

# Specification

## GCE Art and Design

### Edexcel Advanced Subsidiary GCE in Art and Design (8AD01/8FA01/8TD01/8TE01/8PY01/8GC01/8CC01)

First examination 2009

### Edexcel Advanced GCE in Art and Design (9AD01/9FA01/ 9TD01/9TE01/9PY01/9GC01/9CC01)

First examination 2010

Issue 3



# Edexcel GCE in Art and Design e-Spec

## Your free e-Spec

Here is your free e-Spec, Edexcel's electronic version of the specification that will help you evaluate the content.

## Everything you need

The e-Spec provides a range of useful resources including:

- A Senior Examiner explaining the changes to the new specification
- A customisable student guide to help recruit students
- A course planner to make it easy to plan delivery
- Links to sample assessment materials so you can see what is expected
- Student exemplars to show the standards required
- Information on the products and services provided by Edexcel to support the specification.

## Easy-to-use

Just click on the walkthrough to see how easy and useful the e-Spec is and get more out of this specification today.

# About this specification

Edexcel GCE in Art and Design is designed for use in school and colleges. It is part of a new suite of GCE qualifications offered by Edexcel.

## Key features of the specification

- A four-unit structure, maximising choice and flexibility
- An assessment structure with assessment grid and clear guidance for marking
- Encourages personal, creative and imaginative approaches to art and design
- Increased recognition for new media within each endorsement
- Builds on strengths of the current specification
- Examination papers available on the Edexcel website each January
- No forbidden combinations
- Maximises choice and flexibility within endorsements
- Updated content within endorsements
- Availability of A2 endorsement for Critical and Contextual Studies.

### Fully flexible

This fully-flexible qualification will allow your students to follow a broad, open course, or to specialise in one or more endorsed titles. There are no forbidden combinations of endorsements.

### Endorsed titles include:

- Fine art
- Three-dimensional design
- Textile design
- Photography — lens and light-based media
- Graphic communication
- Critical and contextual studies.

## Supporting you

Edexcel aims to provide the most comprehensive support for our qualifications. We have therefore published our own dedicated suite of resources for teachers and students written by qualification experts. We also endorse a wide range of materials from other publishers to give you a choice of approach.

For more information on our wide range of support and services for this GCE in Art and Design qualification, visit our GCE website: [www.edexcel.com/gce2008](http://www.edexcel.com/gce2008)

## Specification updates

This specification is Issue 3 and is valid for Advanced Subsidiary (AS) examination from 2009 and A2 examination from 2010. If there are any significant changes to the specification Edexcel will write to centres to let them know. Changes will also be posted on our website.

For more information please visit [www.edexcel.com/](http://www.edexcel.com/) or [www.edexcel.com/gce2008](http://www.edexcel.com/gce2008)

|          |  |           |
|----------|--|-----------|
| <b>A</b> | <b>Specification at a glance</b>                   | <b>4</b>  |
| <b>B</b> | <b>Specification overview</b>                      | <b>7</b>  |
|          | Summary of endorsements                            | 7         |
|          | Summary of assessment requirements                 | 8         |
|          | Assessment objectives and weightings               | 11        |
|          | Relationship of assessment objectives to units     | 11        |
|          | Qualification summary                              | 12        |
| <b>C</b> | <b>Art and Design unit content</b>                 | <b>15</b> |
|          | Course structure                                   | 17        |
|          | <b>Units for Practical Endorsements</b>            |           |
|          | Unit 1 AS Art and Design Coursework                | 21        |
|          | Unit 2 AS Art and Design Externally Set Assignment | 25        |
|          | Unit 3 A2 Art and Design Coursework                | 29        |
|          | Unit 4 A2 Art and Design Externally Set Assignment | 35        |
|          | <b>Units for Contextual Studies in Art</b>         |           |
|          | Unit 1 AS Art and Design Coursework                | 41        |
|          | Unit 2 AS Art and Design Externally Set Assignment | 47        |
|          | Unit 3 A2 Art and Design Coursework                | 53        |
|          | Unit 4 A2 Art and Design Externally Set Assignment | 61        |
|          | Administration of internal assessment              | 67        |
|          | Guidance grid for AS units                         | 68        |
|          | Assessment grid for AS units                       | 69        |
|          | Guidance grid for A2 units                         | 70        |
|          | Assessment grid for A2 units                       | 71        |

|          |  |            |
|----------|--|------------|
| <b>D</b> | <b>Endorsements</b>  | <b>73</b>  |
|          | Art, craft and design (Unendorsed) AS 6AD01, 6AD02 and A2 6AD03, 6AD04)        | 73         |
|          | Fine art (AS 6FA01, 6FA02 and A2 6FA03, 6FA04)                                 | 75         |
|          | Three-dimensional design (AS 6TD01, 6TD02 and A2 6TD03, 6TD04)                 | 78         |
|          | Textile design (AS 6TE01, 6TE02 and A2 6TE03, 6TE04)                           | 81         |
|          | Photography — lens and light-based media (AS 6PY01, 6PY02 and A2 6PY03, 6PY04) | 84         |
|          | Graphic communication (AS 6GC01, 6GC02 and A2 6GC03, 6GC04)                    | 87         |
|          | Critical and contextual studies (AS 6CC01, 6CC02 and A2 6CC03, 6CC04)          | 91         |
|          | New media  | 93         |
| <b>E</b> | <b>Assessment and additional information</b>                                   | <b>95</b>  |
|          | Assessment information   | 95         |
|          | Additional information   | 99         |
| <b>F</b> | <b>Resources, support and training</b>   | <b>103</b> |
|          | Resources to support the specification   | 103        |
|          | Edexcel's own published resources  | 103        |
|          | Edexcel publications   | 103        |
|          | Additional resources endorsed by Edexcel                                       | 104        |
|          | Support  | 104        |
|          | Training   | 106        |
| <b>G</b> | <b>Appendices</b>  | <b>107</b> |
|          | Appendix 1 Performance descriptions  | 109        |
|          | Appendix 2 Key skills mapping  | 113        |
|          | Appendix 3 Key skills development  | 115        |
|          | Appendix 4 Wider curriculum  | 121        |
|          | Appendix 5 Codes   | 123        |
|          | Appendix 6 Further resources and support                                       | 125        |
|          | Appendix 7 Disability Discrimination Act                                       | 127        |

# A Specification at a glance

## AS Unit 1: AS Art and Design Coursework

- Internally assessed
- Availability: June
- First assessment: June 2009

60%  
of the  
total AS  
marks

30% of  
the total  
GCE  
marks

### Content summary:

**Endorsements 6AD01, 6FA01, 6TD01, 6TE01, 6PY01, 6GC01 (Art, craft and design (unendorsed), Fine art, Three-dimensional design, Textile design, Photography – lens and light-based media, Graphic communication):** In this unit, students will have opportunities to generate practical work, ideas and research from primary and contextual sources. They will experiment with media and processes, and develop and refine their ideas, presenting their outcomes.

**Endorsement 6CC01 (Critical and Contextual Studies):** In this unit, students develop their knowledge and critical understanding of a range of art, craft and design. They will formulate ideas and learn how to carry out appropriate research. Students will develop and refine their ideas, presenting their outcomes.

### Assessment:

**Endorsements 6AD01, 6FA01, 6TD01, 6TE01, 6PY01, 6GC01:** Students submit supporting studies and practical outcome(s) based on themes and starting matter developed from personal starting points.

**Endorsement 6CC01:** Students submit supporting studies and a study of 1000 -3000 words based on themes and starting matter developed from personal starting points.

## AS Unit 2: AS Art and Design Externally Set Assignment

- Internally assessed
- Availability: June
- First assessment: June 2009

40%  
of the  
total AS  
marks

20% of  
the total  
GCE  
marks

### Content summary:

This unit represents the culmination of the AS course. The paper consists of one broad-based thematic starting point. The delivery of this unit should be planned with appropriate guidance during the preparatory period, encouraging independence in the development of their ideas, intentions and response.

### Assessment:

**Endorsements 6AD02, 6FA02, 6TD02, 6TE02, 6PY02, 6GC02:** Students submit supporting studies and practical outcome(s) in response to the given theme.

**Endorsement 6CC02:** Students submit supporting studies and a study of 1000-3000 words completed within an eight hour time limit.

**A2 Unit 3: A2 Art and Design Coursework**

- Internally assessed
- Availability: June
- First assessment: June 2010

**60%  
of the  
total A2  
marks**

**30% of  
the total  
GCE  
marks**

**Content summary:**

**Endorsements 6AD03, 6FA03, 6TD03, 6TE03, 6PY03, 6GC03 (Art, craft and design (unendorsed), Fine art, Three-dimensional design, Textile design, Photography – lens and light-based media, Graphic communication):** This unit incorporates two linked elements, each with separate final outcomes: Practical work and Personal study. The investigation and development for both the Practical work and Personal study will be shown through supporting studies.

**Endorsement 6CC03 (Critical and Contextual Studies):** This unit incorporates two linked elements, each with separate final outcomes: Critical work and Personal study. The investigation and development for both the Critical work and Personal study will be shown through supporting studies.

**Assessment:**

**Endorsements 6AD03, 6FA03, 6TD03, 6TE03, 6PY03, 6GC03:** Students submit supporting studies, a linked personal study of 1000-3000 words and practical outcome(s) based on themes and starting matter developed from personal starting points.

**Endorsement 6CC03:** Students submit supporting studies, critical development and a personal study of 2000-5000 words based on themes and starting matter developed from personal starting points.

### A2 Unit 4: A2 Art and Design Externally Set Assignment

- Internally assessed
- Availability: June
- First assessment: June 2010

**40%  
of the  
total A2  
marks**

**20% of  
the total  
GCE  
marks**

#### **Content summary:**

The Externally Set Assignment represents the culmination of the A2 course. The paper consists of one broad-based thematic starting point. The delivery of this unit should be planned with appropriate guidance during the preparatory period, encouraging independence in the development of their ideas, intentions and response.

#### **Assessment:**

**Endorsements 6AD04, 6FA04, 6TD04, 6TE04, 6PY04, 6GC04:** Students submit supporting studies and practical outcome(s) in response to the given theme.

**Endorsement 6CC04:** Students submit supporting studies and a personal study of 2000-5000 words completed within a twelve hour limit.

\* See *Appendix 5* for description of this code and all other codes relevant to this qualification.



## B Specification overview

### Summary of endorsements

#### Advanced Subsidiary (AS)

| National classification code* | Cash-in code* | Endorsement                              | Unit codes |        |
|-------------------------------|---------------|--|------------|--------|
|                               |               |  | Unit 1     | Unit 2 |
| 3510                          | 8AD01         | Art, craft and design                    | 6AD01      | 6AD02  |
| 3690                          | 8FA01         | Fine art                                 | 6FA01      | 6FA02  |
| 3670                          | 8TD01         | Three-dimensional design                 | 6TD01      | 6TD02  |
| 3650                          | 8TE01         | Textile design                           | 6TE01      | 6TE02  |
| 3570                          | 8PY01         | Photography — lens and light-based media | 6PY01      | 6PY02  |
| 3550                          | 8GC01         | Graphic communication                    | 6GC01      | 6GC02  |
| 3680                          | 8CC01         | Critical and contextual studies          | 6CC01      | 6CC02  |

#### Advanced GCE Level

| National classification code* | Cash-in code* | Endorsement                              | Unit codes |        |        |        |
|-------------------------------|---------------|--|------------|--------|--------|--------|
|                               |               |  | Unit 1     | Unit 2 | Unit 3 | Unit 4 |
| 3510                          | 9AD01         | Art, craft and design                    | 6AD01      | 6AD02  | 6AD03  | 6AD04  |
| 3690                          | 9FA01         | Fine art                                 | 6FA01      | 6FA02  | 6FA03  | 6FA04  |
| 3670                          | 9TD01         | Three-dimensional design                 | 6TD01      | 6TD02  | 6TD03  | 6TD04  |
| 3650                          | 9TE01         | Textile design                           | 6TE01      | 6TE02  | 6TE03  | 6TE04  |
| 3570                          | 9PY01         | Photography — lens and light-based media | 6PY01      | 6PY02  | 6PY03  | 6PY04  |
| 3550                          | 9GC01         | Graphic communication                    | 6GC01      | 6GC02  | 6GC03  | 6GC04  |
| 3680                          | 9CC01         | Critical and contextual studies          | 6CC01      | 6CC02  | 6CC03  | 6CC04  |

\* See *Appendix 5* for description of this code and all other codes relevant to this qualification.

## Summary of assessment requirements

**Art, craft and design, Fine art, Three-dimensional design, Textile design, Photography – lens and light-based media, Graphic communication endorsements.**

| Unit number and unit title                          | Level | Assessment information   | Number of marks allocated in the unit |
|---|-------|--|---------------------------------------|
| Unit 1: AS Art and Design Coursework                | AS    | Students should submit supporting studies and practical outcome(s) from personal starting points. Work to be submitted for final teacher assessment. Centre marks are submitted to Edexcel in advance of sample moderation.  | 80 marks                              |
| Unit 2: AS Art and Design Externally Set Assignment | AS    | <p>Students should submit supporting studies and practical outcome(s) in response to the given theme.</p> <p>The externally set paper will be available to centre staff during January of each year as a paper copy and through the secure content section of the website. The papers should be <b>released to the students from 1 February</b>. The timed element of <b>eight (8)</b> hours is carried out under controlled conditions at any time at the centre's discretion after the papers are released to students.</p> <p>Work to be submitted for final teacher assessment. Centre marks are submitted to Edexcel in advance of sample moderation.</p> | 80 marks                              |
| Unit 3: A2 Art and Design Coursework                | A2    | Students should submit supporting studies, a linked personal study of 1000-3000 words and practical outcomes from personal starting points. Work to be submitted for final teacher assessment. Centre marks are submitted to Edexcel in advance of sample moderation.  | 80 marks                              |

| Unit number and unit title                          | Level | Assessment information   | Number of marks allocated in the unit |
|---|-------|--|---------------------------------------|
| Unit 4: A2 Art and Design Externally Set Assignment | A2    | <p>Students should submit supporting studies and practical outcome(s) in response to the given theme.</p> <p>The externally set paper will be available to centre staff during January of each year as a paper copy and through the secure content section of the website. The papers should be <b>released to the students from 1 February</b>. The timed element of <b>twelve (12)</b> hours is carried out under controlled conditions at any time at the centre's discretion after the papers are released to students.</p> <p>Work to be submitted for final teacher assessment. Centre marks are submitted to Edexcel in advance of sample moderation.</p> | 80 marks                              |

**Centres should refer to Edexcel's standardised reference materials when carrying out assessment and standardisation of work. These are available as examples of student work within this publication.**

### Critical and Contextual Studies endorsement

| Unit number and unit title           | Level | Assessment information   | Number of marks allocated in the unit |
|--------------------------------------|-------|--|---------------------------------------|
| Unit 1: AS Art and Design Coursework | AS    | <p>Students should submit supporting studies and a study of 1000-3000 words from personal starting points. Work to be submitted for final teacher assessment. Centre marks are submitted to Edexcel in advance of sample moderation.</p> | 80 marks                              |

## B Specification overview

| Unit number and unit title                          | Level | Assessment information   | Number of marks allocated in the unit |
|---|-------|--|---------------------------------------|
| Unit 2: AS Art and Design Externally Set Assignment | AS    | <p>Students should submit supporting studies and a study of 1000-3000 words completed within the eight hour time limit. The externally set paper will be available to centre staff during January of each year as a paper copy and through the secure content section of the website. The papers should be <b>released to the students from 1 February</b> The timed element of <b>eight (8)</b> hours is carried out under controlled conditions at any time at the centre's discretion after the papers are released to students.</p> <p>Work to be submitted for final teacher assessment. Centre marks are submitted to Edexcel in advance of sample moderation.</p>               | 80 marks                              |
| Unit 3: A2 Art and Design Coursework                | A2    | <p>Students should submit supporting studies, critical development and a personal study of 2000-5000 words from personal starting points. Work to be submitted for final teacher assessment. Centre marks are submitted to Edexcel in advance of sample moderation.</p>  | 80 marks                              |
| Unit 4: A2 Art and Design Externally Set Assignment | A2    | <p>Students should submit supporting studies and a personal study of 2000-5000 words completed within the twelve hour limit.</p> <p>The externally set paper will be available to centre staff during January of each year as a paper copy and through the secure content section of the website. The papers should be <b>released to the students from 1 February</b> The timed element of <b>twelve (12)</b> hours is carried out under controlled conditions at any time at the centre's discretion after the papers are released to students.</p> <p>Work to be submitted for final teacher assessment. Centre marks are submitted to Edexcel in advance of sample moderation.</p> | 80 marks                              |

**Centres should refer to Edexcel's standardised reference materials when carrying out assessment and standardisation of work. These are available as example of student work within this publication.**

## Assessment objectives and weightings

|              |  | % in AS | % in A2 | % in GCE |
|--------------|--|---------|---------|----------|
| <b>AO1</b>   | Develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.                                    | 25%     | 25%     | 25%      |
| <b>AO2</b>   | Experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining their ideas as their work develops.   | 25%     | 25%     | 25%      |
| <b>AO3</b>   | Record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress.                                 | 25%     | 25%     | 25%      |
| <b>AO4</b>   | Present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, oral or other elements. | 25%     | 25%     | 25%      |
| <b>TOTAL</b> |  | 100%    | 100%    | 100%     |

## Relationship of assessment objectives to units

| Unit number                   | Assessment objective |            |            |            |                                 |
|-------------------------------|----------------------|------------|------------|------------|---------------------------------|
|                               | AO1                  | AO2        | AO3        | AO4        | Total for AO1, AO2, AO3 and AO4 |
| Unit 1                        | 7.5%                 | 7.5%       | 7.5%       | 7.5%       | 30%                             |
| Unit 2                        | 5%                   | 5%         | 5%         | 5%         | 20%                             |
| Unit 3                        | 7.5%                 | 7.5%       | 7.5%       | 7.5%       | 30%                             |
| Unit 4                        | 5%                   | 5%         | 5%         | 5%         | 20%                             |
| <b>Total for Advanced GCE</b> | <b>25%</b>           | <b>25%</b> | <b>25%</b> | <b>25%</b> | <b>100%</b>                     |

## Qualification summary

### Subject criteria

The General Certificate of Education is part of the Level 3 provision. This specification is based on the Advanced Subsidiary GCE and Advanced GCE Subject criteria for Art and Design; which are prescribed by the regulatory authorities and are mandatory for all awarding bodies.

The GCE in Art and Design has been designed to ensure that not only practical artistic skills and abilities should be developed in any course of study, but also that the study of art and design and its various contexts should form part of any student's education. Therefore, in addition to making artefacts, students should be encouraged to reflect on their own work and on the work of others.

AS in art, craft and design students should engage in integrated critical, practical and theoretical study in art, craft and design.

### New media

All endorsements allow students to work with both traditional and new media. Students are allowed to work solely with new media within any endorsement provided the aims and assessment objectives are met.

### Aims

The aims of the Advanced Subsidiary and Advanced Edexcel GCE in Art and Design encourage students to develop:

- intellectual, imaginative, creative and intuitive powers
- investigative, analytical, experimental, practical, technical and expressive skills, aesthetic understanding and critical judgement
- independence of mind in relation to developing their own ideas, refining their own intentions and personal outcomes
- an interest in, enthusiasm for, and enjoyment of art, craft and design
- experience of working with a broad range of media, including traditional and new media technologies
- an understanding of the interrelationships between art, craft and design processes and an awareness of the contexts in which they operate

- experience of working within relevant and real frameworks and, where appropriate, make links to the creative industries
- knowledge, understanding and application of art, craft, design and media and technologies in contemporary and past societies and cultures
- an awareness of different roles, functions and audiences and consumers of art, craft and design practice.

### **AS/A2 knowledge and understanding**

This Edexcel Advanced Subsidiary and Advanced GCE specification requires students to develop practical and theoretical knowledge and understanding of:

- relevant materials, processes, technologies and resources
- how ideas, feelings and meanings can be conveyed and interpreted in images and artefacts
- how images and artefacts relate to the time and place in which they were made and to their social and cultural contexts
- continuity and change in different genres, styles and traditions
- a working visual/written vocabulary and specialist terminology.

### **AS/A2 skills**

This Edexcel Advanced Subsidiary and Advanced GCE specification requires students to develop the skills to:

- record experiences and observations, mainly in visual form; undertake research and gather, select and organise visual and other appropriate information
- explore relevant resources; analyse, discuss and evaluate images, objects and artefacts; make and record independent judgements
- use knowledge and understanding of the work of others to develop and extend thinking and inform own work
- generate and explore potential lines of enquiry using appropriate media and techniques
- apply knowledge and understanding in making images and artefacts; review and modify work, and plan and develop ideas in the light of own and others' evaluations
- organise, select and communicate ideas, solutions and responses, and present them in a range of visual, tactile and/or sensory forms.





## C Art and Design unit content

---

Unit 1 AS Art and Design Coursework except Critical and Contextual Studies 21

---

Unit 2 AS Art and Design Externally Set Assignment except Critical and Contextual Studies 25

---

Unit 3 A2 Art and Design Coursework except Critical and Contextual Studies 29

---

Unit 4 A2 Art and Design Externally Set Assignment except Critical and Contextual Studies 35

---

Unit 1 AS Art and Design Coursework Critical and Contextual Studies 41

---

Unit 2 AS Art and Design Externally Set Assignment Critical and Contextual Studies 47

---

Unit 3 A2 Art and Design Coursework Critical and Contextual Studies 53

---

Unit 4 A2 Art and Design Externally Set Assignment Critical and Contextual Studies 61

---



## Course structure

---

- Edexcel's GCE in Art and Design comprises four units and contains an Advanced Subsidiary subset of two AS units.
- The Advanced Subsidiary GCE is the first half of the GCE course and consists of Units 1 and 2. It may be awarded as a discrete qualification or contribute 50 per cent of the total Advanced GCE marks.
- The full Advanced GCE award consists of the two AS units (Units 1 and 2), plus two A2 units (Units 3 and 4) which make up the other 50 per cent of the Advanced GCE. Students wishing to take the full Advanced GCE must, therefore, complete all four units.
- The structure of this qualification allows teachers to construct a course of study which can be taught and assessed either as:
  - ◆ distinct modules of teaching and learning with related units of assessment taken at appropriate stages during the course; or
  - ◆ a linear course which is assessed in its entirety at the end.



# UNITS FOR PRACTICAL ENDORSEMENTS

These sections include unit information relevant to all practical endorsements, including Art, craft and design (unendorsed), Fine art, Three-dimensional design, Textile design, Photography — lens and light-based media and Graphic communication.



## 1.1 Unit description

### 1 Unit focus

This unit offers centres ample opportunities to structure programmes of visual study that encourage breadth and depth in the development of students' visual language.

Students will need to have opportunities to generate ideas and research from primary and contextual sources, record their findings, experiment with media and processes and develop and refine their ideas towards producing outcome. It is essential that students review their progress at appropriate points in the development of their work.

The assessment objectives should form the basis for planning learning activities so that students develop working practices appropriate to their aims. However, there is no prescribed order for covering the assessment objectives.

Centres might assist students to concentrate their ideas by requiring a student proposal or an outline of their main focus and intentions.

Students will need guidance in addressing the following aspects of this unit.

### 2 Knowledge, understanding and skills

This unit will involve students in:

- developing ideas
- experimenting with media, developing and applying skills
- researching, recording, analysing and reviewing
- creating and presenting outcome(s).

#### 2.1 Developing ideas

For this students will:

- understand how ideas provide the starting point for art and design practice and form an integral part of the creative process

- formulate ideas from a variety of starting points
- sustain development and refinement of ideas.

## **2.2 Developing and applying skills**

For this students will:

- create a rich visual language within the context of selected ideas
- demonstrate skilful use of the formal elements, including line, tone, colour, shape, pattern, texture, form and structure
- experiment with a wide range of media and methods in developing these skills
- use materials and techniques to explore the potential of ideas
- develop and communicate ideas through an informed use of visual language
- produce outcome(s).

## **2.3 Research and analysis**

For this students will:

- analyse and select ideas
- carry out appropriate research from primary and contextual sources
- use research to inform the development of ideas
- build on and develop recording skills
- develop insight into selected works from contemporary, historical and cultural contexts
- analyse their own and others' work in the context of developing ideas
- show evidence for an ongoing critical and analytical review of their progress.

## **3 Summary of requirements**

- practical outcome(s)
- supporting studies.



#### 4 Supporting studies

Supporting studies will be evidenced through the working process and can take many forms.

They should:

- form vital evidence of the breadth and depth of students' visual thinking in the progress of their work.
- be submitted with outcome(s) in order to fulfil the unit requirements
- be assessed together with the final work for the unit.

## 1.2 Assessment information

---

Summary of requirements

- practical outcome(s)
- supporting studies.

The unit is marked out of 80.

**Please use the *Guidance grid for AS units* and the *Assessment grid for AS units* when marking students' work.**

Work presented for assessment must fully cover all four assessment objectives, *see page 11*.



## 2.1 Unit description

### 1 Unit focus

The Externally Set Assignment represents the culmination of the AS course. The paper consists of one broad-based thematic starting point.

The paper will be available to centre staff during January of each year. The paper should be given to candidates on the first day of February or as soon as possible after that date to provide a preparation period. The timed element of **eight (8)** hours can be carried out at the centre's discretion any time after the paper is released to students. To summarise:

- centres will receive the set paper in January of the academic year
- the paper will also be available on the Edexcel website each year from January onwards, to allow centres time to research sources and gather resources for the given assignment
- the paper should be released to candidates on 1 February in the year of examination or as soon as possible thereafter
- the eight-hour timed period is for the student's unaided work.

The delivery of this unit should be planned with appropriate guidance during the preparatory period, encouraging independence in the student in the development of their ideas, intentions and response.

The assessment objectives should form the basis for planning learning activities. However, there is no prescribed order for covering the assessment objectives.

Students will need guidance in addressing the following aspects of this unit.

## **2 Knowledge, understanding and skills**

This unit is intended to build on students' knowledge, skills and understanding gained from their experiences in *Unit 1: AS Art and Design Coursework*.

This will involve:

- developing ideas
- experimenting with media, developing and applying skills
- researching, recording, analysing and reviewing
- creating and presenting outcome(s).

### **2.1 Developing ideas**

For this students will:

- understand how ideas provide the starting point for art and design practice, forming an integral part of the creative process
- formulate ideas from a variety of starting points
- sustain development and refinement of ideas.

### **2.2 Developing and applying skills**

For this students will:

- create a rich visual language within the context of selected ideas
- demonstrate skilful use of the formal elements, including line, tone, colour, shape, pattern, texture, form and structure
- experiment with a wide range of media and methods in developing these skills
- use materials and techniques to explore the potential of ideas
- develop and communicate ideas through an informed use of visual language
- produce outcome(s).

### 2.3 Research and analysis

For this students will:

- carry out appropriate research from primary and contextual sources
- use research to inform the development of ideas
- build on and develop recording skills
- develop insight into selected works from contemporary, historical and cultural contexts
- analyse their own and others' work in the context of developing ideas
- show evidence for an ongoing critical and analytical review of their progress.

### 3 Summary of requirements

- practical outcome(s) produced during the course of the unit, including supporting studies.

### 4 Supporting studies

Preparatory supporting studies will be evidenced through the working process and can take many forms.

They should:

- form vital evidence of the breadth and depth of students' visual thinking in the progress of their work
- be submitted with outcome(s) in order to fulfil the unit requirements
- be assessed together with the final work for the unit.

Work completed during the eight-hour timed examination and the supporting studies must be presented together.

## 2.2 Assessment information

---

### Summary of requirements

- practical outcome(s) produced during the course of the unit, including supporting studies.

The unit is marked out of 80.

**Please use the *Guidance grid for AS units* and the *Assessment grid for AS units* when marking students' work.**

Work presented for assessment must fully cover all four assessment objectives, *see page 11*.

## 1.1 Unit description

### 1 Unit focus

This unit incorporates two elements: **Practical work and Personal study**.

These two elements should be seen as integrally connected and supporting each other. The supporting studies may combine investigation and development for both the Practical work and Personal study. However, each element will be presented as separate final outcomes. Centres may choose to adopt a particular emphasis in response to the needs and aptitudes of individual students and the work they have produced in previous units.

To summarise:

- the Practical work and Personal study may be approached in any order, or progress alongside each other
- the outcomes for both elements must form separate presentations
- understanding should be communicated through integrated images and texts that include a written element of no less than 1000 words
- the supporting studies will support the work for both elements
- the assessment objectives should form the basis for student planning
- these two elements will be assessed together under **ONE ASSESSMENT GRID**.

#### 1.1 The elements for this unit are:

- Practical work
- Personal study

**Practical work** — will consist of a body of work from a student-selected or negotiated focus.

**Personal study** — will consist of an investigation into a selected aspect(s) of **others' art, craft or design**. Students may need to consider and select from a range of appropriate forms for the presentation of their written and visual analysis.

The supporting studies will combine research and development for both elements.

Students will need guidance in addressing the following aspects of this unit.

## 2 Knowledge, understanding and skills

It is essential for both elements of this unit, the Practical work and the Personal study, that students build on their prior knowledge and experience developed during the AS course.

This unit aims to develop students' ability to generate and develop ideas for their own practical work and a linked personal study from a self-selected or negotiated focus. This will involve:

- developing ideas
- experimenting with media, developing and applying skills
- researching recording, analysing and reviewing
- creating and presenting outcomes.

## 3 Practical work element

### 3.1 Developing and applying skills

In their Practical work students will:

- create a rich visual language within the context of selected ideas
- demonstrate skilful use of the formal elements, including line, tone, colour, shape, pattern, texture, form and structure
- select and explore appropriate media and processes experimenting with a wide range of media and methods in developing visual language skills



- use materials and techniques to explore the potential of ideas
- develop and communicate ideas through an informed use of visual language
- produce an outcome(s), demonstrating appropriate connections to contexts.

### 3.2 Research and analysis

In their Practical work students will:

- identify and select a focus for personal creative ideas
- undertake investigative and research work appropriate to their focus
- use research to inform the development of ideas
- sustain a practical investigation and ongoing review
- select appropriate research from primary and other sources and contexts
- incorporate their Personal study research as an integral part of the contexts that inform and inspire their practical work
- analyse their own and others' work in the context of developing and refining ideas
- show evidence for an ongoing critical and analytical review of their progress.

#### 4 Personal study element:

##### 4.1 Developing and applying skills

In their Personal study students will:

- use informed critical written/verbal/visual language within the context of their selected study
- make connections with their practical work for this unit
- demonstrate understanding of the ways in which artists have used visual language and formal elements to communicate their ideas
- select and explore appropriate methods to research, record and develop their personal study
- experiment with different structures and formats for developing and presenting their investigation
- develop and communicate their understanding through informed use of written/verbal/visual language
- present the outcome of their study in an illustrated written presentation which can take many forms (see below).

##### 4.2 Research and analysis

In their Personal study students will:

- identify and select a focus for a personal study on a selected aspect of others' art, craft, design or an art movement
- develop and sustain a personal enquiry in the light of their chosen focus for the practical coursework for this unit
- document investigative and research work from a range of relevant sources with appropriate use of critical vocabulary
- select appropriate research from first-hand experience in galleries and museums or of buildings or design objects, to inform the development of their investigation
- critically analyse and develop insight into selected historical and contemporary references

- sustain an ongoing critical and analytical review of their developing study
- include a bibliography and a list of references.

## 5 Summary of requirements

- Practical work
- Personal study
- Supporting studies.

### 5.1 Personal study presentation

The outcome for the Personal study must form a presentation. This may take many different forms. For example:

- a study in book/folder form, which may include both written and visual analysis. The written text must be between 1000 and 3000 words
- a visual display of image analysis, produced by the student with a written text of no fewer than 1000 words
- the student's own presentation on CD or DVD, with a text of no fewer than 1000 words
- the student's own moving image work or website, with a text of no fewer than 1000 words.

### 5.2 Supporting studies

**The supporting studies for this unit may combine the preparatory research studies for both Practical work and Personal study.**

Supporting studies must be submitted and these must show fully the breadth and depth of students' visual and written critical thinking in the progress of their work for both elements. For example:

sketchbook(s), notebook(s), draft writing, files, worksheets, design sheets, large-scale rough studies, electronic developments, video clips, CD ROM, samples, swatches, test pieces and maquettes and other evidence may constitute supporting studies.

## 3.2 Assessment information

---

### Summary of requirements:

- Practical work
- Personal study
- Supporting studies.

The unit is marked out of 80.

**Please use the *Guidance grid for A2 units* and the *Assessment grid for A2 units* when marking students' work.**

Work presented for assessment of both elements must together fully cover all four assessment objectives, see *page 11*.

## 4.1 Unit description

### 1 Unit focus

This unit represents the culmination of the A2 course. The paper consists of one broad-based thematic starting point.

The paper will be available to centre staff during January of each year. The paper should be given to candidates on the first day of February or as soon as possible after that date to provide a preparation period. The timed element of **twelve (12)** hours can be carried out at the centre's discretion any time after the paper is released to students. To summarise:

- centres will receive the set paper in January of the academic year
- the paper will also be available on the Edexcel website each year from January onwards, to allow centres time to research sources and gather resources for the given assignment
- the paper should be released to candidates on 1 February in the year of examination or as soon as possible thereafter
- the twelve-hour timed period is for the student's unaided work.

The delivery of this unit should be planned with appropriate guidance during the preparatory period, encouraging independence in the student in the development of their ideas, intentions and response.

The assessment objectives should form the basis for planning learning activities. However, there is no prescribed order for covering the assessment objectives.

Students will need guidance in addressing the following aspects of this unit.

## 1 Knowledge, understanding and skills

This unit is intended to build on students' knowledge, skills and understanding gained from their experiences in Unit 3. This will involve:

- developing ideas
- experimenting with media, developing and applying skills
- researching, recording, analysing and reviewing
- creating and presenting outcome(s).

### 2.1 Developing and applying skills

For this students will:

- create a rich visual language within the context of selected ideas
- demonstrate skilful use of the formal elements, including line, tone, colour, shape, pattern, texture, form and structure
- experiment with a wide range of media and methods in developing these skills
- use materials and techniques to explore the potential of ideas
- develop and communicate ideas through an informed use of visual language
- produce outcome(s).

### 2.2 Research and analysis

For this students will:

- carry out appropriate research
- use research to inform the development of ideas
- build on and develop recording skills
- develop insight into selected works from contemporary, historical and cultural contexts

- analyse their own and others' work in the context of developing ideas
- show evidence for an ongoing critical and analytical review of their progress.

### 3 Summary of requirements

- **practical outcome(s) produced during the course of the unit, including supporting studies.**

#### 3.1 Supporting studies

Preparatory supporting studies will be evidenced through the working process. These can take many forms.

They should:

- form vital evidence of the breadth and depth of students' visual thinking in the progress of their work.
- be submitted with outcome(s) in order to fulfil the unit requirements
- be assessed together with the final work for the unit.

Work completed during the 12-hour timed examination and the supporting studies must be presented together.

## 4.2 Assessment information

### Summary of requirements:

- **practical outcome(s) produced during the course of the unit, including supporting studies.**

The unit is marked out of 80.

**Please use the *Guidance grid for A2 units* and the *Assessment grid for A2 units* when marking students' work.**

Work presented for assessment must fully cover all four assessment objectives, *see page 11*.





# UNITS FOR CONTEXTUAL STUDIES IN ART

These sections include unit information relevant only to the Critical and Contextual Studies endorsement.



## 5.1 Unit description

### 1 Unit focus

Units for Endorsement G, Critical and Contextual Studies, have a critical and theoretical focus throughout. This unit offers centres ample opportunities to structure programmes of written and visual analytical **study of others' art, craft and design**.

Students may need to consider and select from a range of appropriate forms for the presentation of their written and visual analysis.

This unit forms the basis on which students develop their knowledge and understanding of a range of contemporary, historical and cultural art, craft and design. This will involve students formulating ideas from given or chosen themes, assignments or briefs. They will learn how to carry out appropriate research into aspects of art movements and others' work, using this to inform the development of their investigations.

The assessment objectives should form the basis for planning learning activities. However, there is no prescribed order for covering the assessment objectives.

Students will need guidance in addressing the following aspects of this unit

### 2 Knowledge, understanding and skills

This unit will involve students in:

- developing ideas
- experimenting, developing and applying skills
- researching, analysing and reviewing
- creating and presenting outcome(s).

## 2.1 Developing ideas

For this students will:

- understand how ideas provide the starting point for art and design practice, forming an integral part of the creative process
- formulate ideas for own investigations from a variety of starting points
- sustain development and refinement of ideas.

## 2.2 Developing and applying skills

For this students will:

- understand artists' use of visual language within the context of selected ideas
- investigate a wide range of work and sources to include first-hand experience in galleries and museums or of buildings or design objects
- build on and develop written/oral/visual recording skills
- demonstrate understanding of artists' use of the formal elements, including line, tone, colour, shape, pattern, texture, form and structure
- communicate the ways in which artists experiment with a wide range of media and methods in developing these skills
- recognise how artists use materials and techniques to explore the potential of ideas
- develop and communicate ideas through an informed use of written/oral/visual language
- produce outcome(s).

### 2.3 Research and analysis

For this students will:

- analyse and select ideas
- carry out appropriate research and recording from primary (eg gallery/museum) and other sources
- explore and develop critical, analytical language
- experiment with different approaches to critical analysis of others' work
- use research to inform the structure and development of ideas
- develop insight into selected works from contemporary, historical and cultural contexts
- critically analyse others' work in the context of developing ideas
- show evidence for an ongoing critical and analytical review of their progress.

### 3 Summary of requirements:

- outcome(s) — in-depth study of an aspect of others' work
- supporting studies.

#### 3.1 An in-depth study

Which must include:

- selected and focused investigation from a given or chosen starting point
- selections from appropriate research into a range of contextual sources
- critical analysis of relevant aspects of the work of others
- in-depth critical and analytical study
- a bibliography/list of references.

**The presented study may take the form of one or more of the following:**

- a study in book/folder form, which may include both written and visual analysis. The written text must be between 1000 and 3000 words.
- a display of visual and written analysis of others' work, produced by the student with a written text between 1000 and 3000 words.
- the student's own presentation on CD or DVD, with a text between 1000 and 3000 words.
- the student's own moving image work or website, with a text between 1000 and 3000 words.

**3.2 Supporting studies**

These must be submitted with the coursework and show evidence of the breadth and depth of students' research and development in the progress of their work.

Which will include:

- research into a range of images/objects from contemporary and historical art, craft, design and movements through themes explored across time and place
- exploration of the visual qualities of selected works, together with development of an understanding of the personal, cultural, spiritual and/or political context within which the work was made
- reviews of progress
- draft writing for their investigations
- consideration of alternative structures and formats for the presentation of the study.

## 5.2 Assessment information

---

### Summary of requirements:

- outcome(s) — in-depth study of an aspect of others' work
- supporting studies

The unit is marked out of 80.

**Please use the *Guidance grid for AS units* and the *Assessment grid for AS units* when marking students' work.**

The submission for this unit must fully cover all four assessment objectives, see *page 11*.





## 6.1 Unit description

### 1 Unit focus

Units for Endorsement G, Critical and Contextual Studies, have a critical and theoretical focus throughout. The Externally Set Assignment represents the culmination of the AS course. The paper consists of one broad-based thematic starting point.

The paper will be available to centre staff during January of each year. The paper should be given to candidates on the first day of February or as soon as possible after that date to provide a preparation period. The timed element of **eight (8)** hours can be carried out at the centre's discretion any time after the paper is released to students. To summarise:

- centres will receive the set paper in January of the academic year
- the paper will also be available on the Edexcel website each year from January onwards to allow centres time to research sources and gather resources for the given assignment
- the paper should be released to candidates on 1st February in the year of examination or as soon as possible thereafter
- students may need to consider and select from a range of appropriate forms for the presentation of their written and visual analysis
- the eight-hour timed period is for the student's unaided work.

The delivery of this unit should be planned with appropriate guidance during the preparatory period, encouraging independence in the student in the development of their ideas, intentions and response.

The assessment objectives should form the basis for planning learning activities. However, there is no prescribed order for covering the assessment objectives.

Students will need guidance in addressing the following aspects of this unit.

## 2 Knowledge, understanding and skills

This unit is intended to build on students' experiences in Unit 1. This will involve:

- developing ideas
- experimenting, developing and applying skills
- researching, analysing and reviewing
- creating and presenting outcome(s).

### 2.1 Developing ideas

For this students will:

- understand how ideas provide the starting point for art and design practice, forming an integral part of the creative process
- formulate ideas for own investigations from a variety of starting points
- sustain development and refinement of ideas.

### 2.2 Developing and applying skills

For this students will:

- understand artists' use of visual language within the context of selected ideas
- investigate a wide range of work and sources to include first-hand experience in galleries and museums or of buildings or design objects
- build on and develop written/oral/visual recording skills
- demonstrate understanding of artists' use of the formal elements, including line, tone, colour, shape, pattern, texture, form and structure
- communicate ways in which artists experiment with a wide range of media and methods in developing these skills
- recognise how artists use materials and techniques to explore the potential of ideas

- develop and communicate ideas through an informed use of written/oral/visual language
- produce outcome(s).

### 2.3 Research and analysis

For this students will:

- analyse and select ideas
- carry out appropriate research and recording from primary (eg gallery/museum) and other sources
- explore and develop critical, analytical language
- experiment with different approaches to critical analysis of others' work
- use research to inform the structure and development of ideas
- develop insight into selected works from contemporary, historical and cultural contexts
- critically analyse others' work in the context of developing ideas
- show evidence for ongoing critical and analytical review of their progress.

### 3 Summary of requirements:

- **in-depth study of others' work produced and presented, together with supporting studies.**

#### 3.1 An in-depth study

Which must include:

- selected and focused work from the given theme
- selections from appropriate research into a range of contextual sources
- investigation into aspects of the work of others
- in-depth critical and analytical study
- a bibliography/list of references.

**The presented study may take the form of one of the following:**

For example:

- a study in book/folder form, which may include both written and visual analysis. The written text must be between 1000 and 3000 words
- a display of visual and written analysis of others' work produced by the student, with a written text between 1000 and 3000 words
- the student's own presentation on CD or DVD, with a text between 1000 and 3000 words
- the student's own moving image work or website, with a text between 1000 and 3000 words.

**3.2 Supporting studies**

These must be submitted with the timed examination work and show evidence of the breadth and depth of students' research and development in the progress of their work, which will include:

- research into a range of images/objects from contemporary and historical art, craft, design and movements through themes explored across time and place
- exploration of the visual qualities of selected works, together with development of an understanding of the personal, cultural, spiritual and/or political context within which the work was made
- reviews of progress
- draft writing for their investigations
- consideration of alternative structures and formats for the presentation of the study.

## 6.2 Assessment information

---

### Summary of requirements:

- **in-depth study of others work produced and presented, together with supporting studies.**

The unit is marked out of 80.

**Please use the *Guidance grid for AS units* and the *Assessment grid for AS units* when marking students' work.**

The submission for this unit must fully cover all four assessment objectives, *see page 11*.



## 7.1 Unit description

### 1 Unit focus

Units for Endorsement G, Critical and Contextual Studies, have a critical and theoretical focus throughout. This unit incorporates **these elements: Critical work and Personal study, both underpinned by a common set of supporting studies.**

These two elements should be seen as integrally connected and supporting each other. The supporting studies may combine investigation and development for both the Critical work and Personal study. However, each element will be presented as separate final outcomes. Centres may choose to adopt a particular emphasis or direction in response to the needs and aptitudes of individual students and the work they have produced in previous units.

To summarise:

- the Critical work and Personal study may be approached in any order, or progress alongside each other
- the outcomes for both elements must form separate presentations
- understanding should be communicated through integrated images and texts that include a written element of no less than 2000 words
- the supporting studies will support the work for both elements
- the assessment objectives should form the basis for student planning
- these two elements will be assessed together under **ONE ASSESSMENT GRID.**

#### 1.1 The elements for this unit are:

- Critical work
- Personal study
- Supporting studies.

**Critical work** — will consist of a body of broad-ranging critical and contextual work prior or alongside the development of the Personal study.

**Personal study** — will consist of an investigation into a selected aspect(s) of **others' art, craft or design**. Students may need to consider and select from a range of appropriate forms for the presentation of their written and visual analysis.

The **supporting studies** will combine research and development for both elements.

Students will need guidance in addressing the following aspects of this unit.

## 2 Knowledge, understanding and skills

For Unit 3, endorsement G it is essential for both elements of this unit, the Critical work and the Personal study, that students build on their prior knowledge and experience developed during the AS course.

This unit aims to deepen students' understanding of a range of contextual studies and to develop their ability to generate and develop ideas from a self-selected or negotiated focus. This will involve:

- developing ideas
- experimenting, developing and applying skills
- researching, recording, analysing and reviewing
- creating and presenting outcomes.



### 3 Critical work:

#### 3.1 Developing ideas

In their Critical work students will:

- understand how ideas provide the starting point for art and design practice, forming an integral part of the creative process
- formulate ideas for own investigations from a variety of starting points
- sustain development and refinement of ideas.

#### 3.2 Developing and applying skills

In their Critical work students will:

- understand artists' use of visual language within the context of selected ideas
- investigate a wide range of work and sources to include first-hand experience in galleries and museums or of buildings or design objects
- build on and develop written/oral/visual recording skills
- demonstrate understanding of artists' use of the formal elements, including line, tone, colour, shape, pattern, texture, form and structure
- communicate ways in which artists experiment with a wide range of media and methods in developing these skills
- recognise how artists use materials and techniques to explore the potential of ideas
- develop and communicate ideas through an informed use of written/oral/visual language
- produce outcome(s).

### 3.3 Research and analysis

In their Critical work students will:

- analyse and select ideas
- carry out appropriate research and recording from primary (eg gallery/museum) and other sources
- explore and develop critical, analytical language
- experiment with different approaches to critical analysis of others' work
- use research to inform the structure and development of ideas
- develop insight into selected works from contemporary, historical and cultural contexts
- critically analyse others' work in the context of developing ideas
- show evidence for an ongoing critical and analytical review of their progress.

## 4 Personal study

### 4.1 Developing and applying skills

In their Personal study students will:

- create an informed written/verbal/visual language within the context of their selected study
- make connections with their Critical work for this unit
- demonstrate understanding of ways in which artists have used visual language and formal elements to communicate their ideas
- select and explore appropriate methods to research, record and develop their Personal study
- experiment with different structures and formats for developing and presenting their investigation
- develop and communicate their understanding through informed use of written/verbal/visual language
- present the outcome of their study in an illustrated written presentation which can take many forms (see below).

## 4.2 Research and analysis

In their Personal study students will:

- identify and select a focus for a personal study on a selected aspect of others' art, craft, design or an art movement
- develop and sustain a personal enquiry in the light of their Critical work for this unit
- document investigative and research work from a range of relevant sources with appropriate use of critical vocabulary
- select appropriate research from first-hand experience in galleries and museums or of buildings or design objects, to inform the development of their investigation
- critically analyse and develop insight into selected historical and contemporary references
- sustain an ongoing critical and analytical review of their developing study
- include a bibliography and a list of references.

## 5 Summary of requirements:

- Critical work
- Personal study
- Supporting studies.

### 5.1 Critical work

Critical work may follow lines of enquiry, such as:

- working methods of selected artists, craftworkers and designers
- selected theories of art and design
- aspects of art and society
- styles and meaning in selected works/movements
- iconography explored through selected works
- cross-cultural approaches.

## 5.2 Personal study

The Personal study may take many different forms

For example:

- a study in book form, which may include images produced by the student, and is to include a written text of between 2000 and 5000 words
- a display of visual and written analysis of others' work produced by the student with a written text between 2000 and 5000 words
- the student's own presentation on CD or DVD, with a text between 2000 and 5000 words
- the student's own moving image work or website, with a text between 2000 and 5000 words.

## 5.3 Supporting studies

These must be submitted with the coursework and show evidence of the breadth and depth of students' research and development in the progress of their Critical work and Personal study.

This will include:

- research into a range of images/objects from contemporary and historical art, craft, design and movements through themes explored across time and place
- exploration of the visual qualities of selected works, together with development of an understanding of the personal, cultural, spiritual and/or political context within which the work was made
- reviews of progress
- draft writing for their investigations
- consideration of alternative structures and formats for the presentation of the study.

## 7.2 Assessment information

---

### Summary of requirements

- Critical work
- Personal study
- Supporting studies.

The unit is marked out of 80.

**Please use the *Guidance grid for A2 units* and the *Assessment grid for A2 units* when marking students' work.**

Work presented for the Critical Work and Personal Study must, together with the supporting studies, fully cover all four assessment objectives, *see page 11*.



## 8.1 Unit description

### 1 Unit focus

Units for Endorsement G, Critical and Contextual Studies, have a critical and theoretical focus throughout. This unit represents the culmination of the A2 course. The paper consists of one broad-based thematic starting point.

The paper will be available to centre staff during January of each year. The paper should be given to candidates on the first day of February or as soon as possible after that date to provide a preparation period. The timed element of **twelve (12)** hours can be carried out at the centre's discretion any time after the paper is released to students. To summarise:

- centres will receive the set paper in January of the academic year
- the paper will also be available on the Edexcel website each year from January onwards to allow centres time to research sources and gather resources for the given assignment
- the paper should be released to candidates on 1 February in the year of examination or as soon as possible thereafter
- the 12-hour timed period is for the student's unaided work.

The delivery of this unit should be planned with appropriate guidance during the preparatory period, encouraging independence in the student in the development of their ideas, intentions and response.

The assessment objectives should form the basis for planning learning. However, there is no prescribed order for covering the assessment objectives.

Students will need guidance in addressing the following aspects of this unit.

## 2 Knowledge, understanding and skills

This unit is intended to build on students' experiences in Unit 3. This will involve:

- developing ideas
- experimenting, developing and applying skills
- researching, analysing and reviewing
- creating and presenting outcome(s).

### 2.1 Developing ideas

For this, students will:

- understand how ideas provide the starting point for art and design practice, forming an integral part of the creative process
- formulate ideas for own investigations from a variety of starting points
- sustain development and refinement of ideas.

### 2.2 Developing and applying skills

For this students will:

- understand artists' use of visual language within the context of selected ideas
- investigate a wide range of work and sources to include first-hand experience in galleries and museums or of buildings or design objects
- build on and develop written/oral/visual recording skills
- demonstrate understanding of artists' use of the formal elements, including line, tone, colour, shape, pattern, texture, form and structure
- communicate ways in which artists experiment with a wide range of media and methods in developing these skills
- recognise how artists use materials and techniques to explore the potential of ideas



- develop and communicate ideas through an informed use of written/oral/visual language
- produce outcome(s).

### 2.3 Research and analysis

For this students will:

- analyse and select ideas
- carry out appropriate research and recording from primary (eg gallery/museum) and other sources
- explore and develop critical, analytical language
- experiment with different approaches to critical analysis of others' work
- use research to inform the structure and development of ideas
- develop insight into selected works from contemporary, historical and cultural contexts
- critically analyse others' work in the context of developing ideas
- show evidence for an ongoing critical and analytical review of their progress.

## 3 Summary of requirements

- in-depth study of others' work produced and presented, together with supporting studies.

### 3.1 An in-depth study

Which must include:

- selected and focused work from the given theme
- selections from appropriate research into a range of contextual sources
- investigation into aspects of the work of others
- in-depth critical and analytical study
- a bibliography and a list of references.

### 3.2 Personal study

Students must complete for assessment an in-depth personal study with a written content of no fewer than 2000, and no more than 5000, words.

Which must include:

- selected and focused investigation selected from the given theme
- selections from appropriate research into a range of contextual sources
- investigation into aspects of the work of others
- in-depth critical and analytical study
- a bibliography and a list of references.

### 3.3 The presented study may take the form of one or more of the following:

- an illustrated dissertation in book form with text and supporting images or vice versa. Such a study will include a written text of between 2000 and 5000 words
- a display of visual and written analysis of others' work produced by the student, with a written text of between 2000 and 5000 words
- the student's own presentation on CD or DVD, with a text of between 2000 and 5000 words
- the student's own moving image work or website, with a text of between 2000 and 5000 words.

### 3.4 Supporting studies

These must be submitted with the timed examination work and show evidence of the breadth and depth of students' research and development in the progress of their work.

Which will include:

- research into a range of images/objects from contemporary and historical art, craft, design and movements through themes explored across time and place

- exploration of the visual qualities of selected works, together with development of an understanding of the personal, cultural, spiritual and/or political context within which the work was made
- reviews of progress
- draft writing for their investigations
- consideration of alternative structures and formats for the presentation of the study.

## 8.2 Assessment information

---

### Summary of requirements

- **in-depth study of others' work produced and presented, together with supporting studies.**

The unit is marked out of 80.

**Please use the *Guidance grid for A2 units* and the *Assessment grid for A2 units* when marking students' work.**

The submission for this unit must fully cover all four assessment objectives, *see page 11*.



**1 Internal standardisation**

Teachers must show clearly how the marks have been awarded in relation to the assessment criteria. If more than one teacher in a centre is marking students' work, there must be a process of internal standardisation to ensure that there is consistent application of the assessment criteria. Centres should refer to Edexcel's standardised reference materials when carrying out assessment and standardisation of work. These are available as examples of student work within this publication.

**2 Authentication**

All candidates must sign an authentication statement. Statements relating to work not sampled should be held securely in your centre. Those which relate to sampled candidates must be attached to the work and sent to the moderator. In accordance with a revision to the current Code of Practice, any candidate unable to provide an authentication statement will receive zero credit for the component. Where credit has been awarded by a centre-assessor to sampled work without an accompanying authentication statement, the moderator will inform Edexcel and the mark will be adjusted to zero.

**3 Further information**

For more information on annotation, authentication, mark submission and moderation procedures, please refer to the *Edexcel AS and GCE in Art and Design: Instructions and administrative documentation for internally assessed units* document, which is available on the Edexcel website.

For up-to-date advice on teacher involvement, please refer to the *Joint Council for Qualifications (JCQ) – Instructions for conducting coursework/portfolio* document on the JCQ website: [www.jcq.org.uk](http://www.jcq.org.uk). For up-to-date advice on malpractice and plagiarism, please refer to the *Joint Council for Qualifications – Suspected Malpractice in Examinations: Policies and Procedures* and the *Joint Council for Qualifications (JCQ) – Instructions for conducting coursework/portfolio* documents on the JCQ website: [www.jcq.org.uk](http://www.jcq.org.uk).

## C Guidance grid for AS Units

**Guidance for marking all Art and Design AS units. The AS assessment grid is based on a system of progression from limited to confident ability. Indicators for each of these levels of achievement, from limited to confident, can be found in this guide. The guide should be used in conjunction with the AS assessment grid when making judgements regarding students' marks.**

|  | Assessment objectives   |   |  |   |
|--|---|---|--|---|
|  | AO1   | AO2   | AO3  | AO4   |
| <p><b>Limited (1-5 marks)</b><br/>indicators of the attributes of a student demonstrating limited ability</p>                      | <ul style="list-style-type: none"> <li>obvious and literal ideas with little sense of direction</li> <li>very little research into contextual references with weak understanding and simplistic language</li> </ul>   | <ul style="list-style-type: none"> <li>little experimentation with media with very few exploratory studies</li> <li>lack of personal review or sense of moving forward</li> </ul>   | <ul style="list-style-type: none"> <li>manipulation of formal elements is weak and unrefined</li> <li>little use of recording from sources and over-reliance on secondhand material</li> </ul>   | <ul style="list-style-type: none"> <li>weak technical ability frustrates development of ideas and outcomes</li> <li>little appreciation of or response to composition, form or structure</li> </ul>   |
| <p><b>Basic (6-10 marks)</b><br/>The following are indicators of the attributes of a student demonstrating basic ability</p>       | <ul style="list-style-type: none"> <li>a sense of order and structure in the way ideas are formed; tends to repeat ideas</li> <li>some understanding of contextual research; investigates into others' techniques but response has superficial, descriptive language</li> </ul>   | <ul style="list-style-type: none"> <li>some exploration of media and processes; experiments are raw and unrefined</li> <li>investigations abandoned too early; a tendency to repeat techniques; some ability to review progress</li> </ul>  | <ul style="list-style-type: none"> <li>partial understanding of visual language with somewhat elementary manipulation of formal elements</li> <li>some understanding of recording from sources though there may be a disproportionate reliance on secondhand material</li> </ul>                       | <ul style="list-style-type: none"> <li>working practice shows a sense of purpose but is deliberate and methodical</li> <li>some awareness of composition, form and structure, though results may be rough with undeveloped technical skills</li> </ul>  |
| <p><b>Competent (11-15 marks)</b>. The following are indicators of the attributes of a student demonstrating competent ability</p> | <ul style="list-style-type: none"> <li>an appreciation of sequential development but short cuts sometimes taken; original ideas may be consolidated too early; a tendency to reiterate ideas</li> <li>contextual research and analysis goes beyond the purely technical to begin to consider more complex issues; critical vocabulary lacks breadth/depth</li> </ul>  | <ul style="list-style-type: none"> <li>experimentation with a broad range of media with some selection evident; a reliance on known techniques, sometimes predictable and safe</li> <li>reviews progress and effectively refines and develops</li> </ul>  | <ul style="list-style-type: none"> <li>established visual language and effective manipulation of the formal elements, but there may be some inconsistency</li> <li>understanding of the purpose of research; recording from sources is sometimes uneven but includes meaningful information</li> </ul> | <ul style="list-style-type: none"> <li>work is methodical but there is an emerging sense of own style/individuality in developing suitable outcomes</li> <li>outcomes are proficient with sound connections made to sources</li> </ul>  |
| <p><b>Confident (16-20 marks)</b>. The following are indicators of the attributes of a student demonstrating confident ability</p> | <ul style="list-style-type: none"> <li>a wide range of ideas is explored with exciting and imaginative developments; evidence of purposeful ideas, independence, perseverance and enthusiasm</li> <li>researches a diverse range of others' work, conveying ideas and meaning; a critical vocabulary is used to express emerging independent judgements, showing accuracy and an understanding of the more complex issues involved</li> </ul> | <ul style="list-style-type: none"> <li>explores media and processes in a diverse range of experiments; understands the limitations and potential of materials through extending and refining studies</li> <li>risks sometimes taken and used appropriately; uses a range of communication techniques</li> </ul> | <ul style="list-style-type: none"> <li>visual language skills evident through assured manipulation of the formal elements; consistent command of skills/technique</li> <li>selecting and recording from sources is purposeful, relevant, clear and consistent</li> </ul>                               | <ul style="list-style-type: none"> <li>produces skilful outcomes that show a consistent level of knowledge, skill and understanding; work has developed a personal identity and shows subtlety and sensitivity</li> <li>solutions are well constructed; perceptive connections linking own work to sources</li> </ul> |

| AS    |         | Assessment grid for marking all AS units  |   |   |   |   |   |
|-------|---------|---|---|---|---|---|---|
| MARKS |         | ASSESSMENT OBJECTIVES<br><i>Candidates should:</i>  |   |   |   |   |   |
|       |         | AO1: Develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding   | AO2: Experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining their ideas as their work develops  | AO3: Record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress  | AO4: Present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, oral or other elements  |   |   |
| 0     |         | <ul style="list-style-type: none"> <li>no rewardable work</li> </ul>  | <ul style="list-style-type: none"> <li>no rewardable work</li> </ul>  | <ul style="list-style-type: none"> <li>no rewardable work</li> </ul>  | <ul style="list-style-type: none"> <li>no rewardable work</li> </ul>  |   |   |
| 1-5   |         | <ul style="list-style-type: none"> <li>evidence of a <b>limited</b> ability to develop <b>their</b> ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding</li> </ul> | <ul style="list-style-type: none"> <li>evidence of a <b>limited</b> ability to experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining their ideas as their work develops</li> </ul> | <ul style="list-style-type: none"> <li>evidence of a <b>limited</b> ability to record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress</li> </ul> | <ul style="list-style-type: none"> <li>evidence of a <b>limited</b> ability to present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, oral or other elements</li> </ul> |   |   |
| 6-10  | DEVELOP | <ul style="list-style-type: none"> <li>evidence of a <b>basic</b> ability to develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding</li> </ul>          | EXPERIMENT  | <ul style="list-style-type: none"> <li>evidence of a <b>basic</b> ability to record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress</li> </ul>   | REALISE   |   |   |
| 11-15 |         | <ul style="list-style-type: none"> <li>evidence of a <b>competent</b> ability to develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding</li> </ul>      |   | <ul style="list-style-type: none"> <li>evidence of a <b>competent</b> ability to experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining their ideas as their work develops</li> </ul>         |   | <ul style="list-style-type: none"> <li>evidence of a <b>competent</b> ability to record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress</li> </ul> | <ul style="list-style-type: none"> <li>evidence of a <b>competent</b> ability to present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, oral or other elements</li> </ul> |
| 16-20 |         | <ul style="list-style-type: none"> <li>evidence of <b>confident</b> ability to develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding</li> </ul>        |   | <ul style="list-style-type: none"> <li>evidence of a <b>confident</b> ability to experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining their ideas as their work develops</li> </ul>         |   | <ul style="list-style-type: none"> <li>evidence of a <b>confident</b> ability to record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress</li> </ul> | <ul style="list-style-type: none"> <li>evidence of a <b>confident</b> ability to present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, oral or other elements</li> </ul> |

## C Guidance grid for A2 Units

**Guidance for marking all Art and Design A2 units. The A2 assessment grid is based on a system of progression from basic to fluent ability. Indicators for each of these levels of achievement, from basic to fluent, can be found in this guide. The guide should be used in conjunction with the A2 assessment grid when making judgements regarding students' marks.**

|   | Assessment objectives   |   |   |   |
|---|---|---|---|---|
|   | AO1   | AO2   | AO3   | AO4   |
| <p><b>Basic (1-5 marks)</b><br/>The following are indicators of the attributes of a student demonstrating basic ability</p>           | <ul style="list-style-type: none"> <li>a sense of order and structure in the way ideas are formed; tends to repeat ideas</li> <li>some understanding of contextual research; investigates into others' techniques but response has superficial, descriptive language</li> </ul>   | <ul style="list-style-type: none"> <li>some exploration of media and processes; experiments are raw and unrefined</li> <li>investigations abandoned too early; a tendency to repeat techniques; some ability to review progress</li> </ul>  | <ul style="list-style-type: none"> <li>partial understanding of visual language with somewhat elementary manipulation of formal elements</li> <li>some understanding of recording from sources though there may be a disproportionate reliance on secondhand material</li> </ul>  | <ul style="list-style-type: none"> <li>working practice shows a sense of purpose but is deliberate and methodical</li> <li>some awareness of composition, form and structure, though results may be rough with undeveloped technical skills</li> </ul>  |
| <p><b>Competent (6-10 marks)</b><br/>The following are indicators of the attributes of a student demonstrating competent ability</p>  | <ul style="list-style-type: none"> <li>an appreciation of sequential development but short cuts sometimes taken; original ideas may be consolidated too early; a tendency to reiterate ideas</li> <li>contextual research and analysis goes beyond the purely technical to begin to consider more complex issues; critical vocabulary lacks breadth/depth</li> </ul>  | <ul style="list-style-type: none"> <li>experimentation with a broad range of media with some selection evident; a reliance on known techniques, sometimes predictable and safe</li> <li>reviews progress and effectively refines and develops</li> </ul>  | <ul style="list-style-type: none"> <li>established visual language and effective manipulation of the formal elements, but there may be some inconsistency</li> <li>understanding of the purpose of research; recording from sources is sometimes uneven but includes meaningful information</li> </ul>                  | <ul style="list-style-type: none"> <li>work is methodical but there is an emerging sense of own style/individuality in developing suitable outcomes</li> <li>outcomes are proficient with sound connections made to sources</li> </ul>  |
| <p><b>Confident (11-15 marks)</b><br/>The following are indicators of the attributes of a student demonstrating confident ability</p> | <ul style="list-style-type: none"> <li>a wide range of ideas is explored with exciting and imaginative developments; evidence of purposeful ideas, independence, perseverance and enthusiasm</li> <li>researches a diverse range of others' work, conveying ideas and meaning; a critical vocabulary is used to express emerging independent judgements, showing accuracy and an understanding of the more complex issues involved</li> </ul> | <ul style="list-style-type: none"> <li>explores media and processes in a diverse range of experiments; understands the limitations and potential of materials through extending and refining studies</li> <li>risks sometimes taken and used appropriately; uses a range of communication techniques</li> </ul> | <ul style="list-style-type: none"> <li>visual language skills evident through assured manipulation of the formal elements; consistent command of skills/technique</li> <li>selecting and recording from sources is purposeful, relevant, clear and consistent</li> </ul>  | <ul style="list-style-type: none"> <li>produces skilful outcomes that show a consistent level of knowledge, skill and understanding; work has developed a personal identity and shows subtlety and sensitivity</li> <li>solutions are well constructed; perceptive connections linking own work to sources</li> </ul> |
| <p><b>Fluent (16-20 marks)</b><br/>The following are indicators of the attributes of a student demonstrating fluent ability</p>       | <ul style="list-style-type: none"> <li>sequential thinking but also imaginative leaps, at appropriate times; sense of discovery and a willingness to take risks</li> <li>in-depth and authoritative contextual research, enquiry and evaluations, showing independent judgements with well-informed and effective use of critical vocabulary</li> </ul>   | <ul style="list-style-type: none"> <li>creatively and imaginatively develops work that recognises the full potential and limitations of materials, techniques and processes</li> <li>perceptive analysis and evaluation of wide-ranging experimental techniques; insightful review and refinement</li> </ul>    | <ul style="list-style-type: none"> <li>command of visual language skills and highly effective manipulation of formal elements, both functionally and aesthetically</li> <li>in-depth subject knowledge; independently analyses and interprets research to generate personal ideas and sophisticated concepts</li> </ul> | <ul style="list-style-type: none"> <li>work is intuitive, imaginative, exciting and original</li> <li>shows sophistication, flair and understanding; technique, style, content and judgements consistent and sensitive from conception to realisation</li> </ul>  |



| A2                        | Assessment grid for marking all A2 units |  | All four assessment objectives must be met in each Unit. A mark out of 20 should be awarded for each assessment objective. The four assessment objective marks should then be added together to give a total mark out of 80 for each unit. Strands i), ii) and iii) of Quality of Written Communication (QWC) should be addressed wherever written content is submitted for assessment. |   |   |  |
|---------------------------|--|--|---|---|---|--|
| ASSESSMENT OBJECTIVES     |  |  |   |   |   |  |
| <i>Candidates should:</i> |  |  |   |   |   |  |
|                           |  | AO1: Develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding  | AO2: Experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining their ideas as their work develops  | AO3: Record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress  | AO4: Present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, oral or other elements  |  |
| 0                         | <b>DEVELOP</b>                           | ■ no rewardable work   | ■ no rewardable work  | ■ no rewardable work  | ■ no rewardable work  |  |
| 1–5                       |  | ■ evidence of a <b>basic</b> ability to develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding     | ■ evidence of a <b>basic</b> ability to experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining their ideas as their work develops   | ■ evidence of a <b>basic</b> ability to record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress     | ■ evidence of a <b>basic</b> ability to present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, oral or other elements     |  |
| 6–10                      |  | ■ evidence of a <b>competent</b> ability to develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding | ■ evidence of a <b>competent</b> ability to experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining their ideas as their work develops   | ■ evidence of a <b>competent</b> ability to record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress | ■ evidence of a <b>competent</b> ability to present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, oral or other elements |  |
| 11–15                     |  | ■ evidence of a <b>confident</b> ability to develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding | ■ evidence of a <b>confident</b> ability to experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining their ideas as their work develops   | ■ evidence of a <b>confident</b> ability to record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress | ■ evidence of a <b>confident</b> ability to present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, oral or other elements |  |
| 16–20                     |  | ■ evidence of a <b>fluent</b> ability to develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding    | ■ evidence of a <b>fluent</b> ability to experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining their ideas as their work develops  | ■ evidence of a <b>fluent</b> ability to record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress    | ■ evidence of a <b>fluent</b> ability to present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, oral or other elements    |  |



## D Endorsements

### Art, craft and design (Unendorsed) AS 6AD01, 6AD02 and A2 6AD03, 6AD04

The unendorsed route will enable students to explore a range of two- or three-dimensional approaches to their studies, either as freestanding or related experiences.

Work produced for this qualification will demonstrate the use of formal elements and creative skills, and give visual form to thinking, feeling, observation, design and ideas. Students will show evidence of trying to extend their own and others' ways of seeing the world. Students will use the visual language of the discipline sensitively and thoughtfully to support their intentions.

The disciplines associated with the Unendorsed Art and Design Advanced GCE are painting and drawing, printmaking, sculpture, alternative media, scenography, architectural, environmental and interior design, product design, constructed textiles, dyed textiles, printed textiles, fine art textiles, fashion textiles, film-based photography, digital photography, film and video, advertising, illustration, packaging, typography and interactive media. For details, please refer to the endorsements in the sections below.

Students should produce work in two or more of the disciplines chosen from different endorsements in *Unit 1: AS Art and Design Coursework* and *Unit 3: A2 Art and Design Coursework*. Students may choose to produce work in **one** discipline only for *Unit 2: AS Art and Design Externally Set Assignment* and *Unit 4: A2 Art and Design Externally Set Assignment*.

#### **For all disciplines, students may:**

- record observations, experiences, ideas, information and insights appropriate to intentions
- analyse and critically evaluate art and design practices demonstrating an understanding of purposes, meanings and contexts
- use art and design practice to develop ideas through sustained investigations and exploration, selecting and using materials, processes and resources, identifying and interpreting relationships and analysing methods and outcomes

- use art and design practice to present a personal, coherent and informed response, realising intentions, and showing connections with the work of others
- demonstrate an understanding of continuity and change in different genres, styles and traditions
- identify issues relevant to art and design
- synthesise and develop appropriate ideas
- use a variety of materials and techniques appropriately
- illustrate the value of a cross-disciplinary approach
- show an understanding of differing applications of visual language as appropriate when working in different disciplines.

## Fine art (AS 6FA01, 6FA02 and A2 6FA03, 6FA04)

Fine art may be defined as work which is produced as an outcome of the students' personal experience, rather than that which is created exclusively for a practical function or that which is the outcome of a tightly prescribed brief.

Work produced for this specification will demonstrate the use of formal elements and creative skills, and give visual form to individual thoughts, feelings, observations and ideas. Students will show evidence of trying to extend their own and others' ways of seeing the world. They will use the visual language of the subject sensitively and thoughtfully to support their intentions.

In the context of this specification, disciplines will include painting and drawing, printmaking, sculpture and alternative media. Students will be required to work in one or more of the disciplines. Any combination of disciplines is permitted.

### **For all disciplines, students may:**

- record observations, experiences, ideas, information and insights appropriate to intentions
- analyse and critically evaluate art and design practice demonstrating an understanding of purposes, meanings and contexts
- use art and design practice to develop ideas through sustained investigations and exploration, selecting and using materials, processes and resources, identifying and interpreting relationships and analysing methods and outcomes
- use art and design practice to present a personal, coherent and informed response, realising intentions, and showing connections with the work of others
- demonstrate an understanding of continuity and change in fine art in different genres, styles and traditions
- identify issues relevant to fine art
- research and collect relevant information
- visualise possible solutions and evaluate their effectiveness
- synthesise and develop appropriate ideas
- use materials and techniques appropriately.

## Painting and drawing

### **Students will be expected to develop knowledge and understanding of:**

- some of the following paint qualities — plasticity, opacity, translucence, malleability and transparency of the media
- the relationships between hues, tints and tones
- the use of a range of tools with which to apply paint, such as brushes, knives, sponges, fingers and rags
- some of the following materials for drawing — graphite, wax crayon, oil pastel, soft pastel, aquarelle, charcoal, ink, chalk, conté crayon, paint and dyes.

## Printmaking

### **Students will be expected to develop knowledge and understanding of:**

- surface qualities and the transmission of the qualities of block, plate or screen to a printing surface such as paper or fabric
- the appropriateness of the medium to images and the ability to realise the full potential of their ideas through the techniques of printmaking
- some of the following printing processes: screen printing — in which stencils are used to control the distribution of ink; intaglio printing — in which lines are incised into blocks or plates; relief printing — in which the image is transferred via the raised surface of the block.

## Sculpture

### **Students will be expected to develop knowledge and understanding of:**

- producing forms in three dimensions, utilising volume, space, materials and movement
- some of the following processes — fixing or joining materials such as card, metals and plastics using processes such as soldering, brazing, welding, glueing, jointing, riveting and bolting

- some of the following modelling techniques — the manipulation of plastic materials such as clay, plaster or wax using hands and/or tools, carving, cutting and abrading
- some of the following materials should be used — wood, stone, plaster, leather, clay, textiles, card, plastics, wax and found objects/materials.

### **Alternative media**

#### **Students will be expected to develop knowledge and understanding of:**

- the production processes of artworks in a range of non-traditional media, such as mixed media, installation, site-specific work, assemblage, digital, film and video
- the appropriateness of the chosen media and the ability to realise the full potential of their ideas through the techniques employed.

## Three-dimensional design (AS 6TD01, 6TD02 and A2 6TD03, 6TD04)

Three-dimensional design is primarily concerned with designing for product, stage, interior and architecture, to meet a need in a functional and aesthetic manner. Students should show evidence of an understanding of the appropriateness of the medium to function and of fitness for purpose. Students should be able to realise the full potential of their ideas through the technical processes associated with three-dimensional design. A practical consideration of form, function, materials and the ultimate destination and utilisation of the design or artefact in time and space should also be evident. Students should understand the circular nature of the design process from concept, formulation and analysis of a brief, research, experimentation and realisation.

In the context of this specification, disciplines include scenography, architectural, environmental and interior design and product design. Students will be expected to work in one or more of these disciplines.

### **For all disciplines, students may:**

- record observations, experiences, ideas, information and insights appropriate to intentions
- analyse and critically evaluate three-dimensional design demonstrating an understanding of purposes, meanings and contexts
- use three-dimensional design to develop ideas through sustained investigations and exploration, selecting and using materials, processes and resources, identifying and interpreting relationships and analysing methods and outcomes
- use three-dimensional design to present a personal, coherent and informed response, realising intentions, and showing connections with the work of others
- demonstrate an understanding of continuity and change in three-dimensional design in different genres, styles and traditions
- identify issues relevant to three-dimensional design
- research and collect relevant information
- visualise possible three-dimensional design solutions and evaluate their effectiveness



- synthesise and develop appropriate ideas
- develop a logical planning procedure for making
- use materials and techniques appropriately.

### Scenography

#### **Students will be expected to develop knowledge and understanding of:**

- the means of developing ideas for sets, stage and theatre involving plans, scale drawings, perspectives, props, costume, maquettes and final outcomes which may be in the form of design sheets or models
- performance spaces, in particular those which involve the use of a proscenium arch stage, traverse, end on, thrust stage, theatre in the round, for film and television, promenade, on location and areas that can be adapted for performance requirements and that may include computer-generated ideas and developments
- the relationship between the demands of text, script, sound, choreography, stage directions, screenplay and spatial design
- the specific production demands, involving sight lines, lighting design, continuity and scenery changes
- the contextual references which may be appropriately and effectively explored providing essential production information.

### Architectural, environmental and interior design

#### **Students will be expected to develop knowledge and understanding of:**

- appropriate drawing skills, in particular the relation of plan to elevation and, where appropriate, the preparation of perspectives, visualisations, models, fly-throughs and axonometric drawings
- factors that determine the realisation of design solutions within the built environment; these include colour, texture, fabrics, construction, orientation and the organisation and use of light and space, which may include computer-generated ideas and developments
- the particular context determined by the requirements of the design; students will be expected to show, through their research and identification of design problems, knowledge of the work of others when confronting spatial design requirements.

## Product design

### **Students will be expected to develop knowledge and understanding of:**

- the generation and development of product design ideas which may include appropriate drawing skills, digital designs and the preparation of maquettes
- the appropriate and necessary skills of modelling, bending, cutting and fastening in some of the following — clay, wood, plastic, glass, metal, textiles
- those contextual connections which can be made between design problems the student experiences and the work of others, and methods of extracting and using meaningful information
- the realisation of product design concepts through an understanding of the appropriate manipulation of clay, wood, plastics, glass, metal, textiles.

## Textile design (AS 6TE01, 6TE02 and A2 6TE03, 6TE04)

Textile design involves creation, selection and manipulation across a variety of practices. Contemporary practice is often a hybrid activity that brings together different features of textile disciplines, using combinations of different disciplines freely and often embracing both traditional and contemporary technologies.

The tools used in textile design are wide ranging, encompassing traditional hand crafts and computer-aided technology, for example, hand embroidery and computerised sewing machines, knitting machines and looms. Natural and manufactured materials including paper, wire, tissue, gauze, plastics, re-cycled packaging and cloths such as silk, wool, cotton, polyester and hessian are used to address aspects of design in fashion, furnishing and fine art.

In the context of this specification, disciplines include constructed textiles, dyed textiles, printed textiles, fine art textiles and fashion textiles. Students will be required to work in one or more of these disciplines.

### **For all disciplines, students may:**

- record observations, experiences, ideas, information and insights appropriate to intentions
- analyse and critically evaluate textiles demonstrating an understanding of purposes, meanings and contexts
- use textiles to develop ideas through sustained investigations and exploration, selecting and using materials, processes and resources, identifying and interpreting relationships and analysing methods and outcomes
- use textiles to present a personal, coherent and informed response, realising intentions, and showing connections with the work of others
- demonstrate an understanding of continuity and change in textiles in different genres, styles and traditions
- identify issues relevant to textiles
- research and collect relevant information
- visualise possible textile solutions
- plan and develop procedures for manufacture and making

- synthesise and develop appropriate ideas
- use materials and techniques appropriately
- demonstrate they can realise the full potential of their ideas through the techniques of textiles
- demonstrate knowledge and understanding of contextual references, extracting useful information about working methods, through research into the work of others.

### Constructed textiles

#### **Students will be expected to develop knowledge and understanding of:**

- the means of recording and developing ideas in any suitable media
- the appropriate and necessary manipulative skills, which may include computer-generated ideas for development in colour, materials and construction
- one or more of the following techniques — weaving (tapestry, hand-loom, powered loom, off-loom), knitted structures (hand-knitting, knitting machines, knotting, crochet, innovative manipulation of threads), embroidery (hand and sewing machines), appliqué and felted textiles.

### Dyed textiles

#### **Students will be expected to develop knowledge and understanding of:**

- the means of recording and developing ideas in any suitable media
- the appropriate and necessary manipulative skills, which may include computer-generated ideas for development in colour, design and materials
- one or more of the following techniques — batik, silk painting, tie and dye, hand-painting and spraying.

### Printed textiles

#### **Students will be expected to develop knowledge and understanding of:**

- the means of recording and developing ideas in any suitable media
- the appropriate and necessary manipulative skills, which may include computer-generated ideas for development in colour, design and materials
- one or more of the following techniques — mono-print, transfer-relief, relief-print, wood-cut, lino-cut, silk-screen.

### Fine art textiles

#### **Students will be expected to develop knowledge and understanding of:**

- the means of recording and developing ideas in any suitable media
- the appropriate and necessary manipulative skills needed to combine and exploit a range of materials and approaches which reflect contemporary fine art textile practice
- a working knowledge of a range of textile techniques chosen from other textile disciplines.

### Fashion textiles

#### **Students will be expected to develop knowledge and understanding of:**

- the means of recording and developing ideas in any suitable media
- the appropriate and necessary manipulative skills needed to combine and exploit a range of materials and approaches which reflect contemporary fashion and textile practice
- a working knowledge of a range of textile techniques chosen from other textile disciplines.

## Photography — lens and light-based media (AS 6PY01, 6PY02 and A2 6PY03, 6PY04)

Photography — lens and light-based media includes works in film, video, digital imaging and light-sensitive materials. Sometimes, techniques and processes are used to convey messages and create works related to other disciplines, such as web-based animations, photographic images in printed journals, light projections within theatrical or architectural spaces.

Work in photography — lens and light-based media should form a means of personal enquiry and expression involving the selection and manipulation of images. Students must employ creative approaches which go beyond mere observation and recording.

In the context of this specification, disciplines will include film-based photography, digital photography and film and video. Students will be required to work in one or more of these disciplines.

### **For all disciplines, students may:**

- record in a personal way experiences, ideas, information and insights appropriate to intentions
- analyse and critically evaluate photographic images, demonstrating an understanding of purposes, meanings and contexts
- use photography to develop ideas through sustained investigations and exploration, selecting and using materials, processes and resources, identifying and interpreting relationships and analysing methods and outcomes
- use photography to present a personal, coherent and informed response, realising intentions, and showing connections with the work of others
- demonstrate an understanding of continuity and change in photography in different genres, styles and traditions
- demonstrate effective and skilful use of equipment operation and technique
- identify issues relevant to photography
- relate image, text and format to produce a satisfactory solution in terms of aesthetic quality, legibility and function

- demonstrate the ability to go beyond the traditional flat print, film or video by using a variety of techniques and settings; these may include montage, printing onto/incorporating other materials/media, 3D constructions, digital development, installations and work presented as visual essays, for example a book may be produced
- demonstrate knowledge and understanding of contextual references through research into the work of others, extracting useful information about their working methods.

### Film-based photography

#### **Students will be expected to develop knowledge and understanding of:**

- the use of light as the most important element in photography
- film types, film speeds, specialised films which will facilitate the processes of generating and developing ideas
- view point, composition, focus, shutter speed, exposure
- dark-room techniques involving the recognition of appropriate paper types, developing and printing, emulsions, exposures, tone and contrast
- acquisition and manipulation of the image through computers, scanners, photocopiers and computer software.

### Digital photography

#### **Students will be expected to develop knowledge and understanding of:**

- the use of light as the most important element in photography
- the basis of digital photography, including the pixel and digital processing
- viewpoint, composition, focus, shutter speed, exposure
- the use and qualities of image acquisition hardware and software and image manipulation and analogies between digital and other forms of photography
- the relationships between colour and tone for screen- and print-based media
- the use of a range of source material, software and hardware in the generation and development of ideas.

## Film and video

### **Students will be expected to develop knowledge and understanding of:**

- storyboards, scripting, camera angles, viewpoints, length of shot, cutting, composition, cropping and pacing which may include computer-generated ideas and developments
- qualities of lighting in both studio- and location-based work
- various animation processes, such as stop-frame, rostrum and 3D modelling and associated hardware and software
- qualities and functions of various film and video formats, for example 16mm film, analogue video, digital video, .flv, .mov, .wmv
- the use of sound, narration and storyline and their relation to moving images
- editing, including knowledge of the variety of ways in which images might be juxtaposed to create appropriate effects
- the work of others as a means of extending the film and video vocabulary of the student.



## Graphic communication (AS 6GC01, 6GC02 and A2 6GC03, 6GC04)

Graphic communication conveys information and ideas by visual means. Often work is realised in two-dimensional form but carries the illusion of three dimensions through the manipulation of images and the formal elements. The critical elements for a graphic designer are the successful communication of a message through the organisation of images and words. The use of information technology within Graphic communication has taken on an ever-increasing importance in recent years, changing working practices and leading to new forms of communication and presentation.

Students must be alert to the possibilities offered by a huge range of materials and processes within Graphic communication and of the important role of signs and symbols. In producing graphic solutions to defined problems, students must be able to keep in balance aesthetic and commercial considerations.

Students must investigate specific areas of a design problem, determine relevant sources of information and use them to research and define possible solutions. Ideas should be developed using appropriate design methodology, recognising the constraints of moral, social, cultural, environmental and legal issues.

In the context of this specification, disciplines will include advertising, illustration, packaging, typography and interactive media. Students will be required to work in one or more of these disciplines.

### **For all disciplines, students may:**

- use graphic communication techniques to record observations, experiences, ideas, information and insights appropriate to intentions
- analyse and critically evaluate graphic images demonstrating an understanding of purposes, meanings and contexts
- use graphic communication to develop ideas through sustained investigations and exploration, selecting and using materials, processes and resources, identifying and interpreting relationships and analysing methods and outcomes

- use graphic communication to present a personal, coherent and informed response, realising intentions, and showing connections with the work of others
- demonstrate an understanding of continuity and change in graphic communication in different genres, styles and traditions
- identify issues relevant to graphic communication
- research and collect relevant information
- analyse and develop a design specification
- visualise possible solutions and their subsequent evaluation
- synthesise and develop appropriate ideas.

### Advertising

#### **Students will be expected to develop knowledge and understanding of:**

- how graphic communication is used to convey information, make familiar a brand image, sell a product or service
- promotional campaigns, corporate identity design
- advertising design briefs, the advertising client, the advertising audience
- the use of images and typography in advertising, which may include computer-generated ideas and developments
- the advertising message and the links to visual images.

### Illustration

#### **Students will be expected to develop knowledge and understanding of:**

- the relationships which are established between illustration and narrative
- illustration briefs, the illustration client, the illustration audience
- thumbnails, sketches, dissections, plans and elevations
- illustration for a variety of purposes, including book illustration, magazine illustration, advertising illustration, DVD- or CD-cover illustration, using a variety of media.

## Packaging

### **Students will be expected to develop knowledge and understanding of:**

- how packaging is determined by its contents
- packaging briefs, the packaging client, the packaging audience
- making suitable production drawings, which may include computer-generated ideas and developments
- surface decoration, illustration or pattern for packaging
- development and construction of three-dimensional prototypes
- plan and develop procedures for manufacture and making.

## Typography

### **Students will be expected to develop knowledge and understanding of:**

- the relationship between letter forms, their disposition and text
- the development of font types, serif and sans serif fonts, both traditional and computer-generated
- leading, paragraph indents, hanging indents, justification, alignment, headings, kerning and sub-headings
- the specific typographical requirements for digital and print-based products, for example magazine design, newspaper design, web page design, leaflet and poster design.

## Interactive media

### **Students will be expected to develop knowledge and understanding of:**

- 2D digital graphic design techniques, including page layout, style sheets, layering, image manipulation, compression, resizing, sketching
- 3D digital graphic techniques, including modelling objects, rotation, milling, lathing, extruding, linking, creating and applying textures and lighting effects

- time based digital graphic techniques, including interaction, navigation, storyboarding, sound, moving image, animation
- a variety of presentation formats for different audiences, including the following: web-based, projection, television, touch-screen, consoles, mobile phones, CD ROM and DVD.

## Critical and contextual studies (AS 6CC01, 6CC02 and A2 6CC03, 6CC04)

Critical and contextual studies may be defined as work which is produced as an outcome of the student's personal critical response to the world of art and design, informed by the study of particular artefacts and the context in which they were made.

Work produced for this endorsement will demonstrate the use of an appropriate vocabulary and will articulate individual thoughts, feelings and ideas. It may be presented in a variety of ways, the aim being to communicate ideas and feelings in a meaningful way. In this context it may include interviews on film or video, animated diagrams, records of working processes or other contextual information.

Students will show evidence of their own and others' critical analysis of the world of art and design. They will use the language of the subject sensitively and thoughtfully to identify and develop ideas relating to artists, designers, makers, writers and critics.

### **For every aspect of this discipline, students may:**

- record first-hand observations, experiences, ideas, information and insights appropriate to intentions
- analyse and critically evaluate art and design practice, demonstrating an understanding of purposes, meanings and contexts
- use appropriate practices to develop ideas through sustained investigations and exploration, selecting and using materials, processes and resources, identifying and interpreting relationships and analysing methods and outcomes
- use writing and other forms of communication to present a personal, coherent and informed response, realising intentions and showing connections with the work of others
- demonstrate an understanding of continuity and change in different genres, styles and traditions
- identify issues relevant to Critical and Contextual Studies
- research and collect relevant information
- construct alternative arguments and evaluate their effectiveness

- synthesise and develop appropriate ideas
- use materials and techniques appropriately.

In the context of this specification, students will be expected to acquire an appropriately sound historical framework for the critical study of art and design.

**Students will be expected to develop a knowledge and understanding of:**

- some of the working methods of artists, designers, architects and of their tools, equipment and materials
- theories of art and design, and art and society; this could focus on the social, political and theoretical background to the production and reception of works of art, architecture, craft and design
- styles and meaning in art, craft and design, in particular how stylistic trends have emerged and developed
- iconography – how signs and symbols are used to convey meaning
- differences in the production of, and attitudes to, art and design across different times and cultures
- how art and design is used and positioned within society and across time and the functions (educational, political, religious, sensual) it has performed.

**Students may use the following forms:**

- illustrated essay
- moving image
- exhibition or display with accompanying commentary
- digitally mastered form such as CD ROM, DVD, presentation or on a website.

## New media

All endorsements allow students to work with both traditional and new media. Students are allowed to work solely with new media within any endorsement provided the aims and assessment objectives are met.

Many contemporary artists and designers now use new media to develop and create work. New media presents a challenge to rethink the ways in which skills, knowledge and understanding are applied in creative production.

### New media disciplines

Students may use new media within any endorsement. For example, the following disciplines all offer varied possibilities for the use of new media: alternative media; architectural, environmental and interior design; constructed textiles; film and video; illustration.

### New media working

New media can be applied separately or in conjunction with traditional media to develop students' knowledge, skills and understanding. It may provide students new opportunities to:

- develop ideas in an experimental way and take risks
- create e-portfolios, recording personal enquiries, experiences, ideas, information and insights
- access animation, video, photography and other forms of image making
- organise and present work
- discover creative potential for personal enquiry and expression by engaging in different kinds of activities
- gain access to works of art, craft and design, past and present, from across the world, through visits to virtual galleries
- review, refine and modify two- and three-dimensional work in progress
- work with others to develop ideas
- share their ideas and outcomes with a wide audience
- develop work across subject areas.





# E Assessment and additional information

## Assessment information

|  |   |
|--|---|
| <b>Assessment requirements</b>   | For a summary of assessment requirements and assessment objectives, see <i>Section B, Specification overview</i> .  |
| <b>Entering candidates for the examinations for this qualification</b> | Details of how to enter students for the examinations for this qualification can be found in Edexcel's Information Manual, a copy of which is sent to all examinations officers. The information can also be found on Edexcel's website: <a href="http://www.edexcel.com">www.edexcel.com</a> .   |
| <b>Resitting of units</b>  | <p>There is no limit to the number of times that a student may retake a unit prior to claiming certification for the qualification. The best available result for each contributing unit will count towards the final grade.</p> <p>After certification all unit results may be reused to count towards a new award. Students may re-enter for certification only if they have retaken at least one unit.</p> <p>Results of units held in the Edexcel unit bank have a shelf life limited only by the shelf life of this specification.</p>   |
| <b>Awarding and reporting</b>  | <p>The grading, awarding and certification of this qualification will comply with the requirements of the current GCSE/GCE Code of Practice for courses starting in September 2008, which is published by the Qualifications and Curriculum Authority. The AS qualification will be graded and certificated on a five-grade scale from A to E. The full GCE Advanced level will be graded on a six-point scale A* to E. Individual unit results will be reported.</p> <p>A pass in an Advanced Subsidiary subject is indicated by one of the five grades A, B, C, D, E of which grade A is the highest and grade E the lowest. A pass in an Advanced GCE subject is indicated by one of the six grades A*, A, B, C, D, E of which Grade A* is the highest and Grade E the lowest. To be awarded an A* students will need to achieve an A on the full GCE Advanced level qualification and an A* aggregate of the A2 units. Students whose level of achievement is below the minimum judged by Edexcel to be of sufficient standard to be recorded on a certificate will receive an unclassified U result.</p> |
| <b>Performance descriptions</b>  | Performance descriptions give the minimum acceptable level for a grade. See <i>Appendix 1</i> for the performance descriptions for this subject.  |

## Unit results

The minimum uniform marks required for each grade for each unit:

### Unit 1

| Unit grade                 | A  | B  | C  | D  | E  |
|----------------------------|----|----|----|----|----|
| Maximum uniform mark = 120 | 96 | 84 | 72 | 60 | 48 |

Candidates who do not achieve the standard required for a grade E will receive a uniform mark in the range 0–47.

### Unit 2

| Unit grade                | A  | B  | C  | D  | E  |
|---------------------------|----|----|----|----|----|
| Maximum uniform mark = 80 | 64 | 56 | 48 | 40 | 32 |

Candidates who do not achieve the standard required for a grade E will receive a uniform mark in the range 0–31.

### Unit 3

| Unit grade                 | A  | B  | C  | D  | E  |
|----------------------------|----|----|----|----|----|
| Maximum uniform mark = 120 | 96 | 84 | 72 | 60 | 48 |

Candidates who do not achieve the standard required for a grade E will receive a uniform mark in the range 0–47.

### Unit 4

| Unit grade                | A  | B  | C  | D  | E  |
|---------------------------|----|----|----|----|----|
| Maximum uniform mark = 80 | 64 | 56 | 48 | 40 | 32 |

Candidates who do not achieve the standard required for a grade E will receive a uniform mark in the range 0–31.

**Qualification results**

The minimum uniform marks required for each grade:

**Advanced Subsidiary Cash-in code 8AD01, 8FA01, 8TD01, 8TE01, 8PY01, 8GC01, 8CC01**

| Qualification grade        | A          | B          | C          | D          | E         |
|----------------------------|------------|------------|------------|------------|-----------|
| Maximum uniform mark = 200 | <b>160</b> | <b>140</b> | <b>120</b> | <b>100</b> | <b>80</b> |

Candidates who do not achieve the standard required for a grade E will receive a uniform mark in the range 0–79.

**Advanced GCE Cash-in code 9AD01, 9FA01, 9TD01, 9TE01, 9PY01, 9GC01, 9CC01**

| Qualification grade        | A          | B          | C          | D          | E          |
|----------------------------|------------|------------|------------|------------|------------|
| Maximum uniform mark = 400 | <b>320</b> | <b>280</b> | <b>240</b> | <b>200</b> | <b>160</b> |

Candidates who do not achieve the standard required for a grade E will receive a uniform mark in the range 0–159.

**Language of assessment**

Assessment of this specification will be available in English only. Assessment materials will be published in English only and all work submitted for examination and moderation must be produced in English.

**Quality of written communication**

Strands i), ii) and iii) of Quality of Written Communication (QWC) should be addressed wherever written content is submitted for assessment. **The strands are as follows:**

- i) write legibly, with accurate use of spelling, grammar and punctuation in order to make the meaning clear
- ii) select and use a form and style of writing appropriate to purpose and to complex subject matter
- iii) organise relevant information clearly and coherently, using specialist vocabulary when appropriate.

## Assessment objectives and weighting

|              |  | % in AS | % in A2 | % in GCE |
|--------------|--|---------|---------|----------|
| <b>AO1</b>   | Develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.                                    | 25%     | 25%     | 25%      |
| <b>AO2</b>   | Experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining their ideas as their work develops.   | 25%     | 25%     | 25%      |
| <b>AO3</b>   | Record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress.                                 | 25%     | 25%     | 25%      |
| <b>AO4</b>   | Present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, oral or other elements. | 25%     | 25%     | 25%      |
| <b>TOTAL</b> |  | 100%    | 100%    | 100%     |

### Synoptic assessment

In synoptic assessment there should be a concentration on the quality of assessment to ensure that it encourages the development of the holistic understanding of the subject.

Synopticity requires students to connect knowledge, understanding and skills acquired in different parts of the Advanced GCE course.

Synoptic assessment in the context of art and design, requires students to bring together knowledge, skills and understanding developed throughout the AS and A2 in their work for the final unit, Unit 4.

### Stretch and challenge

Students can be stretched and challenged in A2 Unit 3 through the use of different assessment strategies, for example:

- using a variety of stems in questions — for example analyse, evaluate, discuss, compare
- ensuring connectivity between sections of questions
- a requirement for extended writing
- use of a wider range of question types to address different skills — for example open-ended questions, case studies etc
- improvement of synoptic assessment.

## Additional information

### Malpractice and plagiarism

For up-to-date advice on malpractice and plagiarism, please refer to the Joint Council for Qualifications (JCQ) Suspected Malpractice in Examinations: Policies and Procedures document on the JCQ website ([www.jcq.org.uk](http://www.jcq.org.uk)).

### Access arrangements and special requirements

Edexcel's policy on access arrangements and special considerations for GCE, GCSE, and Entry Level aims to enhance access to the qualifications for learners with disabilities and other difficulties (as defined by the Disability Discrimination Act 1995 and the amendments to the Act) without compromising the assessment of skills, knowledge, understanding or competence.

Please see the Edexcel website ([www.edexcel.com](http://www.edexcel.com)) for:

- the JCQ policy Access Arrangements and Special Considerations, Regulations and Guidance Relating to Candidates who are Eligible for Adjustments in Examinations
- the forms to submit for requests for access arrangements and special considerations
- dates for submission of the forms.

Requests for access arrangements and special considerations must be addressed to:

Special Requirements  
Edexcel  
One90 High Holborn  
London WC1V 7BH

### Disability Discrimination Act

Please see *Appendix 7* for Advanced GCE in Art and Design Disability Discrimination Act information.

### Prior learning and progression

#### Prior learning

Students who would benefit most from studying a GCE in Art and Design are likely to have a Level 2 qualification such as a GCSE in Art and Design at grades A\*–C, a GCSE Applied Art and Design, a BTEC First Certificate in Art and Design or a BTEC First Diploma in Art and Design.

#### Progression

This qualification supports progression into further education, training or employment, such as Edexcel BTEC Foundation Studies Diploma (Art and Design) and then to BA Honours Degrees in Art and Design or to Edexcel BTEC Higher National Certificates and Diplomas in Art and Design.

### Combinations of entry

Candidates can be entered for any combination of endorsed titles. To achieve a full GCE award in any given endorsement, a candidate will need to complete both AS and A2 in the given endorsement.

### Student recruitment

Edexcel's access policy concerning recruitment to our qualifications is that:

- they must be available to anyone who is capable of reaching the required standard
- they must be free from barriers that restrict access and progression
- equal opportunities exist for all students.

### Key skills

This qualification provides opportunities for developing and generating evidence for assessing the key skills listed below:

- application of number
- communication
- information and communication technology
- improving own learning and performance
- problem solving
- working with others.

Further details are available in *appendices 2 and 3*.

This qualification will be mapped to functional skills once they are finalised. Information will be available on our website ([www.edexcel.com/gce2008](http://www.edexcel.com/gce2008)) at a later date.

---

**The wider curriculum**

This qualification provides opportunities for developing an understanding of spiritual, moral, ethical, social and cultural issues, together with an awareness of environmental issues, health and safety considerations, and European developments consistent with relevant international agreements appropriate as applied to art and design. *Appendix 4: Wider curriculum* maps the opportunities available.





# F Resources, support and training

## Resources to support the specification

In addition to the resources available on the e-Spec and in the Getting Started and Internal Assessment Guide books, Edexcel produces a wide range of resources to support this specification.

## Edexcel's own published resources

Edexcel aims to provide the most comprehensive support for our qualifications. We have therefore published our own dedicated suite of resources for teachers and students written by qualification experts. These resources include:

- AS Art and Design Showcase ActiveTeach CD ROM
- A2 Art and Design Showcase ActiveTeach CD ROM.

Ideal for use on a whiteboard to help teachers demonstrate how to produce high quality portfolios.

For more information on our complete range of products and services for GCE in Art and Design, visit [www.edexcel.com/gce2008](http://www.edexcel.com/gce2008).

## Edexcel publications

You can order further copies of the Specification and SAMs documents from:

Edexcel Publications  
Adamsway  
Mansfield  
Nottinghamshire NG18 4FN

Telephone: 01623 467467  
Fax: 01623 450481  
Email: [publications@linney.com](mailto:publications@linney.com)  
Website: [www.edexcel.com](http://www.edexcel.com)

### Additional resources endorsed by Edexcel

---

Edexcel also endorses additional materials written to support this qualification.

Any resources bearing the Endorsed by Edexcel logo have been through a rigorous quality assurance process to ensure complete and accurate support for the specification. For up-to-date information about endorsed resources, please visit [www.edexcel.com/endorsed](http://www.edexcel.com/endorsed)

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

The resources listed are intended to be a guide for teachers and not a comprehensive list. Further suggestions can be found in *Appendix 6*.

Please see [www.edexcel.com/gce2008](http://www.edexcel.com/gce2008) for up to date information.

### Support

---

#### Edexcel support services

Edexcel has a wide range of support services to help you implement this qualification successfully.

**ResultsPlus** — ResultsPlus is a new application launched by Edexcel to help subject teachers, senior management teams, and students by providing detailed analysis of examination performance. Reports that compare performance between subjects, classes, your centre and similar centres can be generated in 'one-click'. Skills maps that show performance according to the specification topic being tested are available for some subjects. For further information about which subjects will be analysed through ResultsPlus, and for information on how to access and use the service, please visit [www.edexcel.com/resultsplus](http://www.edexcel.com/resultsplus)

**Ask the Expert** — Ask the Expert is a new service, launched in 2007, that provides direct email access to senior subject specialists who will be able to answer any questions you might have about this or any other specification. All of our specialists are senior examiners, moderators or verifiers and they will answer your email personally. You can read a biography for all of them and learn more about this unique service on our website at [www.edexcel.com/asktheexpert](http://www.edexcel.com/asktheexpert).

**Ask Edexcel** — Ask Edexcel is Edexcel's online question and answer service. You can access it at [www.edexcel.com/ask](http://www.edexcel.com/ask) or by going to the main website and selecting the Ask Edexcel menu item on the left.

The service allows you to search through a database of thousands of questions and answers on everything Edexcel offers. If you don't find an answer to your question, you can choose to submit it straight to us. One of our customer services team will log your query, find an answer and send it to you. They'll also consider adding it to the database if appropriate. This way the volume of helpful information that can be accessed via the service is growing all the time.

**Examzone** — The examzone site is aimed at students sitting external examinations and gives information on revision, advice from examiners and guidance on results, including re-marking, re-sitting and progression opportunities. Further services for students — many of which will also be of interest to parents — will be available in the near future. Links to this site can be found on the main homepage at [www.edexcel.com](http://www.edexcel.com).

## Training

---

A programme of professional development and training courses, covering various aspects of the specification and examination, will be arranged by Edexcel each year on a regional basis. Full details can be obtained from:

Training from Edexcel  
Edexcel  
One90 High Holborn  
London WC1V 7BH

Telephone: 0844 576 0025  
Fax: 0845 359 1909  
Email: [trainingbookings@edexcel.com](mailto:trainingbookings@edexcel.com)  
Website: [www.edexcel.com](http://www.edexcel.com)

# G Appendices

|  |     |
|--|-----|
| Appendix 1 Performance descriptions      | 109 |
| Appendix 2 Key skills mapping            | 113 |
| Appendix 3 Key skills development        | 115 |
| Appendix 4 Wider curriculum              | 121 |
| Appendix 5 Codes                         | 123 |
| Appendix 6 Further resources and support | 125 |
| Appendix 7 Disability Discrimination Act | 127 |



## Introduction

---

Performance descriptions have been created for all GCE subjects. They describe the learning outcomes and levels of attainment likely to be demonstrated by a representative candidate performing at the A/B and E/U boundaries for AS and A2.

In practice most candidates will show uneven profiles across the attainments listed, with strengths in some areas compensating in the award process for weaknesses or omissions elsewhere. Performance descriptions illustrate expectations at the A/B and E/U boundaries of the AS and A2 as a whole; they have not been written at unit level.

Grade A/B and E/U boundaries should be set using professional judgement. The judgement should reflect the quality of candidates' work, informed by the available technical and statistical evidence. Performance descriptions are designed to assist examiners in exercising their professional judgement. They should be interpreted and applied in the context of individual specifications and their associated units. However, performance descriptions are not designed to define the content of specifications and units.

The requirement for all AS and A level specifications to assess candidates' quality of written communication will be met through one or more of the assessment objectives.

The performance descriptions have been produced by the regulatory authorities in collaboration with the awarding bodies.

AS performance descriptions for Art and Design

| Assessment objectives                        | Assessment objective 1  | Assessment objective 2   | Assessment objective 3   | Assessment objective 4   |
|--|---|--|--|--|
| <b>A/B boundary performance descriptions</b> | <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a develop their ideas thoughtfully by investigating a range of relevant sources</li> <li>b demonstrate the ability to analyse sources thoroughly and confidently.</li> </ul> | <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a experiment with a wide range of appropriate resources, media, materials, techniques and processes, by recognising and exploiting emerging possibilities</li> <li>b develop skills proficiently, by recognising, reviewing and refining potential ideas as work progresses.</li> </ul> | <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a record ideas, observations and insights thoroughly and purposefully, focusing on aspects relevant to their intentions</li> <li>b demonstrate an ability to reflect on and evaluate their work and progress, showing independent judgement.</li> </ul> | <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a communicate personal responses creatively in the light of intentions</li> <li>b make appropriate connections between visual and, where appropriate, written, oral and other elements to enhance meaning in the response.</li> </ul> |
| <b>E/U boundary performance descriptions</b> | <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a develop their ideas from a range of sources</li> <li>b demonstrate some ability to analyse sources.</li> </ul>   | <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a experiment with resources, media, materials, techniques and processes</li> <li>b review and refine their ideas as work progresses.</li> </ul>   | <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a record ideas and observations relevant to their intentions</li> <li>b demonstrate some ability to reflect on their work and progress.</li> </ul>  | <p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a present a personal response and realise intentions in part</li> <li>b show evidence of some connections between visual and, where appropriate, written, oral and other elements in the response.</li> </ul>                         |



## A2 performance descriptions for Art and Design

| Assessment objectives                        | Assessment objective 1  | Assessment objective 2  | Assessment objective 3  | Assessment objective 4  |
|--|---|---|---|---|
| <b>A/B boundary performance descriptions</b> | Candidates characteristically: <ol style="list-style-type: none"> <li>develop and expand their ideas confidently by focused and in-depth investigation of a range of relevant sources</li> <li>demonstrate clear critical understanding by perceptively analysing sources.</li> </ol> | Candidates characteristically: <ol style="list-style-type: none"> <li>experiment with a wide range of appropriate resources, media, materials, techniques and processes by recognising and exploiting emerging possibilities to successfully develop creative solutions</li> <li>demonstrate skills and competencies effectively, perceptively and with focus by recognising, reviewing and refining potential solutions as work develops.</li> </ol> | Candidates characteristically: <ol style="list-style-type: none"> <li>record ideas, observations and insights confidently and with focus, to inform personal interests and concerns</li> <li>demonstrate reflective, evaluative and independent judgements regarding their ideas, intentions and progress.</li> </ol> | Candidates characteristically: <ol style="list-style-type: none"> <li>present personal intentions in an imaginative, coherent and independent manner</li> <li>make significant connections between visual and, where appropriate, written, oral and other elements and show these convincingly in their responses.</li> </ol> |
| <b>E/U boundary performance descriptions</b> | Candidates characteristically: <ol style="list-style-type: none"> <li>develop and expand their ideas from a range of relevant sources</li> <li>demonstrate critical understanding by analysing sources.</li> </ol>  | Candidates characteristically: <ol style="list-style-type: none"> <li>experiment with a range of appropriate resources, media, materials, techniques and processes to extend their work</li> <li>demonstrate an ability to control and organise their ideas, by reviewing and refining them as work develops.</li> </ol>  | Candidates characteristically: <ol style="list-style-type: none"> <li>record ideas, observations and insights, showing some sense of purpose and relevance to their intentions</li> <li>demonstrate an ability to reflect on and evaluate their work and progress.</li> </ol>   | Candidates characteristically: <ol style="list-style-type: none"> <li>present evidence of personal interests, concerns and qualities in their response</li> <li>show evidence of some connections between visual and, where appropriate, written, oral and other elements.</li> </ol>   |



## Appendix 2

## Key skills mapping

| Key skills (Level 3)                            | Unit 1 | Unit 2 | Unit 3 | Unit 4 |
|---|--------|--------|--------|--------|
| <b>Application of number</b>                    |        |        |        |        |
| N3.1  | ✓      | ✓      | ✓      | ✓      |
| N3.2  | ✓      | ✓      | ✓      | ✓      |
| <b>Communication</b>                            |        |        |        |        |
| C3.1a   | ✓      | ✓      | ✓      | ✓      |
| C3.1b   |        |        | ✓      |        |
| C3.2  | ✓      | ✓      | ✓      | ✓      |
| C3.3  |        |        | ✓      |        |
| <b>Information and communication technology</b> |        |        |        |        |
| ICT3.1  | ✓      | ✓      | ✓      | ✓      |
| ICT3.2  | ✓      | ✓      | ✓      | ✓      |
| ICT3.3  | ✓      | ✓      | ✓      | ✓      |
| <b>Improving own learning and performance</b>   |        |        |        |        |
| LP3.1   | ✓      | ✓      | ✓      | ✓      |
| LP3.2   | ✓      | ✓      | ✓      | ✓      |
| LP3.3   | ✓      | ✓      | ✓      | ✓      |
| <b>Problem solving</b>                          |        |        |        |        |
| PS3.1   | ✓      | ✓      | ✓      | ✓      |
| PS3.2   | ✓      | ✓      | ✓      | ✓      |
| PS3.3   | ✓      | ✓      | ✓      | ✓      |
| <b>Working with others</b>                      |        |        |        |        |
| WO3.1   | ✓      | ✓      | ✓      | ✓      |
| WO3.2   | ✓      | ✓      | ✓      | ✓      |
| WO3.3   | ✓      | ✓      | ✓      | ✓      |



## Appendix 3 Key skills development

Achievement of key skills is not a requirement of this qualification but it is encouraged. Suggestions for opportunities for the generation of Level 3 key skill evidence are given here.

### Application of number — Level 3

Plan and carry out one or more activities that each includes tasks for all three of N3.1, N3.2 (a or b or c or d) and N3.3.

**Overall, through one or more activities students must:**

- use two different types of sources, including a large data set, ie over 50 items of data (N3.1)
- carry out calculations to do with a, b, c and d (N3.2).

| Key skills portfolio evidence requirement |  | AS/A2 unit | Opportunities for development or internal assessment  |
|---|--|------------|---|
| N3.1                                      | Plan an activity and get relevant information from relevant sources.   | 1, 2, 3, 4 | ■ Planning for the creation of artefact(s), installations, exhibitions.                               |
| N3.2                                      | Use this information to carry out multi-stage calculations to do with:<br>a amounts or sizes<br>b scales or proportion<br>c handling statistics<br>d using formulae. | 1, 2, 3, 4 | ■ Calculations made in the creation of textiles pieces, photographs, constructions, prints, websites. |

Communication — Level 3

| Key skills portfolio evidence requirement |   | AS/A2 unit | Opportunities for development or internal assessment  |
|---|---|------------|---|
| C3.1a                                     | Take part in a group discussion.  | 1, 2, 3, 4 | <ul style="list-style-type: none"> <li>■ Critical appraisal of own and others' work.</li> <li>■ Discussion groups.</li> <li>■ Consultation with staff and others.</li> </ul>  |
| C3.1b                                     | Make a formal presentation of at least eight minutes using an image or other support material.  | 3          | <ul style="list-style-type: none"> <li>■ Presentation to peer group on art, design or craft issues.</li> <li>■ Critical/contextual presentation using presentation techniques.</li> <li>■ Presentation using OHP, computer, slides, CD ROM or DVD. This could explore the work of a single artist, a movement or a critical issue, but the emphasis must be on the use of imagery.</li> </ul>   |
| C3.2                                      | Read and synthesise information from at least two documents about the same subject.<br><br>Each document must be a minimum of 1000 words long.              | 1, 2, 3, 4 | <ul style="list-style-type: none"> <li>■ Research into artists or movements, using two separate sources of information.</li> <li>■ Produce a synthesis of the information in written or visual form.</li> </ul>   |
| C3.3                                      | Write two different types of documents, each one giving different information about complex subjects.<br><br>One document must be at least 1000 words long. | 3          | <ul style="list-style-type: none"> <li>■ Produce an annotated sketchbook, that includes references to past and contemporary art and design, and a record of personal ideas development.</li> <li>■ Produce a piece of writing about an artist or movement that subsequently informs the development of your work.</li> <li>■ Use at least one image, <b>either</b> to obtain information, <b>or</b> to convey information in one of the documents you write.</li> </ul> |

## Information and communication technology — Level 3

Show that students can **plan** and carry through a number of different tasks, one of which must be a major task covering ICT3.1, ICT3.2 and ICT3.3.

Each component, ICT3.1, ICT3.2 and ICT3.3, must be covered at least twice, and ICT3.3 must be covered for at least two different audiences. Smaller tasks may be used to ensure each component is covered.

### Overall, through at least two activities students must:

- include at least one ICT-based information source
- include at least one non-ICT-based information source
- use at least one example of text, one example of image and one example of number
- use one example of combined information such as text and number, or image and number or text and image
- present evidence of purposeful use of email; one of these emails must have an attachment related to the task.

| Key skills portfolio evidence requirement |   | AS/A2 unit | Opportunities for development or internal assessment   |
|---|---|------------|--|
| ICT3.1                                    | Search for information, using different sources, and multiple search criteria in at least one case. | 1, 2, 3, 4 | <ul style="list-style-type: none"> <li>■ Use CD ROM and internet sources in the development of ideas, and in researching the work of others.</li> </ul>  |
| ICT3.2                                    | Enter and develop the information and derive new information.                                       | 1, 2, 3, 4 | <ul style="list-style-type: none"> <li>■ Search the internet for an information source. Refine and develop the searching process until relevant or 'new' information is found. Use this information to develop your own work and to explore the work of others.</li> </ul>   |
| ICT3.3                                    | Present combined information such as text with image, text with number, image with number.          | 1, 2, 3, 4 | <ul style="list-style-type: none"> <li>■ Use a presentation package to present information to your peers. The information could be gained from a wide variety of sources. The presentation should be image based with a supporting leaflet.</li> <li>■ Present information to your peers about the work of an artist and make reference to any mathematical principles present in their work, eg proportion, ratio.</li> </ul> |

### Improving own learning and performance — Level 3

Provide at least **one** example of meeting the standard for LP3.1, LP3.2 and LP3.3 (the example should cover at least three targets). Overall, students must show they can use at least **two** different ways of learning to improve your performance.

| Key skills portfolio evidence requirement |   | AS/A2 unit | Opportunities for development or internal assessment   |
|---|---|------------|--|
| LP3.1                                     | Set targets using information from appropriate people and plan how these will be met.                     | 1, 2, 3, 4 | <ul style="list-style-type: none"> <li>■ Produce a time management plan for a project for ONE week.</li> <li>■ Produce a time plan for a major project for not less than THREE months' work.</li> <li>■ Agree time schedule for production of coursework or assignments.</li> <li>■ Produce a coursework diary in an illustrated form.</li> <li>■ Negotiate a work plan for the personal study.</li> </ul> |
| LP3.2                                     | Take responsibility for your learning, using your plan to help meet targets and improve your performance. | 1, 2, 3, 4 | <ul style="list-style-type: none"> <li>■ Produce a project diary.</li> <li>■ Present the finished product in the context of an exhibition.</li> <li>■ Develop action points from tutorials and discussions about the development of your personal study.</li> </ul>  |
| LP3.3                                     | Review progress and establish evidence of your achievements.  | 1, 2, 3, 4 | <ul style="list-style-type: none"> <li>■ Demonstrate in the context of planning that plans have been modified as the project has progressed.</li> <li>■ Demonstrate modifications to plans in working drawings, studies, plans or any other visual form.</li> <li>■ Use formative self-assessment, keep a portfolio of your work.</li> </ul>   |

### Problem solving — Level 3

Provide at least **one** example of meeting the standard for PS3.1, PS3.2 and PS3.3. The example should include exploring at least **three** different ways of tackling a problem (for PS3.1).



| Key skills portfolio evidence requirement |   | AS/A2 unit | Opportunities for development or internal assessment   |
|---|---|------------|--|
| PS3.1                                     | Explore a problem and identify different ways of tackling it.                     | 1, 2, 3, 4 | Recognise an art and design-based problem. Outline the problem in written and visual form. Agree the standards that define to what degree the problem has been solved.   |
| PS3.2                                     | Plan and implement at least one way of solving the problem.                       | 1, 2, 3, 4 | Using your sketchbook as a way of recording ideas, explore an art and design-based problem and range of possible solutions available to you. Explain why one solution was chosen over the others, and describe the criteria for success. |
| PS3.3                                     | Check if the problem has been solved and review your approach to problem solving. | 1, 2, 3, 4 | Having explored an art and design-based problem and possible solutions, implement one solution and produce a piece of work. Review and record your progress as you develop the piece.  |

## Working with others — Level 3

Provide at least **one** example of meeting the standard for WO3.1, WO3.2 and WO3.3, to include work in a group or team situation. Students must check progress on two occasions (for WO3.2).

| Key skills portfolio evidence requirement |   | AS/A2 unit | Opportunities for development or internal assessment   |
|---|---|------------|--|
| WO3.1                                     | Plan work with others.  | 1, 2, 3, 4 | <ul style="list-style-type: none"> <li>■ Plan a seminar presentation as a group.</li> <li>■ Plan a visit to a museum or gallery.</li> <li>■ Plan an exhibition in your school or community.</li> <li>■ Plan a performance in a group.</li> <li>■ Plan and make a video or film.</li> <li>■ Plan and make environmental installations or sculpture.</li> <li>■ Plan and produce graphic communication work for a book or magazine.</li> </ul> |
| WO3.2                                     | Seek to develop co-operation and check progress towards your agreed objectives.       | 1, 2, 3, 4 | <ul style="list-style-type: none"> <li>■ Make contributions to a group activity which has been agreed.</li> <li>■ Provide information in any of the planning processes outlined above.</li> </ul>  |
| WO3.3                                     | Review work with others and agree ways of improving collaborative work in the future. | 1, 2, 3, 4 | <ul style="list-style-type: none"> <li>■ Participate in group discussions that are reviewing outcomes.</li> <li>■ Take notes or minutes during the planning process.</li> <li>■ Develop sketchbooks that review decisions and form part of the planning process.</li> </ul>  |



## Appendix 4 Wider curriculum

### Signposting

| Issue                | Unit 1 | Unit 2 | Unit 3 | Unit 4 |
|----------------------|--------|--------|--------|--------|
| Spiritual            | ✓      | ✓      | ✓      | ✓      |
| Moral                | ✓      | ✓      | ✓      | ✓      |
| Ethical              | ✓      | ✓      | ✓      | ✓      |
| Social               | ✓      | ✓      | ✓      | ✓      |
| Cultural             | ✓      | ✓      | ✓      | ✓      |
| Citizenship          | ✓      | ✓      | ✓      | ✓      |
| Environmental        | ✓      | ✓      | ✓      | ✓      |
| European initiatives | ✓      | ✓      | ✓      | ✓      |
| Health and safety    | ✓      | ✓      | ✓      | ✓      |

### Development suggestions

| Issue                | AS/A2 units | Opportunities for development or internal assessment  |
|----------------------|-------------|---|
| Spiritual            | 1, 2, 3, 4  | <ul style="list-style-type: none"> <li>Communication of ideas or personal responses, feelings or moods.</li> </ul>  |
| Moral                | 1, 2, 3, 4  | <ul style="list-style-type: none"> <li>Obligations to recognise sources.</li> </ul>   |
| Ethical              | 1, 2, 3, 4  | <ul style="list-style-type: none"> <li>Obligations to recognise sources.</li> <li>Research ethics.</li> </ul>   |
| Social               | 1, 2, 3, 4  | <ul style="list-style-type: none"> <li>How others use visual language.</li> <li>Working in a socially acceptable manner.</li> </ul>                                       |
| Cultural             | 1, 2, 3, 4  | <ul style="list-style-type: none"> <li>Explore historical and contemporary artwork to better understand human activity.</li> </ul>  |
| Citizenship          | 1, 2, 3, 4  | <ul style="list-style-type: none"> <li>Developing skills of debate and enquiry.</li> <li>Encouraging active participation.</li> </ul>                                     |
| Environmental        | 1, 2, 3, 4  | <ul style="list-style-type: none"> <li>Use of materials in the production of images and objects.</li> <li>The preservation and restoration of artworks.</li> </ul>        |
| European initiatives | 1, 2, 3, 4  | <ul style="list-style-type: none"> <li>Obligations to recognise sources.</li> <li>Promoting digital literacy.</li> <li>Networking with other European schools.</li> </ul> |
| Health and safety    | 1, 2, 3, 4  | <ul style="list-style-type: none"> <li>Health and safety issues in the making of 2D or 3D artworks.</li> </ul>  |



| Type of code                                  | Use of code   | Code number  |
|---|---|--|
| National classification codes                 | Every qualification is assigned to a national classification code indicating the subject area to which it belongs. Centres should be aware that students 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.   | See <i>page 7</i> .  |
| National Qualifications Framework (NQF) codes | Each qualification title is allocated a QCA National Qualifications Framework (NQF) code.<br><br>The QCA National Qualifications Framework (NQF) code is known as a Qualification Accreditation Number (QAN). This is the code that features in the DfES Funding Schedule, Sections 96 and 97, and is to be used for all qualification funding purposes. The QCA QAN is the number that will appear on the student's final certification documentation. | The QANs for the qualifications in this publication are:<br><br>AS — 500/2641/0<br><br>Advanced GCE — 500/2588/0 |
| Unit codes                                    | Each unit is assigned a unit code. This unit code is used as an entry code to indicate that a student wishes to take the assessment for that unit. Centres will need to use the entry codes only when entering students for their examination.  | See <i>page 7</i> .  |
| Cash in codes                                 | The cash-in code is used as an entry code to aggregate the student's unit scores to obtain the overall grade for the qualification. Centres will need to use the entry codes only when entering students for their qualification.   | See <i>page 7</i> .  |
| Entry codes                                   | The entry codes are used to:<br><br>1 enter a student for the assessment of a unit<br><br>2 aggregate the student's unit scores to obtain the overall grade for the qualification.  | Please refer to the Edexcel Information Manual available on the Edexcel website.                                 |



## Appendix 6 Further resources and support

### Books

Please note that while resources are checked at time of publication, books may be withdrawn from circulation and website locations may change. The resources listed are intended to be a guide for teachers and not a comprehensive list.

Bell T — *Mirrors of the World A New History of Art* (Thames & Hudson, 2007) ISBN 9780500238370

Bos B and E (editors) — *AGI: Graphic Design Since 1950* (Thames & Hudson, 2007) ISBN 9780500513422

Burke S — *Fashion Artist: Drawing Techniques to Portfolio Presentation* (Burke Publishing, 2006) ISBN 0958239177

Colchester C — *Textiles Today: A Global Survey of Trends and Traditions* (Thames & Hudson, 2007) ISBN 9780500513811

Downing D and Watson R — *School Art: What's in it? Exploring Visual Arts in Secondary Schools* (NFER, November 2004) ISBN 1903880874

Dudley E and Mealing S (editors) — *Becoming Designers: Education and Influence* (Intellect, 2000) ISBN 1841500321

Gardner H — *Art Education and Human Development* (The Getty Center for Education in the Arts, 1990) ISBN 0892361794

Hickman R (editor) — *Art Education: 11-18 — Meaning, Purpose and Direction* (Continuum, 2000) ISBN 0826447864

Jaeger A-C — *Image Makers, Image Takers: The Essential Guide to Photography by Those in the Know* (Thames & Hudson, 2007) ISBN 9780500286623

Loeb H, Slight P and Stanley N — *Designs We Live By* (NSEAD, 1993) ISBN 090468413X

Meecham P and Sheldon J — *Modern Art: A Critical Introduction* (Routledge, 2000) ISBN 0415172357

Prentice R (editor) — *Teaching Art and Design: Addressing Issues and Identifying Directions* (Cassell, 1995) ISBN 0304330728

Quinn A — *The Ceramics Design Course: Principles, Practices, Techniques* (Thames & Hudson, 2007) ISBN 9780500286890

Smith R (editor) — *Aesthetics and Criticism in Art Education* (NAEA, 2001 edition) ISBN 1890160199

Spiller N — *Visionary Architecture: Blueprints of the Modern Imagination* (Thames & Hudson, 2007) ISBN 9780500286555

Wands B — *Art of the Digital Age* (Thames & Hudson, 2007) ISBN 9780500286296

### Websites

Artscape — [www.artscape.org.uk](http://www.artscape.org.uk)

Association for advice and support in art and design — [www.afour.org.uk](http://www.afour.org.uk)

Creative Partnerships — [www.creative-partnerships.com](http://www.creative-partnerships.com)

Database of contemporary artists in the UK — [www.axisartists.org.uk](http://www.axisartists.org.uk)

The British Film Institute — [www.bfi.org.uk](http://www.bfi.org.uk)

The British Museum — [www.thebritishmuseum.ac.uk](http://www.thebritishmuseum.ac.uk)

The Crafts Council — [www.craftscouncil.org.uk](http://www.craftscouncil.org.uk)

The Design Council — [www.design-council.org.uk](http://www.design-council.org.uk)

The Design Museum — [www.designmuseum.org](http://www.designmuseum.org)

The Institute of International Visual Arts — [www.iniva.org](http://www.iniva.org)

The National Gallery — [www.nationalgallery.org.uk](http://www.nationalgallery.org.uk)

The National Museum of Photography, Film, and Television — [www.nationalmediamuseum.org.uk](http://www.nationalmediamuseum.org.uk)

The National Society for Education in Art and Design — [www.nsead.org](http://www.nsead.org)

Tate Galleries — [www.tate.org.uk](http://www.tate.org.uk)

Victoria and Albert Museum — [www.vam.ac.uk](http://www.vam.ac.uk)



AS/A levels 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 AS/A level qualification 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. For this reason, very few candidates will have a complete barrier to any part of the assessment. For information on reasonable adjustments please see the Edexcel website ([www.edexcel.com](http://www.edexcel.com)).

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

Students with a visual impairment may have difficulty in preparing for the assessments, as there is a requirement to record experiences and observations, mainly in visual form. Those with a physical disability may be restricted as to which media they may work in.

Edexcel, a Pearson company, is the UK's largest awarding body, offering academic and vocational qualifications and testing to more than 25,000 schools, colleges, employers and other places of learning in the UK and in over 100 countries worldwide. Qualifications include GCSE, AS and A Level, NVQ and our BTEC suite of vocational qualifications from entry level to BTEC Higher National Diplomas, recognised by employers and higher education institutions worldwide.

We deliver 9.4 million exam scripts each year, with more than 90% of exam papers marked onscreen annually. As part of Pearson, Edexcel continues to invest in cutting-edge technology that has revolutionised the examinations and assessment system. This includes the ability to provide detailed performance data to teachers and students which helps to raise attainment.

This specification is Issue 3. Key changes are sidelined. We will inform centres of any changes to this issue. The latest issue can be found on the Edexcel website: [www.edexcel.com](http://www.edexcel.com)

#### Acknowledgements

This specification has been produced by Edexcel on the basis of consultation with teachers, examiners, consultants and other interested parties. Edexcel acknowledges its indebtedness to all those who contributed their time and expertise to the development of Advanced Subsidiary/Advanced GCE specifications.

References to third-party material made in this specification are made in good faith. Edexcel does not endorse, approve or accept responsibility for the content of materials, which may be subject to change, or any opinions expressed therein. (Material may include textbooks, journals, magazines and other publications and websites.)

Authorised by Roger Beard  
Prepared by Dominic Harper

Publications code UA024829

All the material in this publication is copyright  
© Edexcel Limited 2010

Further copies of this publication are available from  
Edexcel Publications, Adamsway, Mansfield, Notts, NG18 4FN

Telephone: 01623 467467  
Fax: 01623 450481  
Email: [publications@linney.com](mailto:publications@linney.com)

Publications code UA024829 May 2010

For more information on Edexcel and BTEC qualifications please visit our website:  
[www.edexcel.com](http://www.edexcel.com)

Edexcel Limited. Registered in England and Wales No. 4496750  
Registered Office: One90 High Holborn, London WC1V 7BH. VAT Reg No 780 0898 07

Ofqual  
.....



Llywodraeth Cynulliad Cymru  
Welsh Assembly Government

  
Rewarding Learning