the terms used have been selected as neutral, so that candidates may apply whatever is appropriate to their own situation.

## 7.9 Citizenship

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This section offers guidance on opportunities for delivering knowledge, skills and understanding of citizenship issues during the course.

These opportunities may be presented through the tasks/assignments for candidates to provide perspectives on citizenship issues within the art and design historical and contemporary contexts.

# Appendix A: Performance Descriptions

Performance descriptions have been created for all GCE subjects. The performance descriptions for GCE Applied 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 AS and A2. They illustrate the expectations at these boundaries for the AS and A2 as a whole; they have not been written at a 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.

\* *information* refers to observations, experiences, ideas and insights; ^ *client* should be interpreted in the widest possible way.

	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Quality of Written Communication
Assessment Objectives for both AS GCE and Advanced GCE	Candidates show an understanding of the working methods used by historical and contemporary art and design professionals and their work.	Candidates 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.	Candidates gather, record and analyse relevant information and evidence, make reasoned judgements, present solutions and evaluate their own practice.	
AS A/B boundary Performance Descriptions	<p>Candidates:</p> <ul style="list-style-type: none"> <li>• collect, organise and use appropriate information* showing elements of independence;</li> <li>• recognise the connections between own work and the needs of clients^.</li> </ul>	<p>Candidates:</p> <ul style="list-style-type: none"> <li>• explore and develop ideas that reflect the results of their investigations;</li> <li>• manipulate appropriate media, materials and processes proficiently;</li> <li>• realise intentions in an imaginative, coherent and proficient manner;</li> <li>• develop skills through sustained application;</li> <li>• use visual language competently.</li> </ul>	<p>Candidates:</p> <ul style="list-style-type: none"> <li>• make clear and coherent evaluations of images, objects and ideas, taking into account their context;</li> <li>• discriminate between purposes, meanings and contexts in their own and others work;</li> <li>• show critical insight into their own and others' work.</li> </ul>	<p>Candidates use written expression which:</p> <ul style="list-style-type: none"> <li>• conveys appropriate meaning;</li> <li>• uses appropriate specialist vocabulary.</li> </ul>
AS E/U boundary Performance Descriptions	<p>Candidates:</p> <ul style="list-style-type: none"> <li>• collect organise and use information from primary and secondary sources;</li> <li>• use information* to inform own work.</li> </ul>	<p>Candidates:</p> <ul style="list-style-type: none"> <li>• explore ideas and show some development;</li> <li>• investigate appropriate media, materials and processes;</li> <li>• select and use techniques to realise intentions with support and guidance;</li> <li>• show some understanding of visual language.</li> </ul>	<p>Candidates:</p> <ul style="list-style-type: none"> <li>• make value judgements about images, objects and ideas;</li> <li>• show some understanding of the context of images, objects and ideas;</li> <li>• recognise features of own and others' work.</li> </ul>	<p>Candidates use written expression which:</p> <ul style="list-style-type: none"> <li>• is adequate to convey meaning;</li> <li>• may be expressed in a non-specialist way.</li> </ul>
A2 A/B boundary Performance Descriptions	<p>Candidates:</p> <ul style="list-style-type: none"> <li>• select, organise and use research beyond the obvious that is well managed, effective and discriminating;</li> <li>• make clear and relevant connections between own work and the needs of clients^;</li> <li>• recognise the intentions in the work researched;</li> <li>• use research to extend own vision and skills base and use findings convincingly and perceptively.</li> </ul>	<p>Candidates:</p> <ul style="list-style-type: none"> <li>• explore and develop ideas, by creative experimentation with resources, materials, processes and techniques;</li> <li>• show initiative in managing resources, media, materials, processes and techniques;</li> <li>• explore and apply connections between work methods and outcomes;</li> <li>• use visual language with assurance;</li> <li>• realise intentions with skill and purpose.</li> </ul>	<p>Candidates:</p> <ul style="list-style-type: none"> <li>• show thorough and thoughtful analysis of sources and other evidence;</li> <li>• synthesise contextual and technical issues within their own and others work;</li> <li>• communicate imaginative and personal responses that show critical insight and risk taking allied to technical excellence.</li> </ul>	<p>Candidates use written expression which:</p> <ul style="list-style-type: none"> <li>• conveys appropriate meaning;</li> <li>• uses appropriate specialist vocabulary.</li> </ul>
A2 E/U boundary Performance Descriptions	<p>Candidates:</p> <ul style="list-style-type: none"> <li>• select, organise and use information* from primary and other sources;</li> <li>• show some recognition of the clients'^ intentions;</li> <li>• recognise meanings in the work researched;</li> <li>• make connections between own work and that of others.</li> </ul>	<p>Candidates:</p> <ul style="list-style-type: none"> <li>• investigate resources, media, materials, processes and techniques to consolidate their skills base;</li> <li>• take some account of connections between working methods and outcomes;</li> <li>• show an understanding of visual language;</li> <li>• realise intentions with some guidance.</li> </ul>	<p>Candidates:</p> <ul style="list-style-type: none"> <li>• compare images, objects and ideas from different contexts;</li> <li>• show some understanding of purposes, meanings and contexts in their own and others work;</li> <li>• make comparisons between the intentions and outcomes of their work.</li> </ul>	<p>Candidates use written expression which:</p> <ul style="list-style-type: none"> <li>• is adequate to convey meaning;</li> <li>• may be expressed in a non-specialist way.</li> </ul>

# Appendix B: Marking Criteria Grids

## Unit F140: 2D and 3D skills, materials and techniques

**What the candidate needs to do:** The candidate must produce and present:

- evidence which shows research, analysis, development and exploration of 2D and 3D mark-making and object-making techniques;
- a completed outcome(s) which clearly demonstrates their ability to produce and present artwork(s).

Mark range (AO1)	AO1 (Knowledge) Applying knowledge and understanding of others' practice: show an understanding of the working methods used by historical and contemporary art and design professionals and their work.	Mark range (AO2)	AO2 (Skills) Applying skills, techniques and understanding: 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.	Mark range (AO3)	AO3 (Analysis) Analysis, synthesis and evaluation: gather, record and analyse relevant information and evidence, make reasoned judgements, present solutions and evaluate own practice.
<b>Band 1 Basic</b>  0 – 5 marks	<ul style="list-style-type: none"> <li>• some ability to collect, organise and use information with guidance is shown;</li> <li>• information is recorded and presented though not all may be relevant;</li> <li>• limited evidence is provided to support conclusions;</li> <li>• partial understanding is shown;</li> <li>• some relevant links and connections to others' work are identified;</li> <li>• some vocational awareness is shown;</li> </ul>	<b>Band 1 Basic</b>  0 – 10 marks	<ul style="list-style-type: none"> <li>• some exploration of ideas and processes is undertaken;</li> <li>• some understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• some understanding of visual language is shown;</li> <li>• some consistency of skills is shown;</li> <li>• some awareness of resources is shown;</li> <li>• intentions appropriate to the context are realised with guidance;</li> </ul>	<b>Band 1 Basic</b>  0 – 5 marks	<ul style="list-style-type: none"> <li>• some value judgements about own work are made and recorded;</li> <li>• limited critical understanding is shown;</li> <li>• obvious or literal comments are made;</li> <li>• limited evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• some comparisons between intentions and outcomes are made but not all comparisons may be relevant or justified;</li> </ul>
The quality of written work is basic; structure and style are simplistic. Work contains many significant errors of spelling, punctuation and grammar, which obscure meaning.					
<b>Band 2 Competent</b>  6 – 10 marks	<ul style="list-style-type: none"> <li>• ability to collect, organise and use information with limited guidance is shown;</li> <li>• developing understanding of working methods is shown;</li> <li>• limited ideas, insights and observations are expressed;</li> <li>• relevant information is recorded and presented;</li> <li>• limited vocational awareness is shown;</li> <li>• increasing connections to others' work are identified;</li> </ul>	<b>Band 2 Competent</b>  11 – 20 marks	<ul style="list-style-type: none"> <li>• exploration of ideas and processes is undertaken;</li> <li>• increasing understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• increasing consistency of skills is shown;</li> <li>• increasing understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with little guidance/support;</li> <li>• increasing awareness of appropriate resources is shown;</li> </ul>	<b>Band 2 Competent</b>  6 – 10 marks	<ul style="list-style-type: none"> <li>• clear value judgements about own work are made and recorded;</li> <li>• developing critical understanding is shown;</li> <li>• some original comments are made;</li> <li>• clear evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• valid comparisons between intentions and outcomes are made;</li> </ul>
The quality of written work is generally competent and its meaning is sometimes unclear; work has a basic structure but lacks fluency of style. Some elements of work are fit for purpose but work contains some significant errors of spelling, punctuation and grammar, which sometimes obscure meaning.					

## Unit F140: 2D and 3D skills, materials and techniques

<b>(AO1)</b>  <b>Band 3</b> <b>Coherent</b>  <b>11-15</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• some independence in investigation is shown;</li> <li>• order and purpose in the collection, organisation and use of information is evident;</li> <li>• relevant sources are identified;</li> <li>• developing personal views of others' work are expressed;</li> <li>• increasing vocational awareness is shown;</li> <li>• coherent connections to others' work are made;</li> </ul>	<b>(AO2)</b>  <b>Band 3</b> <b>Coherent</b>  <b>21 – 30</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• consistent skill level and control is demonstrated;</li> <li>• clear understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with confidence;</li> <li>• clear understanding of appropriate resources is shown;</li> </ul>	<b>(AO3)</b>  <b>Band 3</b> <b>Coherent</b>  <b>11-15</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• personal views and reasoned judgements are expressed and recorded;</li> <li>• coherent explanations showing increasing critical understanding are given;</li> <li>• independent responses are given;</li> <li>• fitness for purpose is identified and evaluated;</li> <li>• new directions for own work are identified;</li> </ul>
The quality of written work is generally coherent and its meaning is usually clear; work has an appropriate structure and some attempt at a fluent style. Work is generally fit for purpose but contains some errors of spelling, punctuation and grammar.					
<b>Band 4</b> <b>Confident</b>  <b>16-20</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• increasing independence in investigation that is organised and increasingly effective is shown;</li> <li>• competent analysis of others' work is shown;</li> <li>• some depth of understanding in the interpretation is shown;</li> <li>• clear vocational awareness is communicated;</li> <li>• increasing recognition of connections between own and others' work is clearly shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>31 – 40</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• good skill level is shown;</li> <li>• good control and appropriate choices are shown;</li> <li>• in-depth understanding of visual language is shown;</li> <li>• range of investigations is undertaken;</li> <li>• intentions appropriate to the context are realised with confidence and originality;</li> <li>• good selection and management of resources is shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>16-20</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• strong personal views supported by well reasoned judgements are expressed and recorded;</li> <li>• thorough, clearly expressed explanations are given;</li> <li>• original responses are given;</li> <li>• innovative solutions are developed;</li> <li>• strong analytical skills are shown;</li> </ul>
The quality of written work is confident, has clear meaning and uses an appropriate structure and style. Work is fit for purpose; it contains a few errors of spelling, punctuation and grammar, but these do not obscure meaning.					
<b>Band 5</b> <b>Mature</b>  <b>21-25</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• independent and selective investigation that is well managed, effective and discriminating is shown;</li> <li>• perceptive analysis of others' work is shown;</li> <li>• innovative interpretation of information is shown;</li> <li>• informed vocational awareness is communicated;</li> <li>• connections between own and others' work are recognised and evaluated.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>41 – 50</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• developed personal style is shown;</li> <li>• thorough understanding of properties and characteristics is shown;</li> <li>• extensive range of investigations is undertaken;</li> <li>• fluent skill level and high level technical ability is shown;</li> <li>• initiative in the selection and management of resources is shown;</li> <li>• vocational connections between work methods are shown;</li> <li>• intentions appropriate to the context are realised with innovation.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>21-25</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• fluent command of visual and critical understanding is shown;</li> <li>• independent judgements and responses are made;</li> <li>• perceptive analysis of sources is shown;</li> <li>• convincing and in-depth account of the influences in their own work is given;</li> <li>• discrimination between purposes, meanings and contexts is shown.</li> </ul>
The quality of written work is mature, enhances meaning and uses a clear structure and fluent style. Work has good spelling, punctuation and grammar.					
<b>Total AO1</b>	<b>/25</b>	<b>Total AO2</b>	<b>/50</b>	<b>Total AO3</b>	<b>/25</b>

## Unit F141: *Communication and meaning through visual language*

**What the candidate needs to do:** The candidate must produce and present:

- evidence which shows research, analysis and development and exploration of communication and meaning through visual language;
- a completed outcome(s) which clearly demonstrates their ability to use visual language, signs, symbols and images to convey communication and meaning to an intended audience.

Mark range (AO1)	AO1 (Knowledge) <b>Applying knowledge and understanding of others' practice:</b> show an understanding of the working methods used by historical and contemporary art and design professionals and their work.	Mark range (AO2)	AO2 (Skills) <b>Applying skills, techniques and understanding:</b> 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.	Mark range (AO3)	AO3 (Analysis) <b>Analysis, synthesis and evaluation:</b> gather, record and analyse relevant information and evidence, make reasoned judgements, present solutions and evaluate his/her own practice.
<b>Band 1 Basic</b>  <b>0 – 5 marks</b>	<ul style="list-style-type: none"> <li>• some ability to collect, organise and use information with guidance is shown;</li> <li>• information is recorded and presented though not all may be relevant;</li> <li>• limited evidence is provided to support conclusions;</li> <li>• partial understanding is shown;</li> <li>• some relevant links and connections to others' work are identified;</li> <li>• some vocational awareness is shown;</li> </ul>	<b>Band 1 Basic</b>  <b>0 – 10 marks</b>	<ul style="list-style-type: none"> <li>• some exploration of ideas and processes is undertaken;</li> <li>• some understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• some understanding of visual language is shown;</li> <li>• some consistency of skills is shown;</li> <li>• some awareness of resources is shown;</li> <li>• intentions appropriate to the context are realised with guidance;</li> </ul>	<b>Band 1 Basic</b>  <b>0 – 5 marks</b>	<ul style="list-style-type: none"> <li>• some value judgements about own work are made and recorded;</li> <li>• limited critical understanding is shown;</li> <li>• obvious or literal comments are made;</li> <li>• limited evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• some comparisons between intentions and outcomes are made but not all comparisons may be relevant or justified;</li> </ul>
The quality of written work is basic; structure and style are simplistic. Work contains many significant errors of spelling, punctuation and grammar, which obscure meaning.					
<b>Band 2 Competent</b>  <b>6 – 10 marks</b>	<ul style="list-style-type: none"> <li>• ability to collect, organise and use information with limited guidance is shown;</li> <li>• developing understanding of working methods is shown;</li> <li>• limited ideas, insights and observations are expressed;</li> <li>• relevant information is recorded and presented;</li> <li>• limited vocational awareness is shown;</li> <li>• increasing connections to others' work are identified;</li> </ul>	<b>Band 2 Competent</b>  <b>11 – 20 marks</b>	<ul style="list-style-type: none"> <li>• exploration of ideas and processes is undertaken;</li> <li>• increasing understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• increasing consistency of skills is shown;</li> <li>• increasing understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with little guidance/support;</li> <li>• increasing awareness of appropriate resources is shown;</li> </ul>	<b>Band 2 Competent</b>  <b>6 – 10 marks</b>	<ul style="list-style-type: none"> <li>• clear value judgements about own work are made and recorded;</li> <li>• developing critical understanding is shown;</li> <li>• some original comments are made;</li> <li>• clear evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• valid comparisons between intentions and outcomes are made;</li> </ul>
The quality of written work is generally competent and its meaning is sometimes unclear; work has a basic structure but lacks fluency of style. Some elements of work are fit for purpose but work contains some significant errors of spelling, punctuation and grammar, which sometimes obscure meaning.					



## Unit F141: *Communication and meaning through visual language*

<b>(AO1)</b>  <b>Band 3</b> <b>Coherent</b>  <b>11-15</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• some independence in investigation is shown;</li> <li>• order and purpose in the collection, organisation and use of information is evident;</li> <li>• relevant sources are identified;</li> <li>• developing personal views of others' work are expressed;</li> <li>• increasing vocational awareness is shown;</li> <li>• coherent connections to others' work are made;</li> </ul>	<b>(AO2)</b>  <b>Band 3</b> <b>Coherent</b>  <b>21 – 30</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• consistent skill level and control is demonstrated;</li> <li>• clear understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with confidence;</li> <li>• clear understanding of appropriate resources is shown;</li> </ul>	<b>(AO3)</b>  <b>Band 3</b> <b>Coherent</b>  <b>11-15</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• personal views and reasoned judgements are expressed and recorded;</li> <li>• coherent explanations showing increasing critical understanding are given;</li> <li>• independent responses are given;</li> <li>• fitness for purpose is identified and evaluated;</li> <li>• new directions for own work are identified;</li> </ul>
The quality of written work is generally coherent and its meaning is usually clear; work has an appropriate structure and some attempt at a fluent style. Work is generally fit for purpose but contains some errors of spelling, punctuation and grammar.					
<b>Band 4</b> <b>Confident</b>  <b>16-20</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• increasing independence in investigation that is organised and increasingly effective is shown;</li> <li>• competent analysis of others' work is shown;</li> <li>• some depth of understanding in the interpretation is shown;</li> <li>• clear vocational awareness is communicated;</li> <li>• increasing recognition of connections between own and others' work is clearly shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>31 – 40</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• good skill level is shown;</li> <li>• good control and appropriate choices are shown;</li> <li>• in-depth understanding of visual language is shown;</li> <li>• range of investigations is undertaken;</li> <li>• intentions appropriate to the context are realised with confidence and originality;</li> <li>• good selection and management of resources is shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>16-20</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• strong personal views supported by well reasoned judgements are expressed and recorded;</li> <li>• thorough, clearly expressed explanations are given;</li> <li>• original responses are given;</li> <li>• innovative solutions are developed;</li> <li>• strong analytical skills are shown;</li> </ul>
The quality of written work is confident, has clear meaning and uses an appropriate structure and style. Work is fit for purpose; it contains a few errors of spelling, punctuation and grammar, but these do not obscure meaning.					
<b>Band 5</b> <b>Mature</b>  <b>21-25</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• independent and selective investigation that is well managed, effective and discriminating is shown;</li> <li>• perceptive analysis of others' work is shown;</li> <li>• innovative interpretation of information is shown;</li> <li>• informed vocational awareness is communicated;</li> <li>• connections between own and others' work are recognised and evaluated.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>41 – 50</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• developed personal style is shown;</li> <li>• thorough understanding of properties and characteristics is shown;</li> <li>• extensive range of investigations is undertaken;</li> <li>• fluent skill level and high level technical ability is shown;</li> <li>• initiative in the selection and management of resources is shown;</li> <li>• vocational connections between work methods are shown;</li> <li>• intentions appropriate to the context are realised with innovation.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>21-25</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• fluent command of visual and critical understanding is shown;</li> <li>• independent judgements and responses are made;</li> <li>• perceptive analysis of sources is shown;</li> <li>• convincing and in-depth account of the influences in their own work is given;</li> <li>• discrimination between purposes, meanings and contexts is shown.</li> </ul>
The quality of written work is mature, enhances meaning and uses a clear structure and fluent style. Work has good spelling, punctuation and grammar.					
<b>Total AO1</b>	<b>/25</b>	<b>Total AO2</b>	<b>/50</b>	<b>Total AO3</b>	<b>/25</b>

## Unit F142: *Preparing and working to a brief*

**What the candidate needs to do:** The candidate must produce and present:

- evidence which demonstrates that he/she can respond, over time, to an externally-set brief;
- a completed outcome(s) that clearly demonstrates the ability to use their skills in response to the set brief and to present their work appropriately.

Mark range (AO1)	AO1 (Knowledge) Applying knowledge and understanding of others' practice: show an understanding of the working methods used by historical and contemporary art and design professionals and their work.	Mark range (AO2)	AO2 (Skills) Applying skills, techniques and understanding: 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.	Mark range (AO3)	AO3 (Analysis) Analysis, synthesis and evaluation: gather, record and analyse relevant information and evidence, make reasoned judgements, present solutions and evaluate own practice.
<b>Band 1 Basic</b>  0 – 5 marks	<ul style="list-style-type: none"> <li>• some ability to collect, organise and use information with guidance is shown;</li> <li>• information is recorded and presented though not all may be relevant;</li> <li>• limited evidence is provided to support conclusions;</li> <li>• partial understanding is shown;</li> <li>• some relevant links and connections to others' work are identified;</li> <li>• some vocational awareness is shown;</li> </ul>	<b>Band 1 Basic</b>  0 – 10 marks	<ul style="list-style-type: none"> <li>• some exploration of ideas and processes is undertaken;</li> <li>• some understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• some understanding of visual language is shown;</li> <li>• some consistency of skills is shown;</li> <li>• some awareness of resources is shown;</li> <li>• intentions appropriate to the context are realised with guidance;</li> </ul>	<b>Band 1 Basic</b>  0 – 5 marks	<ul style="list-style-type: none"> <li>• some value judgements about own work are made and recorded;</li> <li>• limited critical understanding is shown;</li> <li>• obvious or literal comments are made;</li> <li>• limited evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• some comparisons between intentions and outcomes are made but not all comparisons may be relevant or justified;</li> </ul>
The quality of written work is basic; structure and style are simplistic. Work contains many significant errors of spelling, punctuation and grammar, which obscure meaning.					
<b>Band 2 Competent</b>  6 – 10 marks	<ul style="list-style-type: none"> <li>• ability to collect, organise and use information with limited guidance is shown;</li> <li>• developing understanding of working methods is shown;</li> <li>• limited ideas, insights and observations are expressed;</li> <li>• relevant information is recorded and presented;</li> <li>• limited vocational awareness is shown;</li> <li>• increasing connections to others' work are identified;</li> </ul>	<b>Band 2 Competent</b>  11 – 20 marks	<ul style="list-style-type: none"> <li>• exploration of ideas and processes is undertaken;</li> <li>• increasing understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• increasing consistency of skills is shown;</li> <li>• increasing understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with little guidance/support;</li> <li>• increasing awareness of appropriate resources is shown;</li> </ul>	<b>Band 2 Competent</b>  6 – 10 marks	<ul style="list-style-type: none"> <li>• clear value judgements about own work are made and recorded;</li> <li>• developing critical understanding is shown;</li> <li>• some original comments are made;</li> <li>• clear evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• valid comparisons between intentions and outcomes are made;</li> </ul>
The quality of written work is generally competent and its meaning is sometimes unclear; work has a basic structure but lacks fluency of style. Some elements of work are fit for purpose but work contains some significant errors of spelling, punctuation and grammar, which sometimes obscure meaning.					

## Unit F142: *Preparing and working to a brief*

<b>(AO1)</b>  <b>Band 3</b> <b>Coherent</b>  <b>11-15</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• some independence in investigation is shown;</li> <li>• order and purpose in the collection, organisation and use of information is evident;</li> <li>• relevant sources are identified;</li> <li>• developing personal views of others' work are expressed;</li> <li>• increasing vocational awareness is shown;</li> <li>• coherent connections to others' work are made;</li> </ul>	<b>(AO2)</b>  <b>Band 3</b> <b>Coherent</b>  <b>21 – 30</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• consistent skill level and control is demonstrated;</li> <li>• clear understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with confidence;</li> <li>• clear understanding of appropriate resources is shown;</li> </ul>	<b>(AO3)</b>  <b>Band 3</b> <b>Coherent</b>  <b>11-15</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• personal views and reasoned judgements are expressed and recorded;</li> <li>• coherent explanations showing increasing critical understanding are given;</li> <li>• independent responses are given;</li> <li>• fitness for purpose is identified and evaluated;</li> <li>• new directions for own work are identified;</li> </ul>
The quality of written work is generally coherent and its meaning is usually clear; work has an appropriate structure and some attempt at a fluent style. Work is generally fit for purpose but contains some errors of spelling, punctuation and grammar.					
<b>Band 4</b> <b>Confident</b>  <b>16-20</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• increasing independence in investigation that is organised and increasingly effective is shown;</li> <li>• competent analysis of others' work is shown;</li> <li>• some depth of understanding in the interpretation is shown;</li> <li>• clear vocational awareness is communicated;</li> <li>• increasing recognition of connections between own and others' work is clearly shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>31 – 40</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• good skill level is shown;</li> <li>• good control and appropriate choices are shown;</li> <li>• in-depth understanding of visual language is shown;</li> <li>• range of investigations is undertaken;</li> <li>• intentions appropriate to the context are realised with confidence and originality;</li> <li>• good selection and management of resources is shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>16-20</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• strong personal views supported by well reasoned judgements are expressed and recorded;</li> <li>• thorough, clearly expressed explanations are given;</li> <li>• original responses are given;</li> <li>• innovative solutions are developed;</li> <li>• strong analytical skills are shown;</li> </ul>
The quality of written work is confident, has clear meaning and uses an appropriate structure and style. Work is fit for purpose; it contains a few errors of spelling, punctuation and grammar, but these do not obscure meaning.					
<b>Band 5</b> <b>Mature</b>  <b>21-25</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• independent and selective investigation that is well managed, effective and discriminating is shown;</li> <li>• perceptive analysis of others' work is shown;</li> <li>• innovative interpretation of information is shown;</li> <li>• informed vocational awareness is communicated;</li> <li>• connections between own and others' work are recognised and evaluated.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>41 – 50</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• developed personal style is shown;</li> <li>• thorough understanding of properties and characteristics is shown;</li> <li>• extensive range of investigations is undertaken;</li> <li>• fluent skill level and high level technical ability is shown;</li> <li>• initiative in the selection and management of resources is shown;</li> <li>• vocational connections between work methods are shown;</li> <li>• intentions appropriate to the context are realised with innovation.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>21-25</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• fluent command of visual and critical understanding is shown;</li> <li>• independent judgements and responses are made;</li> <li>• perceptive analysis of sources is shown;</li> <li>• convincing and in-depth account of the influences in their own work is given;</li> <li>• discrimination between purposes, meanings and contexts is shown.</li> </ul>
The quality of written work is mature, enhances meaning and uses a clear structure and fluent style. Work has good spelling, punctuation and grammar.					
<b>Total AO1</b>	<b>/25</b>	<b>Total AO2</b>	<b>/50</b>	<b>Total AO3</b>	<b>/25</b>

## Unit F143: *The creative process*

**What the candidate needs to do:** The candidate must produce and present:

- evidence which demonstrates that they can respond, over time, to an externally-set topic and brief;
- a completed outcome(s) produced by the creative process followed in response to this topic and brief, presented appropriately.

Mark range (AO1)	AO1 (Knowledge) Applying knowledge and understanding of others' practice: show an understanding of the working methods used by historical and contemporary art and design professionals and their work.	Mark range (AO2)	AO2 (Skills) Applying skills, techniques and understanding: 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.	Mark range (AO3)	AO3 (Analysis) Analysis, synthesis and evaluation: gather, record and analyse relevant information and evidence, make reasoned judgements, present solutions and evaluate own practice.
<b>Band 1 Basic</b>  0 – 5 marks	<ul style="list-style-type: none"> <li>• some ability to collect, organise and use information with guidance is shown;</li> <li>• information is recorded and presented though not all may be relevant;</li> <li>• limited evidence is provided to support conclusions;</li> <li>• partial understanding is shown;</li> <li>• some relevant links and connections to others' work are identified;</li> <li>• some vocational awareness is shown;</li> </ul>	<b>Band 1 Basic</b>  0 – 10 marks	<ul style="list-style-type: none"> <li>• some exploration of ideas and processes is undertaken;</li> <li>• some understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• some understanding of visual language is shown;</li> <li>• some consistency of skills is shown;</li> <li>• some awareness of resources is shown;</li> <li>• intentions appropriate to the context are realised with guidance;</li> </ul>	<b>Band 1 Basic</b>  0 – 5 marks	<ul style="list-style-type: none"> <li>• some value judgements about own work are made and recorded;</li> <li>• limited critical understanding is shown;</li> <li>• obvious or literal comments are made;</li> <li>• limited evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• some comparisons between intentions and outcomes are made but not all comparisons may be relevant or justified;</li> </ul>
The quality of written work is basic; structure and style are simplistic. Work contains many significant errors of spelling, punctuation and grammar, which obscure meaning.					
<b>Band 2 Competent</b>  6 – 10 marks	<ul style="list-style-type: none"> <li>• ability to collect, organise and use information with limited guidance is shown;</li> <li>• developing understanding of working methods is shown;</li> <li>• limited ideas, insights and observations are expressed;</li> <li>• relevant information is recorded and presented;</li> <li>• limited vocational awareness is shown;</li> <li>• increasing connections to others' work are identified;</li> </ul>	<b>Band 2 Competent</b>  11 – 20 marks	<ul style="list-style-type: none"> <li>• exploration of ideas and processes is undertaken;</li> <li>• increasing understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• increasing consistency of skills is shown;</li> <li>• increasing understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with little guidance/support;</li> <li>• increasing awareness of appropriate resources is shown;</li> </ul>	<b>Band 2 Competent</b>  6 – 10 marks	<ul style="list-style-type: none"> <li>• clear value judgements about own work are made and recorded;</li> <li>• developing critical understanding is shown;</li> <li>• some original comments are made;</li> <li>• clear evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• valid comparisons between intentions and outcomes are made;</li> </ul>
The quality of written work is generally competent and its meaning is sometimes unclear; work has a basic structure but lacks fluency of style. Some elements of work are fit for purpose but work contains some significant errors of spelling, punctuation and grammar, which sometimes obscure meaning.					

## Unit F143: *The creative process*

<b>(AO1)</b>  <b>Band 3</b> <b>Coherent</b>  <b>11-15</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• some independence in investigation is shown;</li> <li>• order and purpose in the collection, organisation and use of information is evident;</li> <li>• relevant sources are identified;</li> <li>• developing personal views of others' work are expressed;</li> <li>• increasing vocational awareness is shown;</li> <li>• coherent connections to others' work are made;</li> </ul>	<b>(AO2)</b>  <b>Band 3</b> <b>Coherent</b>  <b>21 – 30</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• consistent skill level and control is demonstrated;</li> <li>• clear understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with confidence;</li> <li>• clear understanding of appropriate resources is shown;</li> </ul>	<b>(AO3)</b>  <b>Band 3</b> <b>Coherent</b>  <b>11-15</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• personal views and reasoned judgements are expressed and recorded;</li> <li>• coherent explanations showing increasing critical understanding are given;</li> <li>• independent responses are given;</li> <li>• fitness for purpose is identified and evaluated;</li> <li>• new directions for own work are identified;</li> </ul>
The quality of written work is generally coherent and its meaning is usually clear; work has an appropriate structure and some attempt at a fluent style. Work is generally fit for purpose but contains some errors of spelling, punctuation and grammar.					
<b>Band 4</b> <b>Confident</b>  <b>16-20</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• increasing independence in investigation that is organised and increasingly effective is shown;</li> <li>• competent analysis of others' work is shown;</li> <li>• some depth of understanding in the interpretation is shown;</li> <li>• clear vocational awareness is communicated;</li> <li>• increasing recognition of connections between own and others' work is clearly shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>31 – 40</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• good skill level is shown;</li> <li>• good control and appropriate choices are shown;</li> <li>• in-depth understanding of visual language is shown;</li> <li>• range of investigations is undertaken;</li> <li>• intentions appropriate to the context are realised with confidence and originality;</li> <li>• good selection and management of resources is shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>16-20</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• strong personal views supported by well reasoned judgements are expressed and recorded;</li> <li>• thorough, clearly expressed explanations are given;</li> <li>• original responses are given;</li> <li>• innovative solutions are developed;</li> <li>• strong analytical skills are shown;</li> </ul>
The quality of written work is confident, has clear meaning and uses an appropriate structure and style. Work is fit for purpose; it contains a few errors of spelling, punctuation and grammar, but these do not obscure meaning.					
<b>Band 5</b> <b>Mature</b>  <b>21-25</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• independent and selective investigation that is well managed, effective and discriminating is shown;</li> <li>• perceptive analysis of others' work is shown;</li> <li>• innovative interpretation of information is shown;</li> <li>• informed vocational awareness is communicated;</li> <li>• connections between own and others' work are recognised and evaluated.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>41 – 50</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• developed personal style is shown;</li> <li>• thorough understanding of properties and characteristics is shown;</li> <li>• extensive range of investigations is undertaken;</li> <li>• fluent skill level and high level technical ability is shown;</li> <li>• initiative in the selection and management of resources is shown;</li> <li>• vocational connections between work methods are shown;</li> <li>• intentions appropriate to the context are realised with innovation.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>21-25</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• fluent command of visual and critical understanding is shown;</li> <li>• independent judgements and responses are made;</li> <li>• perceptive analysis of sources is shown;</li> <li>• convincing and in-depth account of the influences in their own work is given;</li> <li>• discrimination between purposes, meanings and contexts is shown.</li> </ul>
The quality of written work is mature, enhances meaning and uses a clear structure and fluent style. Work has good spelling, punctuation and grammar.					
<b>Total AO1</b>	<b>/25</b>	<b>Total AO2</b>	<b>/50</b>	<b>Total AO3</b>	<b>/25</b>

## Unit F144: 3D Design

**What the candidate needs to do:** The candidate must produce and present:

- evidence which shows research, analysis and development of 3D design ideas;
- a completed outcome(s) which clearly uses these skills to communicate the 3D design idea(s).

Mark range (AO1)	AO1 (Knowledge) Applying knowledge and understanding of others' practice: show an understanding of the working methods used by historical and contemporary art and design professionals and their work.	Mark range (AO2)	AO2 (Skills) Applying skills, techniques and understanding: 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.	Mark range (AO3)	AO3 (Analysis) Analysis, synthesis and evaluation: gather, record and analyse relevant information and evidence, make reasoned judgements, present solutions and evaluate own practice.
<b>Band 1 Basic</b>  0 – 5 marks	<ul style="list-style-type: none"> <li>• some ability to collect, organise and use information with guidance is shown;</li> <li>• information is recorded and presented though not all may be relevant;</li> <li>• limited evidence is provided to support conclusions;</li> <li>• partial understanding is shown;</li> <li>• some relevant links and connections to others' work are identified;</li> <li>• some vocational awareness is shown;</li> </ul>	<b>Band 1 Basic</b>  0 – 10 marks	<ul style="list-style-type: none"> <li>• some exploration of ideas and processes is undertaken;</li> <li>• some understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• some understanding of visual language is shown;</li> <li>• some consistency of skills is shown;</li> <li>• some awareness of resources is shown;</li> <li>• intentions appropriate to the context are realised with guidance;</li> </ul>	<b>Band 1 Basic</b>  0 – 5 marks	<ul style="list-style-type: none"> <li>• some value judgements about own work are made and recorded;</li> <li>• limited critical understanding is shown;</li> <li>• obvious or literal comments are made;</li> <li>• limited evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• some comparisons between intentions and outcomes are made but not all comparisons may be relevant or justified;</li> </ul>
The quality of written work is basic; structure and style are simplistic. Work contains many significant errors of spelling, punctuation and grammar, which obscure meaning.					
<b>Band 2 Competent</b>  6 – 10 marks	<ul style="list-style-type: none"> <li>• ability to collect, organise and use information with limited guidance is shown;</li> <li>• developing understanding of working methods is shown;</li> <li>• limited ideas, insights and observations are expressed;</li> <li>• relevant information is recorded and presented;</li> <li>• limited vocational awareness is shown;</li> <li>• increasing connections to others' work are identified;</li> </ul>	<b>Band 2 Competent</b>  11 – 20 marks	<ul style="list-style-type: none"> <li>• exploration of ideas and processes is undertaken;</li> <li>• increasing understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• increasing consistency of skills is shown;</li> <li>• increasing understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with little guidance/support;</li> <li>• increasing awareness of appropriate resources is shown;</li> </ul>	<b>Band 2 Competent</b>  6 – 10 marks	<ul style="list-style-type: none"> <li>• clear value judgements about own work are made and recorded;</li> <li>• developing critical understanding is shown;</li> <li>• some original comments are made;</li> <li>• clear evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• valid comparisons between intentions and outcomes are made;</li> </ul>
The quality of written work is generally competent and its meaning is sometimes unclear; work has a basic structure but lacks fluency of style. Some elements of work are fit for purpose but work contains some significant errors of spelling, punctuation and grammar, which sometimes obscure meaning.					

## Unit F144: 3D Design

<b>(AO1)</b>  <b>Band 3</b> <b>Coherent</b>  <b>11-15</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• some independence in investigation is shown;</li> <li>• order and purpose in the collection, organisation and use of information is evident;</li> <li>• relevant sources are identified;</li> <li>• developing personal views of others' work are expressed;</li> <li>• increasing vocational awareness is shown;</li> <li>• coherent connections to others' work are made;</li> </ul>	<b>(AO2)</b>  <b>Band 3</b> <b>Coherent</b>  <b>21 – 30</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• consistent skill level and control is demonstrated;</li> <li>• clear understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with confidence;</li> <li>• clear understanding of appropriate resources is shown;</li> </ul>	<b>(AO3)</b>  <b>Band 3</b> <b>Coherent</b>  <b>11-15</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• personal views and reasoned judgements are expressed and recorded;</li> <li>• coherent explanations showing increasing critical understanding are given;</li> <li>• independent responses are given;</li> <li>• fitness for purpose is identified and evaluated;</li> <li>• new directions for own work are identified;</li> </ul>
The quality of written work is generally coherent and its meaning is usually clear; work has an appropriate structure and some attempt at a fluent style. Work is generally fit for purpose but contains some errors of spelling, punctuation and grammar.					
<b>Band 4</b> <b>Confident</b>  <b>16-20</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• increasing independence in investigation that is organised and increasingly effective is shown;</li> <li>• competent analysis of others' work is shown;</li> <li>• some depth of understanding in the interpretation is shown;</li> <li>• clear vocational awareness is communicated;</li> <li>• increasing recognition of connections between own and others' work is clearly shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>31 – 40</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• good skill level is shown;</li> <li>• good control and appropriate choices are shown;</li> <li>• in-depth understanding of visual language is shown;</li> <li>• range of investigations is undertaken;</li> <li>• intentions appropriate to the context are realised with confidence and originality;</li> <li>• good selection and management of resources is shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>16-20</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• strong personal views supported by well reasoned judgements are expressed and recorded;</li> <li>• thorough, clearly expressed explanations are given;</li> <li>• original responses are given;</li> <li>• innovative solutions are developed;</li> <li>• strong analytical skills are shown;</li> </ul>
The quality of written work is confident, has clear meaning and uses an appropriate structure and style. Work is fit for purpose; it contains a few errors of spelling, punctuation and grammar, but these do not obscure meaning.					
<b>Band 5</b> <b>Mature</b>  <b>21-25</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• independent and selective investigation that is well managed, effective and discriminating is shown;</li> <li>• perceptive analysis of others' work is shown;</li> <li>• innovative interpretation of information is shown;</li> <li>• informed vocational awareness is communicated;</li> <li>• connections between own and others' work are recognised and evaluated.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>41 – 50</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• developed personal style is shown;</li> <li>• thorough understanding of properties and characteristics is shown;</li> <li>• extensive range of investigations is undertaken;</li> <li>• fluent skill level and high level technical ability is shown;</li> <li>• initiative in the selection and management of resources is shown;</li> <li>• vocational connections between work methods are shown;</li> <li>• intentions appropriate to the context are realised with innovation.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>21-25</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• fluent command of visual and critical understanding is shown;</li> <li>• independent judgements and responses are made;</li> <li>• perceptive analysis of sources is shown;</li> <li>• convincing and in-depth account of the influences in their own work is given;</li> <li>• discrimination between purposes, meanings and contexts is shown.</li> </ul>
The quality of written work is mature, enhances meaning and uses a clear structure and fluent style. Work has good spelling, punctuation and grammar.					
<b>Total AO1</b>	<b>/25</b>	<b>Total AO2</b>	<b>/50</b>	<b>Total AO3</b>	<b>/25</b>

## Unit F145: *Fashion and textiles*

**What the candidate needs to do:** The candidate must produce and present:

- evidence which shows research, analysis and development of fashion and textiles ideas;
- a completed outcome(s) which clearly demonstrates their skills and communicates their fashion and textiles idea(s).

Mark range (AO1)	AO1 (Knowledge) <b>Applying knowledge and understanding of others' practice:</b> show an understanding of the working methods used by historical and contemporary art and design professionals and their work.	Mark range (AO2)	AO2 (Skills) <b>Applying skills, techniques and understanding:</b> 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.	Mark range (AO3)	AO3 (Analysis) <b>Analysis, synthesis and evaluation:</b> gather, record and analyse relevant information and evidence, make reasoned judgements, present solutions and evaluate own practice.
<b>Band 1 Basic</b>  <b>0 – 5 marks</b>	<ul style="list-style-type: none"> <li>• some ability to collect, organise and use information with guidance is shown;</li> <li>• information is recorded and presented though not all may be relevant;</li> <li>• limited evidence is provided to support conclusions;</li> <li>• partial understanding is shown;</li> <li>• some relevant links and connections to others' work are identified;</li> <li>• some vocational awareness is shown;</li> </ul>	<b>Band 1 Basic</b>  <b>0 – 10 marks</b>	<ul style="list-style-type: none"> <li>• some exploration of ideas and processes is undertaken;</li> <li>• some understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• some understanding of visual language is shown;</li> <li>• some consistency of skills is shown;</li> <li>• some awareness of resources is shown;</li> <li>• intentions appropriate to the context are realised with guidance;</li> </ul>	<b>Band 1 Basic</b>  <b>0 – 5 marks</b>	<ul style="list-style-type: none"> <li>• some value judgements about own work are made and recorded;</li> <li>• limited critical understanding is shown;</li> <li>• obvious or literal comments are made;</li> <li>• limited evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• some comparisons between intentions and outcomes are made but not all comparisons may be relevant or justified;</li> </ul>
The quality of written work is basic; structure and style are simplistic. Work contains many significant errors of spelling, punctuation and grammar, which obscure meaning.					
<b>Band 2 Competent</b>  <b>6 – 10 marks</b>	<ul style="list-style-type: none"> <li>• ability to collect, organise and use information with limited guidance is shown;</li> <li>• developing understanding of working methods is shown;</li> <li>• limited ideas, insights and observations are expressed;</li> <li>• relevant information is recorded and presented;</li> <li>• limited vocational awareness is shown;</li> <li>• increasing connections to others' work are identified;</li> </ul>	<b>Band 2 Competent</b>  <b>11 – 20 marks</b>	<ul style="list-style-type: none"> <li>• exploration of ideas and processes is undertaken;</li> <li>• increasing understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• increasing consistency of skills is shown;</li> <li>• increasing understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with little guidance/support;</li> <li>• increasing awareness of appropriate resources is shown;</li> </ul>	<b>Band 2 Competent</b>  <b>6 – 10 marks</b>	<ul style="list-style-type: none"> <li>• clear value judgements about own work are made and recorded;</li> <li>• developing critical understanding is shown;</li> <li>• some original comments are made;</li> <li>• clear evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• valid comparisons between intentions and outcomes are made;</li> </ul>
The quality of written work is generally competent and its meaning is sometimes unclear; work has a basic structure but lacks fluency of style. Some elements of work are fit for purpose but work contains some significant errors of spelling, punctuation and grammar, which sometimes obscure meaning.					



## Unit F145: *Fashion and textiles*

<b>(AO1)</b>  <b>Band 3</b> <b>Coherent</b>  <b>11-15</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• some independence in investigation is shown;</li> <li>• order and purpose in the collection, organisation and use of information is evident;</li> <li>• relevant sources are identified;</li> <li>• developing personal views of others' work are expressed;</li> <li>• increasing vocational awareness is shown;</li> <li>• coherent connections to others' work are made;</li> </ul>	<b>(AO2)</b>  <b>Band 3</b> <b>Coherent</b>  <b>21 – 30</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• consistent skill level and control is demonstrated;</li> <li>• clear understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with confidence;</li> <li>• clear understanding of appropriate resources is shown;</li> </ul>	<b>(AO3)</b>  <b>Band 3</b> <b>Coherent</b>  <b>11-15</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• personal views and reasoned judgements are expressed and recorded;</li> <li>• coherent explanations showing increasing critical understanding are given;</li> <li>• independent responses are given;</li> <li>• fitness for purpose is identified and evaluated;</li> <li>• new directions for own work are identified;</li> </ul>
The quality of written work is generally coherent and its meaning is usually clear; work has an appropriate structure and some attempt at a fluent style. Work is generally fit for purpose but contains some errors of spelling, punctuation and grammar.					
<b>Band 4</b> <b>Confident</b>  <b>16-20</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• increasing independence in investigation that is organised and increasingly effective is shown;</li> <li>• competent analysis of others' work is shown;</li> <li>• some depth of understanding in the interpretation is shown;</li> <li>• clear vocational awareness is communicated;</li> <li>• increasing recognition of connections between own and others' work is clearly shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>31 – 40</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• good skill level is shown;</li> <li>• good control and appropriate choices are shown;</li> <li>• in-depth understanding of visual language is shown;</li> <li>• range of investigations is undertaken;</li> <li>• intentions appropriate to the context are realised with confidence and originality;</li> <li>• good selection and management of resources is shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>16-20</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• strong personal views supported by well reasoned judgements are expressed and recorded;</li> <li>• thorough, clearly expressed explanations are given;</li> <li>• original responses are given;</li> <li>• innovative solutions are developed;</li> <li>• strong analytical skills are shown;</li> </ul>
The quality of written work is confident, has clear meaning and uses an appropriate structure and style. Work is fit for purpose; it contains a few errors of spelling, punctuation and grammar, but these do not obscure meaning.					
<b>Band 5</b> <b>Mature</b>  <b>21-25</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• independent and selective investigation that is well managed, effective and discriminating is shown;</li> <li>• perceptive analysis of others' work is shown;</li> <li>• innovative interpretation of information is shown;</li> <li>• informed vocational awareness is communicated;</li> <li>• connections between own and others' work are recognised and evaluated.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>41 – 50</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• developed personal style is shown;</li> <li>• thorough understanding of properties and characteristics is shown;</li> <li>• extensive range of investigations is undertaken;</li> <li>• fluent skill level and high level technical ability is shown;</li> <li>• initiative in the selection and management of resources is shown;</li> <li>• vocational connections between work methods are shown;</li> <li>• intentions appropriate to the context are realised with innovation.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>21-25</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• fluent command of visual and critical understanding is shown;</li> <li>• independent judgements and responses are made;</li> <li>• perceptive analysis of sources is shown;</li> <li>• convincing and in-depth account of the influences in their own work is given;</li> <li>• discrimination between purposes, meanings and contexts is shown.</li> </ul>
The quality of written work is mature, enhances meaning and uses a clear structure and fluent style. Work has good spelling, punctuation and grammar.					
<b>Total AO1</b>	<b>/25</b>	<b>Total AO2</b>	<b>/50</b>	<b>Total AO3</b>	<b>/25</b>

## Unit F146: *Graphic Design*

**What the candidate needs to do:** The candidate must produce and present:

- evidence which shows research, analysis and development of graphic design ideas;
- a completed outcome(s) which clearly demonstrates their skills and communicates their graphic design idea(s).

Mark range (AO1)	AO1 (Knowledge) Applying knowledge and understanding of others' practice: show an understanding of the working methods used by historical and contemporary art and design professionals and their work.	Mark range (AO2)	AO2 (Skills) Applying skills, techniques and understanding: 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.	Mark range (AO3)	AO3 (Analysis) Analysis, synthesis and evaluation: gather, record and analyse relevant information and evidence, make reasoned judgements, present solutions and evaluate own practice.
<b>Band 1 Basic</b>  0 – 5 marks	<ul style="list-style-type: none"> <li>• some ability to collect, organise and use information with guidance is shown;</li> <li>• information is recorded and presented though not all may be relevant;</li> <li>• limited evidence is provided to support conclusions;</li> <li>• partial understanding is shown;</li> <li>• some relevant links and connections to others' work are identified;</li> <li>• some vocational awareness is shown;</li> </ul>	<b>Band 1 Basic</b>  0 – 10 marks	<ul style="list-style-type: none"> <li>• some exploration of ideas and processes is undertaken;</li> <li>• some understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• some understanding of visual language is shown;</li> <li>• some consistency of skills is shown;</li> <li>• some awareness of resources is shown;</li> <li>• intentions appropriate to the context are realised with guidance;</li> </ul>	<b>Band 1 Basic</b>  0 – 5 marks	<ul style="list-style-type: none"> <li>• some value judgements about own work are made and recorded;</li> <li>• limited critical understanding is shown;</li> <li>• obvious or literal comments are made;</li> <li>• limited evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• some comparisons between intentions and outcomes are made but not all comparisons may be relevant or justified;</li> </ul>
The quality of written work is basic; structure and style are simplistic. Work contains many significant errors of spelling, punctuation and grammar, which obscure meaning.					
<b>Band 2 Competent</b>  6 – 10 marks	<ul style="list-style-type: none"> <li>• ability to collect, organise and use information with limited guidance is shown;</li> <li>• developing understanding of working methods is shown;</li> <li>• limited ideas, insights and observations are expressed;</li> <li>• relevant information is recorded and presented;</li> <li>• limited vocational awareness is shown;</li> <li>• increasing connections to others' work are identified;</li> </ul>	<b>Band 2 Competent</b>  11 – 20 marks	<ul style="list-style-type: none"> <li>• exploration of ideas and processes is undertaken;</li> <li>• increasing understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• increasing consistency of skills is shown;</li> <li>• increasing understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with little guidance/support;</li> <li>• increasing awareness of appropriate resources is shown;</li> </ul>	<b>Band 2 Competent</b>  6 – 10 marks	<ul style="list-style-type: none"> <li>• clear value judgements about own work are made and recorded;</li> <li>• developing critical understanding is shown;</li> <li>• some original comments are made;</li> <li>• clear evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• valid comparisons between intentions and outcomes are made;</li> </ul>
The quality of written work is generally competent and its meaning is sometimes unclear; work has a basic structure but lacks fluency of style. Some elements of work are fit for purpose but work contains some significant errors of spelling, punctuation and grammar, which sometimes obscure meaning.					

## Unit F146: *Graphic Design*

<b>(AO1)</b>  <b>Band 3</b> <b>Coherent</b>  <b>11-15</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• some independence in investigation is shown;</li> <li>• order and purpose in the collection, organisation and use of information is evident;</li> <li>• relevant sources are identified;</li> <li>• developing personal views of others' work are expressed;</li> <li>• increasing vocational awareness is shown;</li> <li>• coherent connections to others' work are made;</li> </ul>	<b>(AO2)</b>  <b>Band 3</b> <b>Coherent</b>  <b>21 – 30</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• consistent skill level and control is demonstrated;</li> <li>• clear understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with confidence;</li> <li>• clear understanding of appropriate resources is shown;</li> </ul>	<b>(AO3)</b>  <b>Band 3</b> <b>Coherent</b>  <b>11-15</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• personal views and reasoned judgements are expressed and recorded;</li> <li>• coherent explanations showing increasing critical understanding are given;</li> <li>• independent responses are given;</li> <li>• fitness for purpose is identified and evaluated;</li> <li>• new directions for own work are identified;</li> </ul>
The quality of written work is generally coherent and its meaning is usually clear; work has an appropriate structure and some attempt at a fluent style. Work is generally fit for purpose but contains some errors of spelling, punctuation and grammar.					
<b>Band 4</b> <b>Confident</b>  <b>16-20</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• increasing independence in investigation that is organised and increasingly effective is shown;</li> <li>• competent analysis of others' work is shown;</li> <li>• some depth of understanding in the interpretation is shown;</li> <li>• clear vocational awareness is communicated;</li> <li>• increasing recognition of connections between own and others' work is clearly shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>31 – 40</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• good skill level is shown;</li> <li>• good control and appropriate choices are shown;</li> <li>• in-depth understanding of visual language is shown;</li> <li>• range of investigations is undertaken;</li> <li>• intentions appropriate to the context are realised with confidence and originality;</li> <li>• good selection and management of resources is shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>16-20</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• strong personal views supported by well reasoned judgements are expressed and recorded;</li> <li>• thorough, clearly expressed explanations are given;</li> <li>• original responses are given;</li> <li>• innovative solutions are developed;</li> <li>• strong analytical skills are shown;</li> </ul>
The quality of written work is confident, has clear meaning and uses an appropriate structure and style. Work is fit for purpose; it contains a few errors of spelling, punctuation and grammar, but these do not obscure meaning.					
<b>Band 5</b> <b>Mature</b>  <b>21-25</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• independent and selective investigation that is well managed, effective and discriminating is shown;</li> <li>• perceptive analysis of others' work is shown;</li> <li>• innovative interpretation of information is shown;</li> <li>• informed vocational awareness is communicated;</li> <li>• connections between own and others' work are recognised and evaluated.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>41 – 50</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• developed personal style is shown;</li> <li>• thorough understanding of properties and characteristics is shown;</li> <li>• extensive range of investigations is undertaken;</li> <li>• fluent skill level and high level technical ability is shown;</li> <li>• initiative in the selection and management of resources is shown;</li> <li>• vocational connections between work methods are shown;</li> <li>• intentions appropriate to the context are realised with innovation.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>21-25</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• fluent command of visual and critical understanding is shown;</li> <li>• independent judgements and responses are made;</li> <li>• perceptive analysis of sources is shown;</li> <li>• convincing and in-depth account of the influences in their own work is given;</li> <li>• discrimination between purposes, meanings and contexts is shown.</li> </ul>
The quality of written work is mature, enhances meaning and uses a clear structure and fluent style. Work has good spelling, punctuation and grammar.					
<b>Total AO1</b>	<b>/25</b>	<b>Total AO2</b>	<b>/50</b>	<b>Total AO3</b>	<b>/25</b>

## Unit F147: *Lens-based media and multimedia*

**What the candidate needs to do:** The candidate must produce and present:

- evidence which shows research, analysis and development of lens-based media and multimedia ideas;
- a completed outcome(s) which clearly demonstrates their skills and communicates their lens-based media and multimedia ideas.

Mark range (AO1)	AO1 (Knowledge) <b>Applying knowledge and understanding of others' practice:</b> show an understanding of the working methods used by historical and contemporary art and design professionals and their work.	Mark range (AO2)	AO2 (Skills) <b>Applying skills, techniques and understanding:</b> 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.	Mark range (AO3)	AO3 (Analysis) <b>Analysis, synthesis and evaluation:</b> gather, record and analyse relevant information and evidence, make reasoned judgements, present solutions and evaluate own practice.
<b>Band 1 Basic</b>  <b>0 – 5 marks</b>	<ul style="list-style-type: none"> <li>• some ability to collect, organise and use information with guidance is shown;</li> <li>• information is recorded and presented though not all may be relevant;</li> <li>• limited evidence is provided to support conclusions;</li> <li>• partial understanding is shown;</li> <li>• some relevant links and connections to others' work are identified;</li> <li>• some vocational awareness is shown;</li> </ul>	<b>Band 1 Basic</b>  <b>0 – 10 marks</b>	<ul style="list-style-type: none"> <li>• some exploration of ideas and processes is undertaken;</li> <li>• some understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• some understanding of visual language is shown;</li> <li>• some consistency of skills is shown;</li> <li>• some awareness of resources is shown;</li> <li>• intentions appropriate to the context are realised with guidance;</li> </ul>	<b>Band 1 Basic</b>  <b>0 – 5 marks</b>	<ul style="list-style-type: none"> <li>• some value judgements about own work are made and recorded;</li> <li>• limited critical understanding is shown;</li> <li>• obvious or literal comments are made;</li> <li>• limited evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• some comparisons between intentions and outcomes are made but not all comparisons may be relevant or justified;</li> </ul>
The quality of written work is basic; structure and style are simplistic. Work contains many significant errors of spelling, punctuation and grammar, which obscure meaning.					
<b>Band 2 Competent</b>  <b>6 – 10 marks</b>	<ul style="list-style-type: none"> <li>• ability to collect, organise and use information with limited guidance is shown;</li> <li>• developing understanding of working methods is shown;</li> <li>• limited ideas, insights and observations are expressed;</li> <li>• relevant information is recorded and presented;</li> <li>• limited vocational awareness is shown;</li> <li>• increasing connections to others' work are identified;</li> </ul>	<b>Band 2 Competent</b>  <b>11 – 20 marks</b>	<ul style="list-style-type: none"> <li>• exploration of ideas and processes is undertaken;</li> <li>• increasing understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• increasing consistency of skills is shown;</li> <li>• increasing understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with little guidance/support;</li> <li>• increasing awareness of appropriate resources is shown;</li> </ul>	<b>Band 2 Competent</b>  <b>6 – 10 marks</b>	<ul style="list-style-type: none"> <li>• clear value judgements about own work are made and recorded;</li> <li>• developing critical understanding is shown;</li> <li>• some original comments are made;</li> <li>• clear evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• valid comparisons between intentions and outcomes are made;</li> </ul>
The quality of written work is generally competent and its meaning is sometimes unclear; work has a basic structure but lacks fluency of style. Some elements of work are fit for purpose but work contains some significant errors of spelling, punctuation and grammar, which sometimes obscure meaning.					

## Unit F147: *Lens-based media and multimedia*

<b>(AO1)</b>  <b>Band 3</b> <b>Coherent</b>  <b>11-15</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• some independence in investigation is shown;</li> <li>• order and purpose in the collection, organisation and use of information is evident;</li> <li>• relevant sources are identified;</li> <li>• developing personal views of others' work are expressed;</li> <li>• increasing vocational awareness is shown;</li> <li>• coherent connections to others' work are made;</li> </ul>	<b>(AO2)</b>  <b>Band 3</b> <b>Coherent</b>  <b>21 – 30</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• consistent skill level and control is demonstrated;</li> <li>• clear understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with confidence;</li> <li>• clear understanding of appropriate resources is shown;</li> </ul>	<b>(AO3)</b>  <b>Band 3</b> <b>Coherent</b>  <b>11-15</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• personal views and reasoned judgements are expressed and recorded;</li> <li>• coherent explanations showing increasing critical understanding are given;</li> <li>• independent responses are given;</li> <li>• fitness for purpose is identified and evaluated;</li> <li>• new directions for own work are identified;</li> </ul>
The quality of written work is generally coherent and its meaning is usually clear; work has an appropriate structure and some attempt at a fluent style. Work is generally fit for purpose but contains some errors of spelling, punctuation and grammar.					
<b>Band 4</b> <b>Confident</b>  <b>16-20</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• increasing independence in investigation that is organised and increasingly effective is shown;</li> <li>• competent analysis of others' work is shown;</li> <li>• some depth of understanding in the interpretation is shown;</li> <li>• clear vocational awareness is communicated;</li> <li>• increasing recognition of connections between own and others' work is clearly shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>31 – 40</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• good skill level is shown;</li> <li>• good control and appropriate choices are shown;</li> <li>• in-depth understanding of visual language is shown;</li> <li>• range of investigations is undertaken;</li> <li>• intentions appropriate to the context are realised with confidence and originality;</li> <li>• good selection and management of resources is shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>16-20</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• strong personal views supported by well reasoned judgements are expressed and recorded;</li> <li>• thorough, clearly expressed explanations are given;</li> <li>• original responses are given;</li> <li>• innovative solutions are developed;</li> <li>• strong analytical skills are shown;</li> </ul>
The quality of written work is confident, has clear meaning and uses an appropriate structure and style. Work is fit for purpose; it contains a few errors of spelling, punctuation and grammar, but these do not obscure meaning.					
<b>Band 5</b> <b>Mature</b>  <b>21-25</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• independent and selective investigation that is well managed, effective and discriminating is shown;</li> <li>• perceptive analysis of others' work is shown;</li> <li>• innovative interpretation of information is shown;</li> <li>• informed vocational awareness is communicated;</li> <li>• connections between own and others' work are recognised and evaluated.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>41 – 50</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• developed personal style is shown;</li> <li>• thorough understanding of properties and characteristics is shown;</li> <li>• extensive range of investigations is undertaken;</li> <li>• fluent skill level and high level technical ability is shown;</li> <li>• initiative in the selection and management of resources is shown;</li> <li>• vocational connections between work methods are shown;</li> <li>• intentions appropriate to the context are realised with innovation.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>21-25</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• fluent command of visual and critical understanding is shown;</li> <li>• independent judgements and responses are made;</li> <li>• perceptive analysis of sources is shown;</li> <li>• convincing and in-depth account of the influences in their own work is given;</li> <li>• discrimination between purposes, meanings and contexts is shown.</li> </ul>
The quality of written work is mature, enhances meaning and uses a clear structure and fluent style. Work has good spelling, punctuation and grammar.					
<b>Total AO1</b>	<b>/25</b>	<b>Total AO2</b>	<b>/50</b>	<b>Total AO3</b>	<b>/25</b>

## Unit F148: *Fine Art*

**What the candidate needs to do:** The candidate must produce and present:

- evidence which shows research, analysis and development and exploration of Fine Art ideas;
- a completed outcome(s) which clearly demonstrates their skills and communicates their Fine Art idea(s).

Mark range (AO1)	AO1 (Knowledge) Applying knowledge and understanding of others' practice: show an understanding of the working methods used by historical and contemporary art and design professionals and their work.	Mark range (AO2)	AO2 (Skills) Applying skills, techniques and understanding: 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.	Mark range (AO3)	AO3 (Analysis) Analysis, synthesis and evaluation: gather, record and analyse relevant information and evidence, make reasoned judgements, present solutions and evaluate own practice.
<b>Band 1 Basic</b>  0 – 5 marks	<ul style="list-style-type: none"> <li>• some ability to collect, organise and use information with guidance is shown;</li> <li>• information is recorded and presented though not all may be relevant;</li> <li>• limited evidence is provided to support conclusions;</li> <li>• partial understanding is shown;</li> <li>• some relevant links and connections to others' work are identified;</li> <li>• some vocational awareness is shown;</li> </ul>	<b>Band 1 Basic</b>  0 – 10 marks	<ul style="list-style-type: none"> <li>• some exploration of ideas and processes is undertaken;</li> <li>• some understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• some understanding of visual language is shown;</li> <li>• some consistency of skills is shown;</li> <li>• some awareness of resources is shown;</li> <li>• intentions appropriate to the context are realised with guidance;</li> </ul>	<b>Band 1 Basic</b>  0 – 5 marks	<ul style="list-style-type: none"> <li>• some value judgements about own work are made and recorded;</li> <li>• limited critical understanding is shown;</li> <li>• obvious or literal comments are made;</li> <li>• limited evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• some comparisons between intentions and outcomes are made but not all comparisons may be relevant or justified;</li> </ul>
The quality of written work is basic; structure and style are simplistic. Work contains many significant errors of spelling, punctuation and grammar, which obscure meaning.					
<b>Band 2 Competent</b>  6 – 10 marks	<ul style="list-style-type: none"> <li>• ability to collect, organise and use information with limited guidance is shown;</li> <li>• developing understanding of working methods is shown;</li> <li>• limited ideas, insights and observations are expressed;</li> <li>• relevant information is recorded and presented;</li> <li>• limited vocational awareness is shown;</li> <li>• increasing connections to others' work are identified;</li> </ul>	<b>Band 2 Competent</b>  11 – 20 marks	<ul style="list-style-type: none"> <li>• exploration of ideas and processes is undertaken;</li> <li>• increasing understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• increasing consistency of skills is shown;</li> <li>• increasing understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with little guidance/support;</li> <li>• increasing awareness of appropriate resources is shown;</li> </ul>	<b>Band 2 Competent</b>  6 – 10 marks	<ul style="list-style-type: none"> <li>• clear value judgements about own work are made and recorded;</li> <li>• developing critical understanding is shown;</li> <li>• some original comments are made;</li> <li>• clear evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• valid comparisons between intentions and outcomes are made;</li> </ul>
The quality of written work is generally competent and its meaning is sometimes unclear; work has a basic structure but lacks fluency of style. Some elements of work are fit for purpose but work contains some significant errors of spelling, punctuation and grammar, which sometimes obscure meaning.					

## Unit F148: *Fine Art*

<b>(AO1)</b>  <b>Band 3</b> <b>Coherent</b>  <b>11-15</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• some independence in investigation is shown;</li> <li>• order and purpose in the collection, organisation and use of information is evident;</li> <li>• relevant sources are identified;</li> <li>• developing personal views of others' work are expressed;</li> <li>• increasing vocational awareness is shown;</li> <li>• coherent connections to others' work are made;</li> </ul>	<b>(AO2)</b>  <b>Band 3</b> <b>Coherent</b>  <b>21 – 30</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• consistent skill level and control is demonstrated;</li> <li>• clear understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with confidence;</li> <li>• clear understanding of appropriate resources is shown;</li> </ul>	<b>(AO3)</b>  <b>Band 3</b> <b>Coherent</b>  <b>11-15</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• personal views and reasoned judgements are expressed and recorded;</li> <li>• coherent explanations showing increasing critical understanding are given;</li> <li>• independent responses are given;</li> <li>• fitness for purpose is identified and evaluated;</li> <li>• new directions for own work are identified;</li> </ul>
The quality of written work is generally coherent and its meaning is usually clear; work has an appropriate structure and some attempt at a fluent style. Work is generally fit for purpose but contains some errors of spelling, punctuation and grammar.					
<b>Band 4</b> <b>Confident</b>  <b>16-20</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• increasing independence in investigation that is organised and increasingly effective is shown;</li> <li>• competent analysis of others' work is shown;</li> <li>• some depth of understanding in the interpretation is shown;</li> <li>• clear vocational awareness is communicated;</li> <li>• increasing recognition of connections between own and others' work is clearly shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>31 – 40</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• good skill level is shown;</li> <li>• good control and appropriate choices are shown;</li> <li>• in-depth understanding of visual language is shown;</li> <li>• range of investigations is undertaken;</li> <li>• intentions appropriate to the context are realised with confidence and originality;</li> <li>• good selection and management of resources is shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>16-20</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• strong personal views supported by well reasoned judgements are expressed and recorded;</li> <li>• thorough, clearly expressed explanations are given;</li> <li>• original responses are given;</li> <li>• innovative solutions are developed;</li> <li>• strong analytical skills are shown;</li> </ul>
The quality of written work is confident, has clear meaning and uses an appropriate structure and style. Work is fit for purpose; it contains a few errors of spelling, punctuation and grammar, but these do not obscure meaning.					
<b>Band 5</b> <b>Mature</b>  <b>21-25</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• independent and selective investigation that is well managed, effective and discriminating is shown;</li> <li>• perceptive analysis of others' work is shown;</li> <li>• innovative interpretation of information is shown;</li> <li>• informed vocational awareness is communicated;</li> <li>• connections between own and others' work are recognised and evaluated.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>41 – 50</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• developed personal style is shown;</li> <li>• thorough understanding of properties and characteristics is shown;</li> <li>• extensive range of investigations is undertaken;</li> <li>• fluent skill level and high level technical ability is shown;</li> <li>• initiative in the selection and management of resources is shown;</li> <li>• vocational connections between work methods are shown;</li> <li>• intentions appropriate to the context are realised with innovation.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>21-25</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• fluent command of visual and critical understanding is shown;</li> <li>• independent judgements and responses are made;</li> <li>• perceptive analysis of sources is shown;</li> <li>• convincing and in-depth account of the influences in their own work is given;</li> <li>• discrimination between purposes, meanings and contexts is shown.</li> </ul>
The quality of written work is mature, enhances meaning and uses a clear structure and fluent style. Work has good spelling, punctuation and grammar.					
<b>Total AO1</b>	<b>/25</b>	<b>Total AO2</b>	<b>/50</b>	<b>Total AO3</b>	<b>/25</b>

## Unit F149: *Professional practice and progression*

**What the candidate needs to do:** The candidate must produce and present:

- evidence which shows research, analysis and exploration of a range of art, craft and design career routes, professional and studio practice;
- a personal investigation and completed outcome(s) related to their own work or specialism, produced in response to a *statement of intent*

Mark range (AO1)	AO1 (Knowledge) Applying knowledge and understanding of others' practice: show an understanding of the working methods used by historical and contemporary art and design professionals and their work.	Mark range (AO2)	AO2 (Skills) Applying skills, techniques and understanding: 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.	Mark range (AO3)	AO3 (Analysis) Analysis, synthesis and evaluation: gather, record and analyse relevant information and evidence, make reasoned judgements, present solutions and evaluate own practice.
<b>Band 1 Basic</b>  0 – 6 marks	<ul style="list-style-type: none"> <li>• some ability to collect, organise and use information with guidance is shown;</li> <li>• information is recorded and presented though not all may be relevant;</li> <li>• limited evidence is provided to support conclusions;</li> <li>• partial understanding is shown;</li> <li>• some relevant links and connections to others' work are identified;</li> <li>• some vocational awareness is shown;</li> </ul>	<b>Band 1 Basic</b>  0 – 8 marks	<ul style="list-style-type: none"> <li>• some exploration of ideas and processes is undertaken;</li> <li>• some understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• some understanding of visual language is shown;</li> <li>• some consistency of skills is shown;</li> <li>• some awareness of resources is shown;</li> <li>• intentions appropriate to the context are realised with guidance;</li> </ul>	<b>Band 1 Basic</b>  0 – 6 marks	<ul style="list-style-type: none"> <li>• some value judgements about own work are made and recorded;</li> <li>• limited critical understanding is shown;</li> <li>• obvious or literal comments are made;</li> <li>• limited evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• some comparisons between intentions and outcomes are made but not all comparisons may be relevant or justified;</li> </ul>
The quality of written work is basic; structure and style are simplistic. Work contains many significant errors of spelling, punctuation and grammar, which obscure meaning.					
<b>Band 2 Competent</b>  7 – 12 marks	<ul style="list-style-type: none"> <li>• ability to collect, organise and use information with limited guidance is shown;</li> <li>• developing understanding of working methods is shown;</li> <li>• limited ideas, insights and observations are expressed;</li> <li>• relevant information is recorded and presented;</li> <li>• limited vocational awareness is shown;</li> <li>• increasing connections to others' work are identified;</li> </ul>	<b>Band 2 Competent</b>  9 – 16 marks	<ul style="list-style-type: none"> <li>• exploration of ideas and processes is undertaken;</li> <li>• increasing understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• increasing consistency of skills is shown;</li> <li>• increasing understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with little guidance/support;</li> <li>• increasing awareness of appropriate resources is shown;</li> </ul>	<b>Band 2 Competent</b>  7 – 12 marks	<ul style="list-style-type: none"> <li>• clear value judgements about own work are made and recorded;</li> <li>• developing critical understanding is shown;</li> <li>• some original comments are made;</li> <li>• clear evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• valid comparisons between intentions and outcomes are made;</li> </ul>
The quality of written work is generally competent and its meaning is sometimes unclear; work has a basic structure but lacks fluency of style. Some elements of work are fit for purpose but work contains some significant errors of spelling, punctuation and grammar, which sometimes obscure meaning.					



## Unit F149: *Professional practice and progression*

<b>(AO1)</b>  <b>Band 3</b> <b>Coherent</b>  <b>13 – 18</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• some independence in investigation is shown;</li> <li>• order and purpose in the collection, organisation and use of information is evident;</li> <li>• relevant sources are identified;</li> <li>• developing personal views of others' work are expressed;</li> <li>• increasing vocational awareness is shown;</li> <li>• coherent connections to others' work are made;</li> </ul>	<b>(AO2)</b>  <b>Band 3</b> <b>Coherent</b>  <b>17 – 24</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• consistent skill level and control is demonstrated;</li> <li>• clear understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with confidence;</li> <li>• clear understanding of appropriate resources is shown;</li> </ul>	<b>(AO3)</b>  <b>Band 3</b> <b>Coherent</b>  <b>13-18</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• personal views and reasoned judgements are expressed and recorded;</li> <li>• coherent explanations showing increasing critical understanding are given;</li> <li>• independent responses are given;</li> <li>• fitness for purpose is identified and evaluated;</li> <li>• new directions for own work are identified;</li> </ul>
The quality of written work is generally coherent and its meaning is usually clear; work has an appropriate structure and some attempt at a fluent style. Work is generally fit for purpose but contains some errors of spelling, punctuation and grammar.					
<b>Band 4</b> <b>Confident</b>  <b>19 – 24</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• increasing independence in investigation that is organised and increasingly effective is shown;</li> <li>• competent analysis of others' work is shown;</li> <li>• some depth of understanding in the interpretation is shown;</li> <li>• clear vocational awareness is communicated;</li> <li>• increasing recognition of connections between own and others' work is clearly shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>25 – 32</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• good skill level is shown;</li> <li>• good control and appropriate choices are shown;</li> <li>• in-depth understanding of visual language is shown;</li> <li>• range of investigations is undertaken;</li> <li>• intentions appropriate to the context are realised with confidence and originality;</li> <li>• good selection and management of resources is shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>19-24</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• strong personal views supported by well reasoned judgements are expressed and recorded;</li> <li>• thorough, clearly expressed explanations are given;</li> <li>• original responses are given;</li> <li>• innovative solutions are developed;</li> <li>• strong analytical skills are shown;</li> </ul>
The quality of written work is confident, has clear meaning and uses an appropriate structure and style. Work is fit for purpose; it contains a few errors of spelling, punctuation and grammar, but these do not obscure meaning.					
<b>Band 5</b> <b>Mature</b>  <b>25 – 30</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• independent and selective investigation that is well managed, effective and discriminating is shown;</li> <li>• perceptive analysis of others' work is shown;</li> <li>• innovative interpretation of information is shown;</li> <li>• informed vocational awareness is communicated;</li> <li>• connections between own and others' work are recognised and evaluated.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>33 – 40</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• developed personal style is shown;</li> <li>• thorough understanding of properties and characteristics is shown;</li> <li>• extensive range of investigations is undertaken;</li> <li>• fluent skill level and high level technical ability is shown;</li> <li>• initiative in the selection and management of resources is shown;</li> <li>• vocational connections between work methods are shown;</li> <li>• intentions appropriate to the context are realised with innovation.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>25-30</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• fluent command of visual and critical understanding is shown;</li> <li>• independent judgements and responses are made;</li> <li>• perceptive analysis of sources is shown;</li> <li>• convincing and in-depth account of the influences in their own work is given;</li> <li>• discrimination between purposes, meanings and contexts is shown.</li> </ul>
The quality of written work is mature, enhances meaning and uses a clear structure and fluent style. Work has good spelling, punctuation and grammar.					
<b>Total AO1</b>	<b>/30</b>	<b>Total AO2</b>	<b>/40</b>	<b>Total AO3</b>	<b>/30</b>

## Unit F150: *Decorative imagery*

**What the candidate needs to do:** The candidate must produce and present:

- evidence which shows research, analysis and development of decorative imagery ideas;
- **one** completed outcome which clearly demonstrates their skills and shows their understanding of the principles of decorative imagery and clearly communicates their decorative imagery ideas.

Mark range (AO1)	AO1 (Knowledge) <b>Applying knowledge and understanding of others' practice:</b> show an understanding of the working methods used by historical and contemporary art and design professionals and their work.	Mark range (AO2)	AO2 (Skills) <b>Applying skills, techniques and understanding:</b> 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.	Mark range (AO3)	AO3 (Analysis) <b>Analysis, synthesis and evaluation:</b> gather, record and analyse relevant information and evidence, make reasoned judgements, present solutions and evaluate own practice.
<b>Band 1 Basic</b>  0 – 6 marks	<ul style="list-style-type: none"> <li>• some ability to collect, organise and use information with guidance is shown;</li> <li>• information is recorded and presented though not all may be relevant;</li> <li>• limited evidence is provided to support conclusions;</li> <li>• partial understanding is shown;</li> <li>• some relevant links and connections to others' work are identified;</li> <li>• some vocational awareness is shown;</li> </ul>	<b>Band 1 Basic</b>  0 – 8 marks	<ul style="list-style-type: none"> <li>• some exploration of ideas and processes is undertaken;</li> <li>• some understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• some understanding of visual language is shown;</li> <li>• some consistency of skills is shown;</li> <li>• some awareness of resources is shown;</li> <li>• intentions appropriate to the context are realised with guidance;</li> </ul>	<b>Band 1 Basic</b>  0 – 6 marks	<ul style="list-style-type: none"> <li>• some value judgements about own work are made and recorded;</li> <li>• limited critical understanding is shown;</li> <li>• obvious or literal comments are made;</li> <li>• limited evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• some comparisons between intentions and outcomes are made but not all comparisons may be relevant or justified;</li> </ul>
The quality of written work is basic; structure and style are simplistic. Work contains many significant errors of spelling, punctuation and grammar, which obscure meaning.					
<b>Band 2 Competent</b>  7 – 12 marks	<ul style="list-style-type: none"> <li>• ability to collect, organise and use information with limited guidance is shown;</li> <li>• developing understanding of working methods is shown;</li> <li>• limited ideas, insights and observations are expressed;</li> <li>• relevant information is recorded and presented;</li> <li>• limited vocational awareness is shown;</li> <li>• increasing connections to others' work are identified;</li> </ul>	<b>Band 2 Competent</b>  9 – 16 marks	<ul style="list-style-type: none"> <li>• exploration of ideas and processes is undertaken;</li> <li>• increasing understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• increasing consistency of skills is shown;</li> <li>• increasing understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with little guidance/support;</li> <li>• increasing awareness of appropriate resources is shown;</li> </ul>	<b>Band 2 Competent</b>  7 – 12 marks	<ul style="list-style-type: none"> <li>• clear value judgements about own work are made and recorded;</li> <li>• developing critical understanding is shown;</li> <li>• some original comments are made;</li> <li>• clear evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• valid comparisons between intentions and outcomes are made;</li> </ul>
The quality of written work is generally competent and its meaning is sometimes unclear; work has a basic structure but lacks fluency of style. Some elements of work are fit for purpose but work contains some significant errors of spelling, punctuation and grammar, which sometimes obscure meaning.					

## Unit F150: *Decorative imagery*

<b>(AO1)</b>  <b>Band 3</b> <b>Coherent</b>  <b>13 – 18</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• some independence in investigation is shown;</li> <li>• order and purpose in the collection, organisation and use of information is evident;</li> <li>• relevant sources are identified;</li> <li>• developing personal views of others' work are expressed;</li> <li>• increasing vocational awareness is shown;</li> <li>• coherent connections to others' work are made;</li> </ul>	<b>(AO2)</b>  <b>Band 3</b> <b>Coherent</b>  <b>17 – 24</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• consistent skill level and control is demonstrated;</li> <li>• clear understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with confidence;</li> <li>• clear understanding of appropriate resources is shown;</li> </ul>	<b>(AO3)</b>  <b>Band 3</b> <b>Coherent</b>  <b>13-18</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• personal views and reasoned judgements are expressed and recorded;</li> <li>• coherent explanations showing increasing critical understanding are given;</li> <li>• independent responses are given;</li> <li>• fitness for purpose is identified and evaluated;</li> <li>• new directions for own work are identified;</li> </ul>
The quality of written work is generally coherent and its meaning is usually clear; work has an appropriate structure and some attempt at a fluent style. Work is generally fit for purpose but contains some errors of spelling, punctuation and grammar.					
<b>Band 4</b> <b>Confident</b>  <b>19 – 24</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• increasing independence in investigation that is organised and increasingly effective is shown;</li> <li>• competent analysis of others' work is shown;</li> <li>• some depth of understanding in the interpretation is shown;</li> <li>• clear vocational awareness is communicated;</li> <li>• increasing recognition of connections between own and others' work is clearly shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>25 – 32</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• good skill level is shown;</li> <li>• good control and appropriate choices are shown;</li> <li>• in-depth understanding of visual language is shown;</li> <li>• range of investigations is undertaken;</li> <li>• intentions appropriate to the context are realised with confidence and originality;</li> <li>• good selection and management of resources is shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>19-24</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• strong personal views supported by well reasoned judgements are expressed and recorded;</li> <li>• thorough, clearly expressed explanations are given;</li> <li>• original responses are given;</li> <li>• innovative solutions are developed;</li> <li>• strong analytical skills are shown;</li> </ul>
The quality of written work is confident, has clear meaning and uses an appropriate structure and style. Work is fit for purpose; it contains a few errors of spelling, punctuation and grammar, but these do not obscure meaning.					
<b>Band 5</b> <b>Mature</b>  <b>25 – 30</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• independent and selective investigation that is well managed, effective and discriminating is shown;</li> <li>• perceptive analysis of others' work is shown;</li> <li>• innovative interpretation of information is shown;</li> <li>• informed vocational awareness is communicated;</li> <li>• connections between own and others' work are recognised and evaluated.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>33 – 40</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• developed personal style is shown;</li> <li>• thorough understanding of properties and characteristics is shown;</li> <li>• extensive range of investigations is undertaken;</li> <li>• fluent skill level and high level technical ability is shown;</li> <li>• initiative in the selection and management of resources is shown;</li> <li>• vocational connections between work methods are shown;</li> <li>• intentions appropriate to the context are realised with innovation.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>25-30</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• fluent command of visual and critical understanding is shown;</li> <li>• independent judgements and responses are made;</li> <li>• perceptive analysis of sources is shown;</li> <li>• convincing and in-depth account of the influences in their own work is given;</li> <li>• discrimination between purposes, meanings and contexts is shown.</li> </ul>
The quality of written work is mature, enhances meaning and uses a clear structure and fluent style. Work has good spelling, punctuation and grammar.					
<b>Total AO1</b>	<b>/30</b>	<b>Total AO2</b>	<b>/40</b>	<b>Total AO3</b>	<b>/30</b>

## Unit F151: *Multimedia specialisms*

**What the candidate needs to do:** The candidate must produce and present:

- evidence which shows research, analysis and development of multimedia;
- a completed outcome(s) which clearly demonstrates their skills and communicates their multimedia idea(s).

Mark range (AO1)	AO1 (Knowledge) Applying knowledge and understanding of others' practice: show an understanding of the working methods used by historical and contemporary art and design professionals and their work.	Mark range (AO2)	AO2 (Skills) Applying skills, techniques and understanding: 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.	Mark range (AO3)	AO3 (Analysis) Analysis, synthesis and evaluation: gather, record and analyse relevant information and evidence, make reasoned judgements, present solutions and evaluate own practice.
<b>Band 1 Basic</b>  0 – 6 marks	<ul style="list-style-type: none"> <li>• some ability to collect, organise and use information with guidance is shown;</li> <li>• information is recorded and presented though not all may be relevant;</li> <li>• limited evidence is provided to support conclusions;</li> <li>• partial understanding is shown;</li> <li>• some relevant links and connections to others' work are identified;</li> <li>• some vocational awareness is shown;</li> </ul>	<b>Band 1 Basic</b>  0 – 8 marks	<ul style="list-style-type: none"> <li>• some exploration of ideas and processes is undertaken;</li> <li>• some understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• some understanding of visual language is shown;</li> <li>• some consistency of skills is shown;</li> <li>• some awareness of resources is shown;</li> <li>• intentions appropriate to the context are realised with guidance;</li> </ul>	<b>Band 1 Basic</b>  0 – 6 marks	<ul style="list-style-type: none"> <li>• some value judgements about own work are made and recorded;</li> <li>• limited critical understanding is shown;</li> <li>• obvious or literal comments are made;</li> <li>• limited evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• some comparisons between intentions and outcomes are made but not all comparisons may be relevant or justified;</li> </ul>
The quality of written work is basic; structure and style are simplistic. Work contains many significant errors of spelling, punctuation and grammar, which obscure meaning.					
<b>Band 2 Competent</b>  7 – 12 marks	<ul style="list-style-type: none"> <li>• ability to collect, organise and use information with limited guidance is shown;</li> <li>• developing understanding of working methods is shown;</li> <li>• limited ideas, insights and observations are expressed;</li> <li>• relevant information is recorded and presented;</li> <li>• limited vocational awareness is shown;</li> <li>• increasing connections to others' work are identified;</li> </ul>	<b>Band 2 Competent</b>  9 – 16 marks	<ul style="list-style-type: none"> <li>• exploration of ideas and processes is undertaken;</li> <li>• increasing understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• increasing consistency of skills is shown;</li> <li>• increasing understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with little guidance/support;</li> <li>• increasing awareness of appropriate resources is shown;</li> </ul>	<b>Band 2 Competent</b>  7 – 12 marks	<ul style="list-style-type: none"> <li>• clear value judgements about own work are made and recorded;</li> <li>• developing critical understanding is shown;</li> <li>• some original comments are made;</li> <li>• clear evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• valid comparisons between intentions and outcomes are made;</li> </ul>
The quality of written work is generally competent and its meaning is sometimes unclear; work has a basic structure but lacks fluency of style. Some elements of work are fit for purpose but work contains some significant errors of spelling, punctuation and grammar, which sometimes obscure meaning.					

## Unit F151: *Multimedia specialisms*

<b>(AO1)</b>  <b>Band 3</b> <b>Coherent</b>  <b>13 – 18</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• some independence in investigation is shown;</li> <li>• order and purpose in the collection, organisation and use of information is evident;</li> <li>• relevant sources are identified;</li> <li>• developing personal views of others' work are expressed;</li> <li>• increasing vocational awareness is shown;</li> <li>• coherent connections to others' work are made;</li> </ul>	<b>(AO2)</b>  <b>Band 3</b> <b>Coherent</b>  <b>17 – 24</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• consistent skill level and control is demonstrated;</li> <li>• clear understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with confidence;</li> <li>• clear understanding of appropriate resources is shown;</li> </ul>	<b>(AO3)</b>  <b>Band 3</b> <b>Coherent</b>  <b>13-18</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• personal views and reasoned judgements are expressed and recorded;</li> <li>• coherent explanations showing increasing critical understanding are given;</li> <li>• independent responses are given;</li> <li>• fitness for purpose is identified and evaluated;</li> <li>• new directions for own work are identified;</li> </ul>
The quality of written work is generally coherent and its meaning is usually clear; work has an appropriate structure and some attempt at a fluent style. Work is generally fit for purpose but contains some errors of spelling, punctuation and grammar.					
<b>Band 4</b> <b>Confident</b>  <b>19 – 24</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• increasing independence in investigation that is organised and increasingly effective is shown;</li> <li>• competent analysis of others' work is shown;</li> <li>• some depth of understanding in the interpretation is shown;</li> <li>• clear vocational awareness is communicated;</li> <li>• increasing recognition of connections between own and others' work is clearly shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>25 – 32</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• good skill level is shown;</li> <li>• good control and appropriate choices are shown;</li> <li>• in-depth understanding of visual language is shown;</li> <li>• range of investigations is undertaken;</li> <li>• intentions appropriate to the context are realised with confidence and originality;</li> <li>• good selection and management of resources is shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>19-24</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• strong personal views supported by well reasoned judgements are expressed and recorded;</li> <li>• thorough, clearly expressed explanations are given;</li> <li>• original responses are given;</li> <li>• innovative solutions are developed;</li> <li>• strong analytical skills are shown;</li> </ul>
The quality of written work is confident, has clear meaning and uses an appropriate structure and style. Work is fit for purpose; it contains a few errors of spelling, punctuation and grammar, but these do not obscure meaning.					
<b>Band 5</b> <b>Mature</b>  <b>25 – 30</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• independent and selective investigation that is well managed, effective and discriminating is shown;</li> <li>• perceptive analysis of others' work is shown;</li> <li>• innovative interpretation of information is shown;</li> <li>• informed vocational awareness is communicated;</li> <li>• connections between own and others' work are recognised and evaluated.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>33 – 40</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• developed personal style is shown;</li> <li>• thorough understanding of properties and characteristics is shown;</li> <li>• extensive range of investigations is undertaken;</li> <li>• fluent skill level and high level technical ability is shown;</li> <li>• initiative in the selection and management of resources is shown;</li> <li>• vocational connections between work methods are shown;</li> <li>• intentions appropriate to the context are realised with innovation.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>25-30</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• fluent command of visual and critical understanding is shown;</li> <li>• independent judgements and responses are made;</li> <li>• perceptive analysis of sources is shown;</li> <li>• convincing and in-depth account of the influences in their own work is given;</li> <li>• discrimination between purposes, meanings and contexts is shown.</li> </ul>
The quality of written work is mature, enhances meaning and uses a clear structure and fluent style. Work has good spelling, punctuation and grammar.					
<b>Total AO1</b>	<b>/30</b>	<b>Total AO2</b>	<b>/40</b>	<b>Total AO3</b>	<b>/30</b>

## Unit F152: *Spatial design*

**What the candidate needs to do:** The candidate must produce and present:

- evidence which shows research, analysis and development of spatial design ideas;
- a completed outcome(s) which clearly demonstrates their skills and communicates their spatial design idea(s).

Mark range (AO1)	AO1 (Knowledge) Applying knowledge and understanding of others' practice: show an understanding of the working methods used by historical and contemporary art and design professionals and their work.	Mark range (AO2)	AO2 (Skills) Applying skills, techniques and understanding: 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.	Mark range (AO3)	AO3 (Analysis) Analysis, synthesis and evaluation: gather, record and analyse relevant information and evidence, make reasoned judgements, present solutions and evaluate own practice.
<b>Band 1 Basic</b>  0 – 6 marks	<ul style="list-style-type: none"> <li>• some ability to collect, organise and use information with guidance is shown;</li> <li>• information is recorded and presented though not all may be relevant;</li> <li>• limited evidence is provided to support conclusions;</li> <li>• partial understanding is shown;</li> <li>• some relevant links and connections to others' work are identified;</li> <li>• some vocational awareness is shown;</li> </ul>	<b>Band 1 Basic</b>  0 – 8 marks	<ul style="list-style-type: none"> <li>• some exploration of ideas and processes is undertaken;</li> <li>• some understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• some understanding of visual language is shown;</li> <li>• some consistency of skills is shown;</li> <li>• some awareness of resources is shown;</li> <li>• intentions appropriate to the context are realised with guidance;</li> </ul>	<b>Band 1 Basic</b>  0 – 6 marks	<ul style="list-style-type: none"> <li>• some value judgements about own work are made and recorded;</li> <li>• limited critical understanding is shown;</li> <li>• obvious or literal comments are made;</li> <li>• limited evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• some comparisons between intentions and outcomes are made but not all comparisons may be relevant or justified;</li> </ul>
The quality of written work is basic; structure and style are simplistic. Work contains many significant errors of spelling, punctuation and grammar, which obscure meaning.					
<b>Band 2 Competent</b>  7 – 12 marks	<ul style="list-style-type: none"> <li>• ability to collect, organise and use information with limited guidance is shown;</li> <li>• developing understanding of working methods is shown;</li> <li>• limited ideas, insights and observations are expressed;</li> <li>• relevant information is recorded and presented;</li> <li>• limited vocational awareness is shown;</li> <li>• increasing connections to others' work are identified;</li> </ul>	<b>Band 2 Competent</b>  9 – 16 marks	<ul style="list-style-type: none"> <li>• exploration of ideas and processes is undertaken;</li> <li>• increasing understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• increasing consistency of skills is shown;</li> <li>• increasing understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with little guidance/support;</li> <li>• increasing awareness of appropriate resources is shown;</li> </ul>	<b>Band 2 Competent</b>  7 – 12 marks	<ul style="list-style-type: none"> <li>• clear value judgements about own work are made and recorded;</li> <li>• developing critical understanding is shown;</li> <li>• some original comments are made;</li> <li>• clear evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• valid comparisons between intentions and outcomes are made;</li> </ul>
The quality of written work is generally competent and its meaning is sometimes unclear; work has a basic structure but lacks fluency of style. Some elements of work are fit for purpose but work contains some significant errors of spelling, punctuation and grammar, which sometimes obscure meaning.					

## Unit F152: *Spatial design*

<b>(AO1)</b>  <b>Band 3</b> <b>Coherent</b>  <b>13 – 18</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• some independence in investigation is shown;</li> <li>• order and purpose in the collection, organisation and use of information is evident;</li> <li>• relevant sources are identified;</li> <li>• developing personal views of others' work are expressed;</li> <li>• increasing vocational awareness is shown;</li> <li>• coherent connections to others' work are made;</li> </ul>	<b>(AO2)</b>  <b>Band 3</b> <b>Coherent</b>  <b>17 – 24</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• consistent skill level and control is demonstrated;</li> <li>• clear understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with confidence;</li> <li>• clear understanding of appropriate resources is shown;</li> </ul>	<b>(AO3)</b>  <b>Band 3</b> <b>Coherent</b>  <b>13-18</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• personal views and reasoned judgements are expressed and recorded;</li> <li>• coherent explanations showing increasing critical understanding are given;</li> <li>• independent responses are given;</li> <li>• fitness for purpose is identified and evaluated;</li> <li>• new directions for own work are identified;</li> </ul>
The quality of written work is generally coherent and its meaning is usually clear; work has an appropriate structure and some attempt at a fluent style. Work is generally fit for purpose but contains some errors of spelling, punctuation and grammar.					
<b>Band 4</b> <b>Confident</b>  <b>19 – 24</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• increasing independence in investigation that is organised and increasingly effective is shown;</li> <li>• competent analysis of others' work is shown;</li> <li>• some depth of understanding in the interpretation is shown;</li> <li>• clear vocational awareness is communicated;</li> <li>• increasing recognition of connections between own and others' work is clearly shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>25 – 32</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• good skill level is shown;</li> <li>• good control and appropriate choices are shown;</li> <li>• in-depth understanding of visual language is shown;</li> <li>• range of investigations is undertaken;</li> <li>• intentions appropriate to the context are realised with confidence and originality;</li> <li>• good selection and management of resources is shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>19-24</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• strong personal views supported by well reasoned judgements are expressed and recorded;</li> <li>• thorough, clearly expressed explanations are given;</li> <li>• original responses are given;</li> <li>• innovative solutions are developed;</li> <li>• strong analytical skills are shown;</li> </ul>
The quality of written work is confident, has clear meaning and uses an appropriate structure and style. Work is fit for purpose; it contains a few errors of spelling, punctuation and grammar, but these do not obscure meaning.					
<b>Band 5</b> <b>Mature</b>  <b>25 – 30</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• independent and selective investigation that is well managed, effective and discriminating is shown;</li> <li>• perceptive analysis of others' work is shown;</li> <li>• innovative interpretation of information is shown;</li> <li>• informed vocational awareness is communicated;</li> <li>• connections between own and others' work are recognised and evaluated.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>33 – 40</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• developed personal style is shown;</li> <li>• thorough understanding of properties and characteristics is shown;</li> <li>• extensive range of investigations is undertaken;</li> <li>• fluent skill level and high level technical ability is shown;</li> <li>• initiative in the selection and management of resources is shown;</li> <li>• vocational connections between work methods are shown;</li> <li>• intentions appropriate to the context are realised with innovation.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>25-30</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• fluent command of visual and critical understanding is shown;</li> <li>• independent judgements and responses are made;</li> <li>• perceptive analysis of sources is shown;</li> <li>• convincing and in-depth account of the influences in their own work is given;</li> <li>• discrimination between purposes, meanings and contexts is shown.</li> </ul>
The quality of written work is mature, enhances meaning and uses a clear structure and fluent style. Work has good spelling, punctuation and grammar.					
<b>Total AO1</b>	<b>/30</b>	<b>Total AO2</b>	<b>/40</b>	<b>Total AO3</b>	<b>/30</b>

## Unit F153: *Fashion design*

**What the candidate needs to do:** The candidate must produce and present:

- evidence which shows research, analysis and development of fashion design ideas;
- a completed outcome which clearly demonstrates their skills and communicates their fashion design idea(s).

Mark range (AO1)	AO1 (Knowledge) Applying knowledge and understanding of others' practice: show an understanding of the working methods used by historical and contemporary art and design professionals and their work.	Mark range (AO2)	AO2 (Skills) Applying skills, techniques and understanding: 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.	Mark range (AO3)	AO3 (Analysis) Analysis, synthesis and evaluation: gather, record and analyse relevant information and evidence, make reasoned judgements, present solutions and evaluate own practice.
<b>Band 1 Basic</b>  0 – 6 marks	<ul style="list-style-type: none"> <li>• some ability to collect, organise and use information with guidance is shown;</li> <li>• information is recorded and presented though not all may be relevant;</li> <li>• limited evidence is provided to support conclusions;</li> <li>• partial understanding is shown;</li> <li>• some relevant links and connections to others' work are identified;</li> <li>• some vocational awareness is shown;</li> </ul>	<b>Band 1 Basic</b>  0 – 8 marks	<ul style="list-style-type: none"> <li>• some exploration of ideas and processes is undertaken;</li> <li>• some understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• some understanding of visual language is shown;</li> <li>• some consistency of skills is shown;</li> <li>• some awareness of resources is shown;</li> <li>• intentions appropriate to the context are realised with guidance;</li> </ul>	<b>Band 1 Basic</b>  0 – 6 marks	<ul style="list-style-type: none"> <li>• some value judgements about own work are made and recorded;</li> <li>• limited critical understanding is shown;</li> <li>• obvious or literal comments are made;</li> <li>• limited evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• some comparisons between intentions and outcomes are made but not all comparisons may be relevant or justified;</li> </ul>
The quality of written work is basic; structure and style are simplistic. Work contains many significant errors of spelling, punctuation and grammar, which obscure meaning.					
<b>Band 2 Competent</b>  7 – 12 marks	<ul style="list-style-type: none"> <li>• ability to collect, organise and use information with limited guidance is shown;</li> <li>• developing understanding of working methods is shown;</li> <li>• limited ideas, insights and observations are expressed;</li> <li>• relevant information is recorded and presented;</li> <li>• limited vocational awareness is shown;</li> <li>• increasing connections to others' work are identified;</li> </ul>	<b>Band 2 Competent</b>  9 – 16 marks	<ul style="list-style-type: none"> <li>• exploration of ideas and processes is undertaken;</li> <li>• increasing understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• increasing consistency of skills is shown;</li> <li>• increasing understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with little guidance/support;</li> <li>• increasing awareness of appropriate resources is shown;</li> </ul>	<b>Band 2 Competent</b>  7 – 12 marks	<ul style="list-style-type: none"> <li>• clear value judgements about own work are made and recorded;</li> <li>• developing critical understanding is shown;</li> <li>• some original comments are made;</li> <li>• clear evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• valid comparisons between intentions and outcomes are made;</li> </ul>
The quality of written work is generally competent and its meaning is sometimes unclear; work has a basic structure but lacks fluency of style. Some elements of work are fit for purpose but work contains some significant errors of spelling, punctuation and grammar, which sometimes obscure meaning.					



## Unit F153: *Fashion design*

<b>(AO1)</b>  <b>Band 3</b> <b>Coherent</b>  <b>13 – 18</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• some independence in investigation is shown;</li> <li>• order and purpose in the collection, organisation and use of information is evident;</li> <li>• relevant sources are identified;</li> <li>• developing personal views of others' work are expressed;</li> <li>• increasing vocational awareness is shown;</li> <li>• coherent connections to others' work are made;</li> </ul>	<b>(AO2)</b>  <b>Band 3</b> <b>Coherent</b>  <b>17 – 24</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• consistent skill level and control is demonstrated;</li> <li>• clear understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with confidence;</li> <li>• clear understanding of appropriate resources is shown;</li> </ul>	<b>(AO3)</b>  <b>Band 3</b> <b>Coherent</b>  <b>13-18</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• personal views and reasoned judgements are expressed and recorded;</li> <li>• coherent explanations showing increasing critical understanding are given;</li> <li>• independent responses are given;</li> <li>• fitness for purpose is identified and evaluated;</li> <li>• new directions for own work are identified;</li> </ul>
The quality of written work is generally coherent and its meaning is usually clear; work has an appropriate structure and some attempt at a fluent style. Work is generally fit for purpose but contains some errors of spelling, punctuation and grammar.					
<b>Band 4</b> <b>Confident</b>  <b>19 – 24</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• increasing independence in investigation that is organised and increasingly effective is shown;</li> <li>• competent analysis of others' work is shown;</li> <li>• some depth of understanding in the interpretation is shown;</li> <li>• clear vocational awareness is communicated;</li> <li>• increasing recognition of connections between own and others' work is clearly shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>25 – 32</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• good skill level is shown;</li> <li>• good control and appropriate choices are shown;</li> <li>• in-depth understanding of visual language is shown;</li> <li>• range of investigations is undertaken;</li> <li>• intentions appropriate to the context are realised with confidence and originality;</li> <li>• good selection and management of resources is shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>19-24</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• strong personal views supported by well reasoned judgements are expressed and recorded;</li> <li>• thorough, clearly expressed explanations are given;</li> <li>• original responses are given;</li> <li>• innovative solutions are developed;</li> <li>• strong analytical skills are shown;</li> </ul>
The quality of written work is confident, has clear meaning and uses an appropriate structure and style. Work is fit for purpose; it contains a few errors of spelling, punctuation and grammar, but these do not obscure meaning.					
<b>Band 5</b> <b>Mature</b>  <b>25 – 30</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• independent and selective investigation that is well managed, effective and discriminating is shown;</li> <li>• perceptive analysis of others' work is shown;</li> <li>• innovative interpretation of information is shown;</li> <li>• informed vocational awareness is communicated;</li> <li>• connections between own and others' work are recognised and evaluated.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>33 – 40</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• developed personal style is shown;</li> <li>• thorough understanding of properties and characteristics is shown;</li> <li>• extensive range of investigations is undertaken;</li> <li>• fluent skill level and high level technical ability is shown;</li> <li>• initiative in the selection and management of resources is shown;</li> <li>• vocational connections between work methods are shown;</li> <li>• intentions appropriate to the context are realised with innovation.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>25-30</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• fluent command of visual and critical understanding is shown;</li> <li>• independent judgements and responses are made;</li> <li>• perceptive analysis of sources is shown;</li> <li>• convincing and in-depth account of the influences in their own work is given;</li> <li>• discrimination between purposes, meanings and contexts is shown.</li> </ul>
The quality of written work is mature, enhances meaning and uses a clear structure and fluent style. Work has good spelling, punctuation and grammar.					
<b>Total AO1</b>	<b>/30</b>	<b>Total AO2</b>	<b>/40</b>	<b>Total AO3</b>	<b>/30</b>

## Unit F154: *Graphic design specialisms*

**What the candidate needs to do:** The candidate must produce and present:

- evidence which shows research, analysis and development of ideas and concepts that the candidate have used to explore graphic design specialisms;
- a completed outcome(s) which clearly demonstrates their skills and communicates their ideas within **one** of the specialist graphic design disciplines.

Mark range (AO1)	AO1 (Knowledge) <b>Applying knowledge and understanding of others' practice:</b> show an understanding of the working methods used by historical and contemporary art and design professionals and their work.	Mark range (AO2)	AO2 (Skills) <b>Applying skills, techniques and understanding:</b> 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.	Mark range (AO3)	AO3 (Analysis) <b>Analysis, synthesis and evaluation:</b> gather, record and analyse relevant information and evidence, make reasoned judgements, present solutions and evaluate own practice.
<b>Band 1 Basic</b>  <b>0 – 6 marks</b>	<ul style="list-style-type: none"> <li>• some ability to collect, organise and use information with guidance is shown;</li> <li>• information is recorded and presented though not all may be relevant;</li> <li>• limited evidence is provided to support conclusions;</li> <li>• partial understanding is shown;</li> <li>• some relevant links and connections to others' work are identified;</li> <li>• some vocational awareness is shown;</li> </ul>	<b>Band 1 Basic</b>  <b>0 – 8 marks</b>	<ul style="list-style-type: none"> <li>• some exploration of ideas and processes is undertaken;</li> <li>• some understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• some understanding of visual language is shown;</li> <li>• some consistency of skills is shown;</li> <li>• some awareness of resources is shown;</li> <li>• intentions appropriate to the context are realised with guidance;</li> </ul>	<b>Band 1 Basic</b>  <b>0 – 6 marks</b>	<ul style="list-style-type: none"> <li>• some value judgements about own work are made and recorded;</li> <li>• limited critical understanding is shown;</li> <li>• obvious or literal comments are made;</li> <li>• limited evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• some comparisons between intentions and outcomes are made but not all comparisons may be relevant or justified;</li> </ul>
The quality of written work is basic; structure and style are simplistic. Work contains many significant errors of spelling, punctuation and grammar, which obscure meaning.					
<b>Band 2 Competent</b>  <b>7 – 12 marks</b>	<ul style="list-style-type: none"> <li>• ability to collect, organise and use information with limited guidance is shown;</li> <li>• developing understanding of working methods is shown;</li> <li>• limited ideas, insights and observations are expressed;</li> <li>• relevant information is recorded and presented;</li> <li>• limited vocational awareness is shown;</li> <li>• increasing connections to others' work are identified;</li> </ul>	<b>Band 2 Competent</b>  <b>9 – 16 marks</b>	<ul style="list-style-type: none"> <li>• exploration of ideas and processes is undertaken;</li> <li>• increasing understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• increasing consistency of skills is shown;</li> <li>• increasing understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with little guidance/support;</li> <li>• increasing awareness of appropriate resources is shown;</li> </ul>	<b>Band 2 Competent</b>  <b>7 – 12 marks</b>	<ul style="list-style-type: none"> <li>• clear value judgements about own work are made and recorded;</li> <li>• developing critical understanding is shown;</li> <li>• some original comments are made;</li> <li>• clear evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• valid comparisons between intentions and outcomes are made;</li> </ul>
The quality of written work is generally competent and its meaning is sometimes unclear; work has a basic structure but lacks fluency of style. Some elements of work are fit for purpose but work contains some significant errors of spelling, punctuation and grammar, which sometimes obscure meaning.					

## Unit F154: *Graphic design specialisms*

<b>(AO1)</b>  <b>Band 3</b> <b>Coherent</b>  <b>13 – 18</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• some independence in investigation is shown;</li> <li>• order and purpose in the collection, organisation and use of information is evident;</li> <li>• relevant sources are identified;</li> <li>• developing personal views of others' work are expressed;</li> <li>• increasing vocational awareness is shown;</li> <li>• coherent connections to others' work are made;</li> </ul>	<b>(AO2)</b>  <b>Band 3</b> <b>Coherent</b>  <b>17 – 24</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• consistent skill level and control is demonstrated;</li> <li>• clear understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with confidence;</li> <li>• clear understanding of appropriate resources is shown;</li> </ul>	<b>(AO3)</b>  <b>Band 3</b> <b>Coherent</b>  <b>13-18</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• personal views and reasoned judgements are expressed and recorded;</li> <li>• coherent explanations showing increasing critical understanding are given;</li> <li>• independent responses are given;</li> <li>• fitness for purpose is identified and evaluated;</li> <li>• new directions for own work are identified;</li> </ul>
The quality of written work is generally coherent and its meaning is usually clear; work has an appropriate structure and some attempt at a fluent style. Work is generally fit for purpose but contains some errors of spelling, punctuation and grammar.					
<b>Band 4</b> <b>Confident</b>  <b>19 – 24</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• increasing independence in investigation that is organised and increasingly effective is shown;</li> <li>• competent analysis of others' work is shown;</li> <li>• some depth of understanding in the interpretation is shown;</li> <li>• clear vocational awareness is communicated;</li> <li>• increasing recognition of connections between own and others' work is clearly shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>25 – 32</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• good skill level is shown;</li> <li>• good control and appropriate choices are shown;</li> <li>• in-depth understanding of visual language is shown;</li> <li>• range of investigations is undertaken;</li> <li>• intentions appropriate to the context are realised with confidence and originality;</li> <li>• good selection and management of resources is shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>19-24</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• strong personal views supported by well reasoned judgements are expressed and recorded;</li> <li>• thorough, clearly expressed explanations are given;</li> <li>• original responses are given;</li> <li>• innovative solutions are developed;</li> <li>• strong analytical skills are shown;</li> </ul>
The quality of written work is confident, has clear meaning and uses an appropriate structure and style. Work is fit for purpose; it contains a few errors of spelling, punctuation and grammar, but these do not obscure meaning.					
<b>Band 5</b> <b>Mature</b>  <b>25 – 30</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• independent and selective investigation that is well managed, effective and discriminating is shown;</li> <li>• perceptive analysis of others' work is shown;</li> <li>• innovative interpretation of information is shown;</li> <li>• informed vocational awareness is communicated;</li> <li>• connections between own and others' work are recognised and evaluated.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>33 – 40</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• developed personal style is shown;</li> <li>• thorough understanding of properties and characteristics is shown;</li> <li>• extensive range of investigations is undertaken;</li> <li>• fluent skill level and high level technical ability is shown;</li> <li>• initiative in the selection and management of resources is shown;</li> <li>• vocational connections between work methods are shown;</li> <li>• intentions appropriate to the context are realised with innovation.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>25-30</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• fluent command of visual and critical understanding is shown;</li> <li>• independent judgements and responses are made;</li> <li>• perceptive analysis of sources is shown;</li> <li>• convincing and in-depth account of the influences in their own work is given;</li> <li>• discrimination between purposes, meanings and contexts is shown.</li> </ul>
The quality of written work is mature, enhances meaning and uses a clear structure and fluent style. Work has good spelling, punctuation and grammar.					
<b>Total AO1</b>	<b>/30</b>	<b>Total AO2</b>	<b>/40</b>	<b>Total AO3</b>	<b>/30</b>

## Unit F155: 3D design/crafts

**What the candidate needs to do:** The candidate must produce and present:

- evidence which shows research, analysis and development of 3D design and/or craft ideas using object-making techniques;
- a completed outcome(s) which clearly demonstrates their skills and communicates their 3D design and/or craft idea(s).

Mark range (AO1)	AO1 (Knowledge) Applying knowledge and understanding of others' practice: show an understanding of the working methods used by historical and contemporary art and design professionals and their work.	Mark range (AO2)	AO2 (Skills) Applying skills, techniques and understanding: 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.	Mark range (AO3)	AO3 (Analysis) Analysis, synthesis and evaluation: gather, record and analyse relevant information and evidence, make reasoned judgements, present solutions and evaluate own practice.
<b>Band 1 Basic</b>  0 – 6 marks	<ul style="list-style-type: none"> <li>• some ability to collect, organise and use information with guidance is shown;</li> <li>• information is recorded and presented though not all may be relevant;</li> <li>• limited evidence is provided to support conclusions;</li> <li>• partial understanding is shown;</li> <li>• some relevant links and connections to others' work are identified;</li> <li>• some vocational awareness is shown;</li> </ul>	<b>Band 1 Basic</b>  0 – 8 marks	<ul style="list-style-type: none"> <li>• some exploration of ideas and processes is undertaken;</li> <li>• some understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• some understanding of visual language is shown;</li> <li>• some consistency of skills is shown;</li> <li>• some awareness of resources is shown;</li> <li>• intentions appropriate to the context are realised with guidance;</li> </ul>	<b>Band 1 Basic</b>  0 – 6 marks	<ul style="list-style-type: none"> <li>• some value judgements about own work are made and recorded;</li> <li>• limited critical understanding is shown;</li> <li>• obvious or literal comments are made;</li> <li>• limited evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• some comparisons between intentions and outcomes are made but not all comparisons may be relevant or justified;</li> </ul>
The quality of written work is basic; structure and style are simplistic. Work contains many significant errors of spelling, punctuation and grammar, which obscure meaning.					
<b>Band 2 Competent</b>  7 – 12 marks	<ul style="list-style-type: none"> <li>• ability to collect, organise and use information with limited guidance is shown;</li> <li>• developing understanding of working methods is shown;</li> <li>• limited ideas, insights and observations are expressed;</li> <li>• relevant information is recorded and presented;</li> <li>• limited vocational awareness is shown;</li> <li>• increasing connections to others' work are identified;</li> </ul>	<b>Band 2 Competent</b>  9 – 16 marks	<ul style="list-style-type: none"> <li>• exploration of ideas and processes is undertaken;</li> <li>• increasing understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• increasing consistency of skills is shown;</li> <li>• increasing understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with little guidance/support;</li> <li>• increasing awareness of appropriate resources is shown;</li> </ul>	<b>Band 2 Competent</b>  7 – 12 marks	<ul style="list-style-type: none"> <li>• clear value judgements about own work are made and recorded;</li> <li>• developing critical understanding is shown;</li> <li>• some original comments are made;</li> <li>• clear evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• valid comparisons between intentions and outcomes are made;</li> </ul>
The quality of written work is generally competent and its meaning is sometimes unclear; work has a basic structure but lacks fluency of style. Some elements of work are fit for purpose but work contains some significant errors of spelling, punctuation and grammar, which sometimes obscure meaning.					

## Unit F155: 3D design/crafts

<b>(AO1)</b>  <b>Band 3</b> <b>Coherent</b>  <b>13 – 18</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• some independence in investigation is shown;</li> <li>• order and purpose in the collection, organisation and use of information is evident;</li> <li>• relevant sources are identified;</li> <li>• developing personal views of others' work are expressed;</li> <li>• increasing vocational awareness is shown;</li> <li>• coherent connections to others' work are made;</li> </ul>	<b>(AO2)</b>  <b>Band 3</b> <b>Coherent</b>  <b>17 – 24</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• consistent skill level and control is demonstrated;</li> <li>• clear understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with confidence;</li> <li>• clear understanding of appropriate resources is shown;</li> </ul>	<b>(AO3)</b>  <b>Band 3</b> <b>Coherent</b>  <b>13-18</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• personal views and reasoned judgements are expressed and recorded;</li> <li>• coherent explanations showing increasing critical understanding are given;</li> <li>• independent responses are given;</li> <li>• fitness for purpose is identified and evaluated;</li> <li>• new directions for own work are identified;</li> </ul>
The quality of written work is generally coherent and its meaning is usually clear; work has an appropriate structure and some attempt at a fluent style. Work is generally fit for purpose but contains some errors of spelling, punctuation and grammar.					
<b>Band 4</b> <b>Confident</b>  <b>19 – 24</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• increasing independence in investigation that is organised and increasingly effective is shown;</li> <li>• competent analysis of others' work is shown;</li> <li>• some depth of understanding in the interpretation is shown;</li> <li>• clear vocational awareness is communicated;</li> <li>• increasing recognition of connections between own and others' work is clearly shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>25 – 32</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• good skill level is shown;</li> <li>• good control and appropriate choices are shown;</li> <li>• in-depth understanding of visual language is shown;</li> <li>• range of investigations is undertaken;</li> <li>• intentions appropriate to the context are realised with confidence and originality;</li> <li>• good selection and management of resources is shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>19-24</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• strong personal views supported by well reasoned judgements are expressed and recorded;</li> <li>• thorough, clearly expressed explanations are given;</li> <li>• original responses are given;</li> <li>• innovative solutions are developed;</li> <li>• strong analytical skills are shown;</li> </ul>
The quality of written work is confident, has clear meaning and uses an appropriate structure and style. Work is fit for purpose; it contains a few errors of spelling, punctuation and grammar, but these do not obscure meaning.					
<b>Band 5</b> <b>Mature</b>  <b>25 – 30</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• independent and selective investigation that is well managed, effective and discriminating is shown;</li> <li>• perceptive analysis of others' work is shown;</li> <li>• innovative interpretation of information is shown;</li> <li>• informed vocational awareness is communicated;</li> <li>• connections between own and others' work are recognised and evaluated.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>33 – 40</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• developed personal style is shown;</li> <li>• thorough understanding of properties and characteristics is shown;</li> <li>• extensive range of investigations is undertaken;</li> <li>• fluent skill level and high level technical ability is shown;</li> <li>• initiative in the selection and management of resources is shown;</li> <li>• vocational connections between work methods are shown;</li> <li>• intentions appropriate to the context are realised with innovation.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>25-30</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• fluent command of visual and critical understanding is shown;</li> <li>• independent judgements and responses are made;</li> <li>• perceptive analysis of sources is shown;</li> <li>• convincing and in-depth account of the influences in their own work is given;</li> <li>• discrimination between purposes, meanings and contexts is shown.</li> </ul>
The quality of written work is mature, enhances meaning and uses a clear structure and fluent style. Work has good spelling, punctuation and grammar.					
<b>Total AO1</b>	<b>/30</b>	<b>Total AO2</b>	<b>/40</b>	<b>Total AO3</b>	<b>/30</b>

## Unit F156: *Fine Art specialisms*

**What the candidate needs to do:** The candidate must produce and present:

- evidence which shows research, analysis and development of a specialist Fine Art idea(s);
- a completed outcome(s) which clearly demonstrates their skills and communicates their idea(s) within **one** of the specialist Fine Art disciplines.

Mark range (AO1)	AO1 (Knowledge) <b>Applying knowledge and understanding of others' practice:</b> show an understanding of the working methods used by historical and contemporary art and design professionals and their work.	Mark range (AO2)	AO2 (Skills) <b>Applying skills, techniques and understanding:</b> 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.	Mark range (AO3)	AO3 (Analysis) <b>Analysis, synthesis and evaluation:</b> gather, record and analyse relevant information and evidence, make reasoned judgements, present solutions and evaluate own practice.
<b>Band 1 Basic</b>  <b>0 – 6 marks</b>	<ul style="list-style-type: none"> <li>• some ability to collect, organise and use information with guidance is shown;</li> <li>• information is recorded and presented though not all may be relevant;</li> <li>• limited evidence is provided to support conclusions;</li> <li>• partial understanding is shown;</li> <li>• some relevant links and connections to others' work are identified;</li> <li>• some vocational awareness is shown;</li> </ul>	<b>Band 1 Basic</b>  <b>0 – 8 marks</b>	<ul style="list-style-type: none"> <li>• some exploration of ideas and processes is undertaken;</li> <li>• some understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• some understanding of visual language is shown;</li> <li>• some consistency of skills is shown;</li> <li>• some awareness of resources is shown;</li> <li>• intentions appropriate to the context are realised with guidance;</li> </ul>	<b>Band 1 Basic</b>  <b>0 – 6 marks</b>	<ul style="list-style-type: none"> <li>• some value judgements about own work are made and recorded;</li> <li>• limited critical understanding is shown;</li> <li>• obvious or literal comments are made;</li> <li>• limited evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• some comparisons between intentions and outcomes are made but not all comparisons may be relevant or justified;</li> </ul>
The quality of written work is basic; structure and style are simplistic. Work contains many significant errors of spelling, punctuation and grammar, which obscure meaning.					
<b>Band 2 Competent</b>  <b>7 – 12 marks</b>	<ul style="list-style-type: none"> <li>• ability to collect, organise and use information with limited guidance is shown;</li> <li>• developing understanding of working methods is shown;</li> <li>• limited ideas, insights and observations are expressed;</li> <li>• relevant information is recorded and presented;</li> <li>• limited vocational awareness is shown;</li> <li>• increasing connections to others' work are identified;</li> </ul>	<b>Band 2 Competent</b>  <b>9 – 16 marks</b>	<ul style="list-style-type: none"> <li>• exploration of ideas and processes is undertaken;</li> <li>• increasing understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• increasing consistency of skills is shown;</li> <li>• increasing understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with little guidance/support;</li> <li>• increasing awareness of appropriate resources is shown;</li> </ul>	<b>Band 2 Competent</b>  <b>7 – 12 marks</b>	<ul style="list-style-type: none"> <li>• clear value judgements about own work are made and recorded;</li> <li>• developing critical understanding is shown;</li> <li>• some original comments are made;</li> <li>• clear evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• valid comparisons between intentions and outcomes are made;</li> </ul>
The quality of written work is generally competent and its meaning is sometimes unclear; work has a basic structure but lacks fluency of style. Some elements of work are fit for purpose but work contains some significant errors of spelling, punctuation and grammar, which sometimes obscure meaning.					

## Unit F156: *Fine Art specialisms*

<b>(AO1)</b>  <b>Band 3</b> <b>Coherent</b>  <b>13 – 18</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• some independence in investigation is shown;</li> <li>• order and purpose in the collection, organisation and use of information is evident;</li> <li>• relevant sources are identified;</li> <li>• developing personal views of others' work are expressed;</li> <li>• increasing vocational awareness is shown;</li> <li>• coherent connections to others' work are made;</li> </ul>	<b>(AO2)</b>  <b>Band 3</b> <b>Coherent</b>  <b>17 – 24</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• consistent skill level and control is demonstrated;</li> <li>• clear understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with confidence;</li> <li>• clear understanding of appropriate resources is shown;</li> </ul>	<b>(AO3)</b>  <b>Band 3</b> <b>Coherent</b>  <b>13-18</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• personal views and reasoned judgements are expressed and recorded;</li> <li>• coherent explanations showing increasing critical understanding are given;</li> <li>• independent responses are given;</li> <li>• fitness for purpose is identified and evaluated;</li> <li>• new directions for own work are identified;</li> </ul>
The quality of written work is generally coherent and its meaning is usually clear; work has an appropriate structure and some attempt at a fluent style. Work is generally fit for purpose but contains some errors of spelling, punctuation and grammar.					
<b>Band 4</b> <b>Confident</b>  <b>19 – 24</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• increasing independence in investigation that is organised and increasingly effective is shown;</li> <li>• competent analysis of others' work is shown;</li> <li>• some depth of understanding in the interpretation is shown;</li> <li>• clear vocational awareness is communicated;</li> <li>• increasing recognition of connections between own and others' work is clearly shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>25 – 32</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• good skill level is shown;</li> <li>• good control and appropriate choices are shown;</li> <li>• in-depth understanding of visual language is shown;</li> <li>• range of investigations is undertaken;</li> <li>• intentions appropriate to the context are realised with confidence and originality;</li> <li>• good selection and management of resources is shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>19-24</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• strong personal views supported by well reasoned judgements are expressed and recorded;</li> <li>• thorough, clearly expressed explanations are given;</li> <li>• original responses are given;</li> <li>• innovative solutions are developed;</li> <li>• strong analytical skills are shown;</li> </ul>
The quality of written work is confident, has clear meaning and uses an appropriate structure and style. Work is fit for purpose; it contains a few errors of spelling, punctuation and grammar, but these do not obscure meaning.					
<b>Band 5</b> <b>Mature</b>  <b>25 – 30</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• independent and selective investigation that is well managed, effective and discriminating is shown;</li> <li>• perceptive analysis of others' work is shown;</li> <li>• innovative interpretation of information is shown;</li> <li>• informed vocational awareness is communicated;</li> <li>• connections between own and others' work are recognised and evaluated.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>33 – 40</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• developed personal style is shown;</li> <li>• thorough understanding of properties and characteristics is shown;</li> <li>• extensive range of investigations is undertaken;</li> <li>• fluent skill level and high level technical ability is shown;</li> <li>• initiative in the selection and management of resources is shown;</li> <li>• vocational connections between work methods are shown;</li> <li>• intentions appropriate to the context are realised with innovation.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>25-30</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• fluent command of visual and critical understanding is shown;</li> <li>• independent judgements and responses are made;</li> <li>• perceptive analysis of sources is shown;</li> <li>• convincing and in-depth account of the influences in their own work is given;</li> <li>• discrimination between purposes, meanings and contexts is shown.</li> </ul>
The quality of written work is mature, enhances meaning and uses a clear structure and fluent style. Work has good spelling, punctuation and grammar.					
<b>Total AO1</b>	<b>/30</b>	<b>Total AO2</b>	<b>/40</b>	<b>Total AO3</b>	<b>/30</b>

## Unit F157: *Textiles*

**What the candidate needs to do:** The candidate must produce and present:

- evidence which shows research, analysis and development of textiles ideas;
- a completed outcome(s) which clearly demonstrates their skills and communicates their textiles idea(s).

Mark range (AO1)	AO1 (Knowledge) Applying knowledge and understanding of others' practice: show an understanding of the working methods used by historical and contemporary art and design professionals and their work.	Mark range (AO2)	AO2 (Skills) Applying skills, techniques and understanding: 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.	Mark range (AO3)	AO3 (Analysis) Analysis, synthesis and evaluation: gather, record and analyse relevant information and evidence, make reasoned judgements, present solutions and evaluate own practice.
<b>Band 1 Basic</b>  0 – 6 marks	<ul style="list-style-type: none"> <li>• some ability to collect, organise and use information with guidance is shown;</li> <li>• information is recorded and presented though not all may be relevant;</li> <li>• limited evidence is provided to support conclusions;</li> <li>• partial understanding is shown;</li> <li>• some relevant links and connections to others' work are identified;</li> <li>• some vocational awareness is shown;</li> </ul>	<b>Band 1 Basic</b>  0 – 8 marks	<ul style="list-style-type: none"> <li>• some exploration of ideas and processes is undertaken;</li> <li>• some understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• some understanding of visual language is shown;</li> <li>• some consistency of skills is shown;</li> <li>• some awareness of resources is shown;</li> <li>• intentions appropriate to the context are realised with guidance;</li> </ul>	<b>Band 1 Basic</b>  0 – 6 marks	<ul style="list-style-type: none"> <li>• some value judgements about own work are made and recorded;</li> <li>• limited critical understanding is shown;</li> <li>• obvious or literal comments are made;</li> <li>• limited evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• some comparisons between intentions and outcomes are made but not all comparisons may be relevant or justified;</li> </ul>
The quality of written work is basic; structure and style are simplistic. Work contains many significant errors of spelling, punctuation and grammar, which obscure meaning.					
<b>Band 2 Competent</b>  7 – 12 marks	<ul style="list-style-type: none"> <li>• ability to collect, organise and use information with limited guidance is shown;</li> <li>• developing understanding of working methods is shown;</li> <li>• limited ideas, insights and observations are expressed;</li> <li>• relevant information is recorded and presented;</li> <li>• limited vocational awareness is shown;</li> <li>• increasing connections to others' work are identified;</li> </ul>	<b>Band 2 Competent</b>  9 – 16 marks	<ul style="list-style-type: none"> <li>• exploration of ideas and processes is undertaken;</li> <li>• increasing understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• increasing consistency of skills is shown;</li> <li>• increasing understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with little guidance/support;</li> <li>• increasing awareness of appropriate resources is shown;</li> </ul>	<b>Band 2 Competent</b>  7 – 12 marks	<ul style="list-style-type: none"> <li>• clear value judgements about own work are made and recorded;</li> <li>• developing critical understanding is shown;</li> <li>• some original comments are made;</li> <li>• clear evidence of ongoing/summative evaluation/monitoring of own work/progress is shown;</li> <li>• valid comparisons between intentions and outcomes are made;</li> </ul>
The quality of written work is generally competent and its meaning is sometimes unclear; work has a basic structure but lacks fluency of style. Some elements of work are fit for purpose but work contains some significant errors of spelling, punctuation and grammar, which sometimes obscure meaning.					



## Unit F157: *Textiles*

<b>(AO1)</b>  <b>Band 3</b> <b>Coherent</b>  <b>13 – 18</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• some independence in investigation is shown;</li> <li>• order and purpose in the collection, organisation and use of information is evident;</li> <li>• relevant sources are identified;</li> <li>• developing personal views of others' work are expressed;</li> <li>• increasing vocational awareness is shown;</li> <li>• coherent connections to others' work are made;</li> </ul>	<b>(AO2)</b>  <b>Band 3</b> <b>Coherent</b>  <b>17 – 24</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• consistent skill level and control is demonstrated;</li> <li>• clear understanding of properties, characteristics, materials, techniques and technologies is shown;</li> <li>• understanding of visual language is shown;</li> <li>• intentions appropriate to the context are realised with confidence;</li> <li>• clear understanding of appropriate resources is shown;</li> </ul>	<b>(AO3)</b>  <b>Band 3</b> <b>Coherent</b>  <b>13-18</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• personal views and reasoned judgements are expressed and recorded;</li> <li>• coherent explanations showing increasing critical understanding are given;</li> <li>• independent responses are given;</li> <li>• fitness for purpose is identified and evaluated;</li> <li>• new directions for own work are identified;</li> </ul>
The quality of written work is generally coherent and its meaning is usually clear; work has an appropriate structure and some attempt at a fluent style. Work is generally fit for purpose but contains some errors of spelling, punctuation and grammar.					
<b>Band 4</b> <b>Confident</b>  <b>19 – 24</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• increasing independence in investigation that is organised and increasingly effective is shown;</li> <li>• competent analysis of others' work is shown;</li> <li>• some depth of understanding in the interpretation is shown;</li> <li>• clear vocational awareness is communicated;</li> <li>• increasing recognition of connections between own and others' work is clearly shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>25 – 32</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• good skill level is shown;</li> <li>• good control and appropriate choices are shown;</li> <li>• in-depth understanding of visual language is shown;</li> <li>• range of investigations is undertaken;</li> <li>• intentions appropriate to the context are realised with confidence and originality;</li> <li>• good selection and management of resources is shown;</li> </ul>	<b>Band 4</b> <b>Confident</b>  <b>19-24</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• strong personal views supported by well reasoned judgements are expressed and recorded;</li> <li>• thorough, clearly expressed explanations are given;</li> <li>• original responses are given;</li> <li>• innovative solutions are developed;</li> <li>• strong analytical skills are shown;</li> </ul>
The quality of written work is confident, has clear meaning and uses an appropriate structure and style. Work is fit for purpose; it contains a few errors of spelling, punctuation and grammar, but these do not obscure meaning.					
<b>Band 5</b> <b>Mature</b>  <b>25 – 30</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• independent and selective investigation that is well managed, effective and discriminating is shown;</li> <li>• perceptive analysis of others' work is shown;</li> <li>• innovative interpretation of information is shown;</li> <li>• informed vocational awareness is communicated;</li> <li>• connections between own and others' work are recognised and evaluated.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>33 – 40</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• developed personal style is shown;</li> <li>• thorough understanding of properties and characteristics is shown;</li> <li>• extensive range of investigations is undertaken;</li> <li>• fluent skill level and high level technical ability is shown;</li> <li>• initiative in the selection and management of resources is shown;</li> <li>• vocational connections between work methods are shown;</li> <li>• intentions appropriate to the context are realised with innovation.</li> </ul>	<b>Band 5</b> <b>Mature</b>  <b>25-30</b> <b>marks</b>	<ul style="list-style-type: none"> <li>• fluent command of visual and critical understanding is shown;</li> <li>• independent judgements and responses are made;</li> <li>• perceptive analysis of sources is shown;</li> <li>• convincing and in-depth account of the influences in their own work is given;</li> <li>• discrimination between purposes, meanings and contexts is shown.</li> </ul>
The quality of written work is mature, enhances meaning and uses a clear structure and fluent style. Work has good spelling, punctuation and grammar.					
<b>Total AO1</b>	<b>/30</b>	<b>Total AO2</b>	<b>/40</b>	<b>Total AO3</b>	<b>/30</b>

# Appendix C: Generic Assessment Amplification Grids

## AS assessment amplification

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When determining a mark for a particular strand, teachers are advised to refer to these amplification grids which contain generic AS and A2 unit assessment amplification. The purpose is to assist teachers in their professional judgments when applying 'best fit' principles to arrive at the appropriate mark for a piece of work. They are **not** to be used as additional marking criteria, but are designed to be useful as a point of reference. The grids 'amplify' some of the key characteristics teachers can expect to see in candidates' work for the top, middle and lowest mark bands within the different strands of the *Marking Criteria Grid* for any unit.

Although it is **not** a requirement that a candidate's evidence mirrors every characteristic contained within the amplification grid (characteristics to be used as appropriate within the context of each unit, including the varying conceptual difficulty of AS and A2 material), the grids can help teachers to determine a mark that 'best fits' the candidate's evidence. The amplification grids therefore function as a reference point when applying 'best fit' principles.

Amplification of Criteria		
AO	Mark Band	Typically, evidence reveals that candidates can:
AO1	1	<ul style="list-style-type: none"> <li>• select, research and record information on a limited variety of professional working methods and practices, not all may be relevant, with some support and guidance;</li> <li>• carry out basic analysis of a limited variety of professional working methods and practices, correctly identifying communication using formal elements;</li> <li>• competently recognise and create messages and meanings for an intended audience;</li> <li>• apply the knowledge and understanding gained to their own work competently, making some relevant connections to others' work;</li> <li>• present and communicate their findings competently, making some relevant value judgements;</li> <li>• the quality of written work is basic; structure and style are simplistic. Work contains many significant errors of spelling, punctuation and grammar, which obscure meaning.</li> </ul>
	3	<ul style="list-style-type: none"> <li>• experiment with a limited range of media, materials and techniques, applying characteristics and properties with some skill;</li> <li>• demonstrate some skill manipulating a limited range of media, materials, techniques and processes;</li> <li>• appropriately select and investigate safely a limited range of media, materials, techniques and processes;</li> <li>• demonstrate some knowledge and understanding of the potential of media, materials, techniques and processes to contribute to formal elements and/or visual language in practical work;</li> <li>• evaluate the potential and effectiveness of media, materials, techniques and processes;</li> <li>• competently observe and meet health and safety and legal obligations;</li> <li>• recognise messages and meanings for an intended audience in a basic way;</li> <li>• present and communicate their work competently and in context, making some relevant comments;</li> <li>• the quality of written work is generally coherent and its meaning is usually clear; work has an appropriate structure and some attempt at a fluent style. Work is generally fit for purpose but contains some errors of spelling, punctuation and grammar.</li> </ul>

<b>Amplification of Criteria</b>		
<b>AO</b>	<b>Mark Band</b>	<b>Typically, evidence reveals that candidates can:</b>
	<b>5</b>	<ul style="list-style-type: none"> <li>• organise and manage research for visual references competently;</li> <li>• display a basic knowledge and understanding of the range and variety of sources available;</li> <li>• develop ideas and analyse and evaluate their context and effectiveness competently;</li> <li>• analyse, refine and present a personal and informed response competently and with some skill;</li> <li>• effectively use and evaluate 2d (mark-making) and 3d (object-making) techniques, revealing some understanding of visual communication;</li> <li>• demonstrate knowledge and understanding of the way that formal elements can be used to emphasise visual language competently;</li> <li>• organise work, record, analyse and develop appropriate practical responses with some support and guidance;</li> <li>• present and communicate their findings competently, making some relevant comments.</li> <li>• the quality of written work is mature, enhances meaning and uses a clear structure and fluent style. Work has good spelling, punctuation and grammar.</li> </ul>

AO	Mark Band	Typically, evidence reveals that candidates can:
AO2	1	<ul style="list-style-type: none"> <li>• appropriately select, research and record information on a variety of relevant professional working methods and practices with limited support and guidance;</li> <li>• carry out competent analysis of a range of professional working methods and practices, consistently identifying communication using formal elements;</li> <li>• apply the knowledge and understanding gained in their own work confidently, making relevant and coherent connections to others' work;</li> <li>• confidently recognise and create messages and meanings for an intended audience;</li> <li>• organise and present work and communicate confidently, expressing value judgements and some personal views;</li> <li>• the quality of written work is basic; structure and style are simplistic. Work contains many significant errors of spelling, punctuation and grammar, which obscure meaning.</li> </ul>
	3	<ul style="list-style-type: none"> <li>• experiment with a range of media, materials and techniques, applying characteristics and properties with skill;</li> <li>• consistently demonstrate competent skill manipulating a range of media, materials, techniques and processes;</li> <li>• confidently select and appropriately investigate a range of media, materials, techniques and processes safely;</li> <li>• demonstrate clear knowledge and understanding of the potential of media, materials, techniques and processes to contribute to formal elements and/or visual language in practical work;</li> <li>• confidently observe and meet health and safety and legal obligations;</li> <li>• recognise messages and meanings for an intended audience competently;</li> <li>• present and communicate their work confidently and in context, making some relevant comments;</li> <li>• the quality of written work is generally coherent and its meaning is usually clear; work has an appropriate structure and some errors of spelling, punctuation and grammar.</li> </ul>
	5	<ul style="list-style-type: none"> <li>• effectively organise and manage research for visual references;</li> <li>• display effective knowledge and understanding of the range and variety of sources available;</li> <li>• develop ideas and analyse and evaluate their context and effectiveness confidently;</li> <li>• analyse, refine and present a personal and informed response confidently and with skill;</li> <li>• effectively use and evaluate 2d (mark-making) and 3d (object-making) techniques, revealing clear and thorough understanding of visual communication;</li> <li>• demonstrate knowledge and understanding of the way that formal elements can be used to emphasise visual language confidently;</li> <li>• appropriately organise their work, record, analyse and develop coherent practical responses with limited guidance;</li> <li>• present, and communicate their findings confidently, making relevant comments.</li> <li>• the quality of written work is mature, enhances meaning and uses a clear structure and fluent style. Work has good spelling, punctuation and grammar.</li> </ul>

AO	Mark Band	Typically, evidence reveals that candidates can:
	1	<ul style="list-style-type: none"> <li>• creatively select, research and record information on a wide range of relevant professional working methods and practices independently and in depth, demonstrating a high level of visual enquiry;</li> <li>• carry out complex analysis of a wide range of professional working methods and practices, creatively identifying communication achieved using formal elements;</li> <li>• apply the knowledge and understanding gained in their work fluently, making innovative connections to others' work;</li> <li>• recognise and create messages and meanings for an intended audience with fluency;</li> <li>• organise and present work systematically, demonstrating a fluent grasp of visual and critical understanding and making value judgements that are justified and explained;</li> <li>• the quality of written work is basic; structure and style are simplistic. Work contains many significant errors of spelling, punctuation and grammar, which obscure meaning.</li> </ul>
AO3	3	<ul style="list-style-type: none"> <li>• experiment with a wide range of media, materials and techniques, applying characteristics and properties skilfully and creatively;</li> <li>• consistently demonstrate a high level of skill and technical ability manipulating a wide range of media, materials, techniques and processes in a personal style;</li> <li>• select appropriately and investigate safely a wide range of media, materials, techniques and processes safely;</li> <li>• demonstrate clear and effective knowledge and understanding of the potential of media, materials, techniques and processes to contribute to formal elements and/or visual language in practical work;</li> <li>• observe and meet health and safety and legal obligations fluently and consistently;</li> <li>• present work in context and communicate fluently their critical awareness;</li> <li>• the quality of written work is generally coherent and its meaning is usually clear; work has an appropriate structure and some attempt at a fluent style. Work is generally fit for purpose but contains some errors of spelling, punctuation and grammar.</li> </ul>
	5	<ul style="list-style-type: none"> <li>• creatively organise and manage research for visual references;</li> <li>• develop ideas and analyse and evaluate their context and effectiveness fluently;</li> <li>• analyse, refine and present a personal and informed response fluently and with a high level of skill;</li> <li>• imaginatively use and evaluate 2d (mark-making) and 3d (object-making) techniques, revealing a complex understanding of visual communication;</li> <li>• demonstrate knowledge and understanding of the way that formal elements can be used to emphasise visual language fluently;</li> <li>• organise their work, record, analyse and develop coherent practical responses independently;</li> <li>• present and communicate their findings fluently, making in depth, relevant comments.</li> <li>• the quality of written work is mature, enhances meaning and uses a clear structure and fluent style. Work has good spelling, punctuation and grammar.</li> </ul>

## A2 assessment amplification

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Evidence submitted for A2 units will exhibit increasing abilities and levels of response in key areas for differentiation purposes:

- level of analysis, synthesis and evaluation;
- depth and breadth of candidate understanding;
- range and application of media and materials knowledge;
- ability to use practical/technical skills;
- ability to work independently.

Amplification of Criteria		
AO	Mark Band	Typically, evidence reveals that candidates have increased/developed their ability to:
AO1	1	<ul style="list-style-type: none"> <li>• select, research and record information from a limited range of sources with some support and guidance;</li> <li>• develop an ability to plan and use allocated time effectively, but with some guidance;</li> <li>• carry out analysis of a limited variety of professional working methods and practices, correctly identifying visual language using formal elements;</li> <li>• apply the knowledge and understanding acquired to own work competently, making some relevant connections to others' work;</li> <li>• competently recognise and create messages and meanings to meet client and/or audience intentions;</li> <li>• present work competently and communicate some value judgements about aesthetic and technical factors, suggesting potential improvements;</li> <li>• the quality of written work is basic; structure and style are simplistic. Work contains many significant errors of spelling, punctuation and grammar, which obscure meaning.</li> </ul>
	3	<ul style="list-style-type: none"> <li>• investigate a limited range of media, materials and techniques, applying characteristics and properties with some skill and control;</li> <li>• competently explore and develop ideas through creative experimentation with resources, materials, processes and techniques;</li> <li>• consolidate skills base through the manipulation of a limited range of media, materials, techniques and processes with reasonable competence;</li> <li>• demonstrate some knowledge and understanding of the potential of media, materials, techniques and processes to contribute to formal elements and/or visual language in a basic way;</li> <li>• competently recognise and show some understanding of the connections between working methods and outcomes;</li> <li>• recognise messages and meanings for an intended audience competently, using a range and limited combinations of visual language;</li> <li>• competently explore and apply connections between work methods and outcomes;</li> <li>• competently observe and meet any related health and safety and legal obligations;</li> <li>• complete and present work competently and in context with some guidance;</li> <li>• the quality of written work is generally coherent and its meaning is usually clear; work has an appropriate structure and some attempt at a fluent style. Work is generally fit for purpose but contains some errors of spelling, punctuation and grammar.</li> </ul>



<b>Amplification of Criteria</b>		
<b>AO</b>	<b>Mark Band</b>	<b>Typically, evidence reveals that candidates have increased/developed their ability to:</b>
	<b>5</b>	<ul style="list-style-type: none"> <li>• demonstrate the ability to plan and utilise allocated time effectively but with some guidance;</li> <li>• research possibilities for visual references (images, objects and ideas) competently, handle information including information sources, navigation methods, manipulation techniques and presentation issues;</li> <li>• communicate findings competently showing some understanding of the purposes, meanings and contexts in own and others' work;</li> <li>• make competent comparisons of images, objects and ideas drawn from different contexts;</li> <li>• some use of critical vocabulary with limited understanding and limited development;</li> <li>• demonstrate a basic knowledge and understanding of the ways that formal elements are used to emphasise visual language;</li> <li>• organise work, record, analyse and develop appropriate practical responses with some support and guidance;</li> <li>• competently compare the intentions of the work with the outcome(s) making some value judgements.</li> <li>• the quality of written work is mature, enhances meaning and uses a clear structure and fluent style. Work has good spelling, punctuation and grammar.</li> </ul>

AO	Mark Band	Typically, evidence reveals that candidates have increased/developed their ability to:
	1	<ul style="list-style-type: none"> <li>• select, research and record information from a range of sources with limited support and guidance;</li> <li>• develop an ability to plan and use allocated time effectively, but with limited guidance;</li> <li>• carry out a thorough analysis of a range of professional working methods and practices, identifying visual language using formal elements;</li> <li>• apply the knowledge and understanding gained to own work confidently, making relevant connections to others' work;</li> <li>• recognise and create messages and meanings to meet client and/or audience intentions confidently;</li> <li>• present work confidently and communicate value judgements about aesthetic and technical factors, suggesting potential improvements;</li> <li>• the quality of written work is basic; structure and style are simplistic. Work contains many significant errors of spelling, punctuation and grammar, which obscure meaning.</li> </ul>
AO2	3	<ul style="list-style-type: none"> <li>• select, research and record information from a range of sources with limited support and guidance;</li> <li>• develop an ability to plan and use allocated time effectively, but with limited guidance;</li> <li>• carry out a thorough analysis of a range of professional working methods and practices, identifying visual language using formal elements;</li> <li>• apply the knowledge and understanding gained to own work confidently, making relevant connections to others' work;</li> <li>• recognise and create messages and meanings to meet client and/or audience intentions confidently;</li> <li>• present work confidently and communicate value judgements about aesthetic and technical factors, suggesting potential improvements;</li> <li>• the quality of written work is generally coherent and its meaning is usually clear; work has an appropriate structure and some attempt at a fluent style. Work is generally fit for purpose but contains some errors of spelling, punctuation and grammar.</li> </ul>
	5	<ul style="list-style-type: none"> <li>• select, research and record information from a range of sources with limited support and guidance;</li> <li>• develop an ability to plan and use allocated time effectively, but with limited guidance;</li> <li>• carry out a thorough analysis of a range of professional working methods and practices, identifying visual language using formal elements;</li> <li>• apply the knowledge and understanding gained to own work confidently, making relevant connections to others' work;</li> <li>• recognise and create messages and meanings to meet client and/or audience intentions confidently;</li> <li>• present work confidently and communicate value judgements about aesthetic and technical factors, suggesting potential improvements.</li> <li>• the quality of written work is mature, enhances meaning and uses a clear structure and fluent style. Work has good spelling, punctuation and grammar.</li> </ul>

AO	Mark Band	Typically, evidence reveals that candidates have increased/developed their ability to:
AO3	1	<ul style="list-style-type: none"> <li>• select, research and record information from a wide range of sources independently;</li> <li>• develop an ability to plan and use allocated time effectively, independently;</li> <li>• carry out a clear, thorough and in depth analysis of a range of professional working methods and practices, identifying visual language using formal elements;</li> <li>• apply the knowledge and understanding gained to own work fluently, making critically informed connections to others' work;</li> <li>• recognise and create messages and meanings to meet client and/or audience intentions imaginatively and fluently;</li> <li>• systematically organise and present work, demonstrating a fluent grasp of visual and critical understanding and making convincing judgements about aesthetic and technical factors that are justified and explained then going on to suggest potential improvements;</li> <li>• the quality of written work is basic; structure and style are simplistic. Work contains many significant errors of spelling, punctuation and grammar, which obscure meaning.</li> </ul>
	3	<ul style="list-style-type: none"> <li>• select, research and record information from a wide range of sources independently</li> <li>• develop an ability to plan and use allocated time effectively, independently;</li> <li>• carry out a clear, thorough and in depth analysis of a range of professional working methods and practices, identifying visual language using formal elements;</li> <li>• apply the knowledge and understanding gained to own work fluently, making critically informed connections to others' work;</li> <li>• recognise and create messages and meanings to meet client and/or audience intentions imaginatively and fluently;</li> <li>• systematically organise and present work, demonstrating a fluent grasp of visual and critical understanding and making convincing judgements about aesthetic and technical factors that are justified and explained then going on to suggest potential improvements.</li> <li>• the quality of written work is generally coherent and its meaning is usually clear; work has an appropriate structure and some attempt at a fluent style. Work is generally fit for purpose but contains some errors of spelling, punctuation and grammar.</li> </ul>

	5	<ul style="list-style-type: none"> <li>• select, research and record information from a wide range of sources independently;</li> <li>• develop an ability to plan and use allocated time effectively, independently;</li> <li>• carry out a clear, thorough and in depth analysis of a range of professional working methods and practices, identifying visual language using formal elements;</li> <li>• apply the knowledge and understanding gained to own work fluently, making critically informed connections to others' work;</li> <li>• recognise and create messages and meanings to meet client and/or audience intentions imaginatively and fluently;</li> <li>• systematically organise and present work, demonstrating a fluent grasp of visual and critical understanding and making convincing judgements about aesthetic and technical factors that are justified and explained then going on to suggest potential improvements.</li> <li>• the quality of written work is mature, enhances meaning and uses a clear structure and fluent style. Work has good spelling, punctuation and grammar.</li> </ul>
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