

Getting Started September 2007

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



Edexcel GCE e-Spec

Your free e-Spec

This specification comes with a free e-Spec, Edexcel's electronic version of the specification. You will find the e-Spec disc inside the Specification book for this qualification.

Everything you need in one CD

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.

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Introduction

Edexcel's GCE in Art & Design has been developed in consultation with schools, colleges, university lecturers and professional bodies to ensure it provides a coherent and engaging programme of study at Advanced Subsidiary and natural progression into A2.

This Getting Started book will give you an overview of the course and what it means for you and your students. The guidance in this book is intended to help you plan the course in outline and to give you further insight into the principles behind the content to assist you and your students in succeeding in the course.

Key points

- 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 in Art

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.

Sample course structure

Sample Course Structure AS GCE Art and Design (based on a three term year)

Unit 1: Coursework Overarching theme	Unit 2: Externally Set Assignment	
Centre-led exploratory activities	Centre-launched theme	8 hour timed examination
Building on exploratory studies towards: Individual student development	Supported student development	Revisit Unit 1
		Final assessment and moderation
		Introduction to A2
Term 1 → Term 2	Term 2 →	Term 3

Sample Course Structure A2 GCE Art and Design (based on a three term year)

Unit 3: Coursework: Practical work / Personal study	Unit 4: Externally Set Assignment	
Negotiated individual themes for the two elements Guided statement of intent	Centre-launched theme	12 hour timed examination
Individual student development Tutorials Continuous evaluation	Negotiated personal development and review	Final assessment and moderation
Term 4 → Term 5	Term 5 →	Term 6



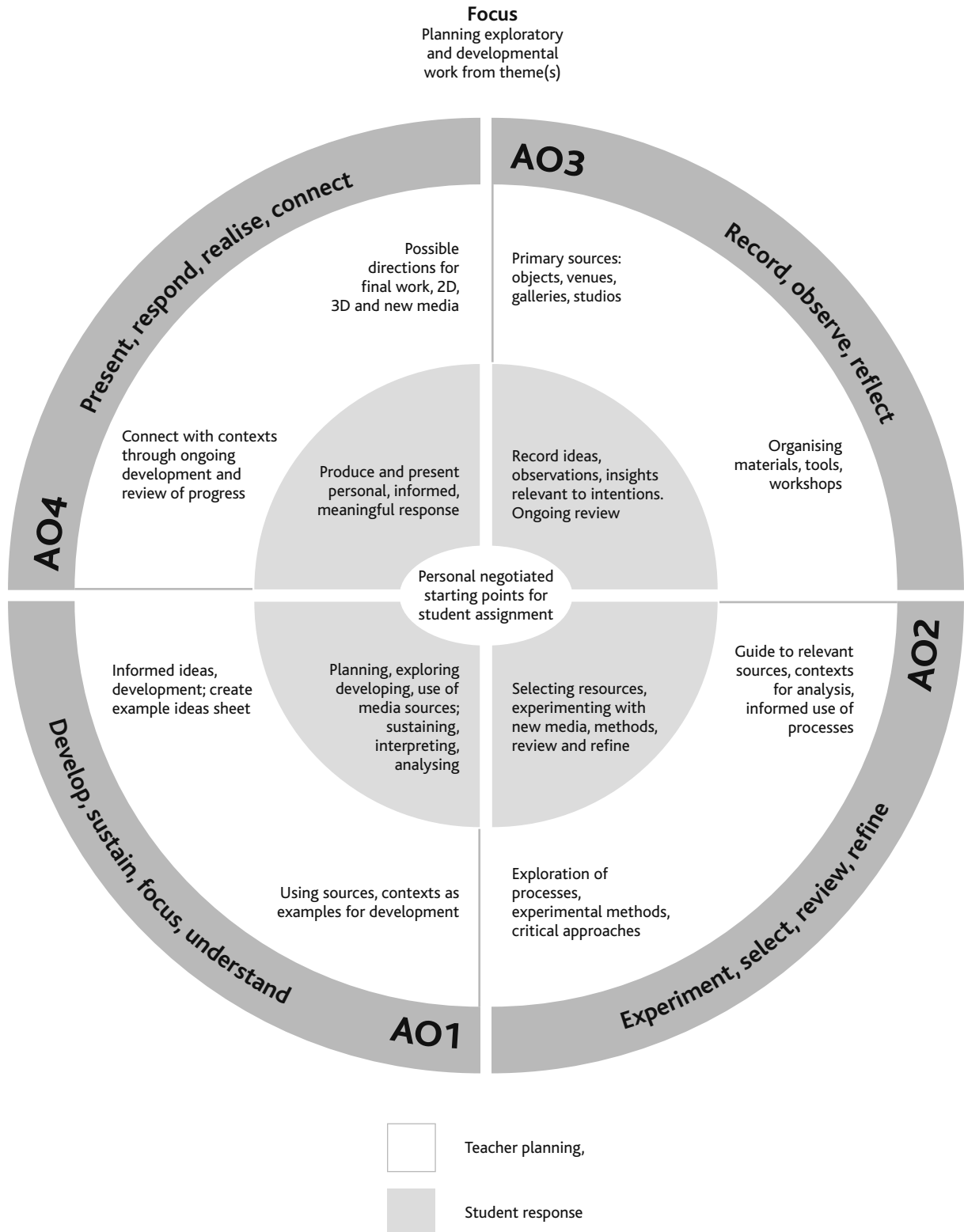
Course planners

GCE AS Art and Design suggested Course Planner AS Unit 1: Coursework

The following table is a suggested course plan for AS Unit 1: Coursework.

Term 1 and part of term 2	Aims	Objectives	Teaching and learning
Broken into two stages, Unit 1 stage 1: First half of term 1	Initial intensive induction course, designed to equip students with skills and concepts required to embark on a personal assignment for Unit 1	Exploratory Developmental Visual skills Investigatory Learning methodology Contextual referencing Review and evaluation	<ul style="list-style-type: none"> • Structured teaching • Exploring the theme • Formal elements/Visual language • Ongoing review of progress • Use/transformation of media • Generating and developing ideas • Contextual sources - gallery visit • Producing a range of roughs trials, test pieces, thumbnails, swatches, storyboards etc
Unit 1 stage 2: Second half of term 1 Continued for: first half of term 2	Building on learning from stage 1 Negotiated personal responses to assignment theme	Personal responses Greater focus Developing skills Ideas development Critical, analytical skills Continuous review and evaluation of progress	<ul style="list-style-type: none"> • Group and individual teaching • Personal interpretation of theme • Developing own visual language • Exploring relevant media and methods • Independent research and relevant contextual analysis • Tutorials and ongoing review • Selecting ideas for effective development • Producing outcomes(s)

AS Unit 1 - Coursework staff planning - student response





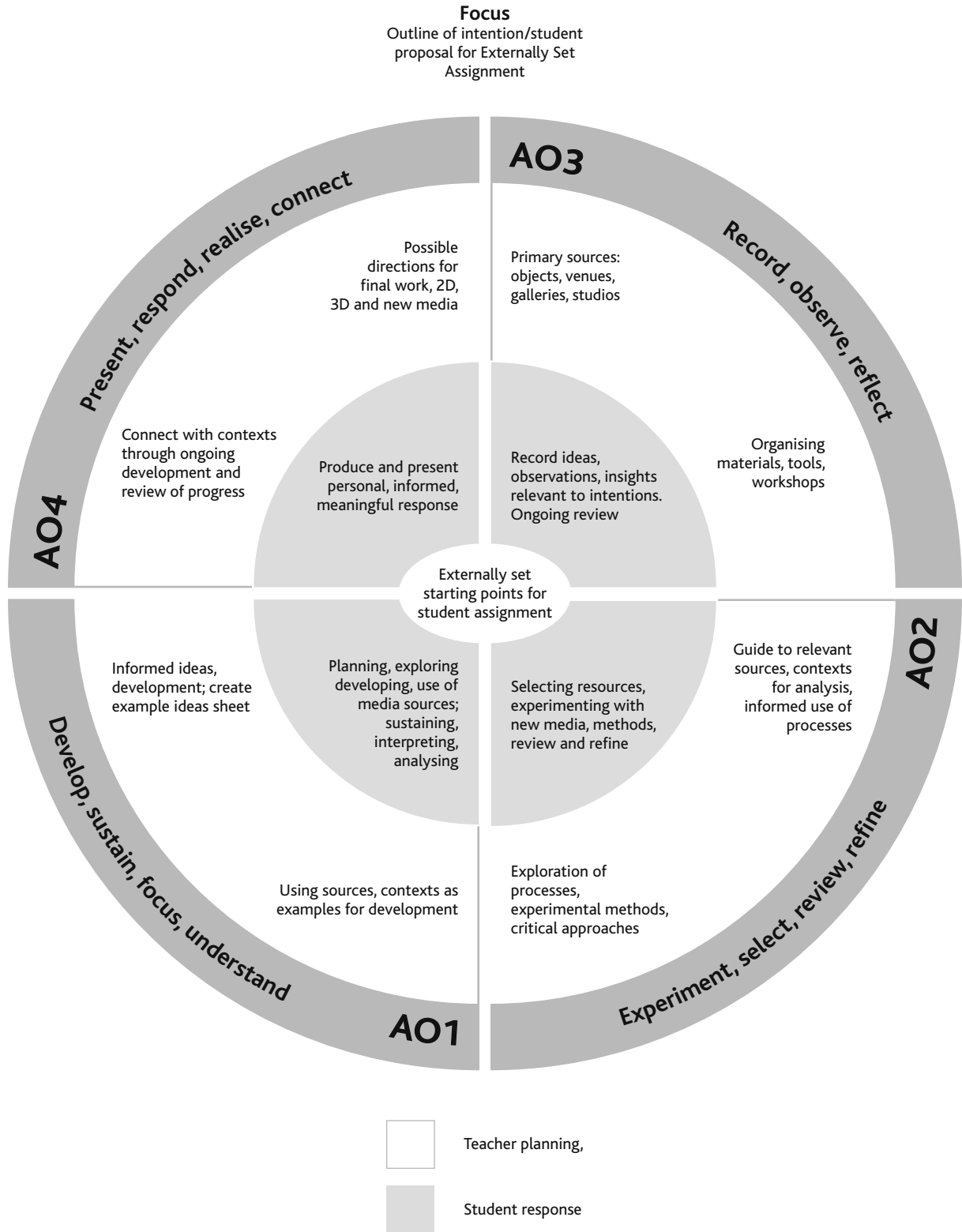
GCE AS Art and Design suggested Course Planner

AS Unit 2: Externally Set Assignment

The following table is a suggested course plan for AS Unit 2: Externally Set Assignment.

Term 2 and part of term 3	Aims	Objectives	Teaching and learning
Unit 2 ESA broken into two stages: stage 1: Approximately 2-3 weeks of the second half of term 2	Initial centre-launch of the given theme Initial exploratory stage Students using the skills learned from experiences in Unit 1 to embark on their personal assignment for Unit 2	Exploratory Developmental Visual skills Investigatory Learning methodology Contextual references Review and evaluation	<ul style="list-style-type: none"> • Launch of the theme • Structured teaching • Exploring the theme • Primary source investigation • Relevant contextual research • Ongoing review of progress • Negotiate individual selection of starting points
Unit 2 stage 2: Approximately last 3 weeks of the second half of term 2, and first 2-3 weeks of term 3	Negotiated personal responses to set assignment Building on the exploratory work Culmination of skills learned at AS	Personal responses Greater focus Developing skills Ideas selection and development Continuous review and evaluation of progress Synthesising ideas	<ul style="list-style-type: none"> • Group and individual teaching • Developing own visual language • Exploring relevant media and methods • Independent research and relevant contextual analysis • Tutorials - ongoing review • Selecting ideas for effective development
Generally term 3	Unaided final work	Timed 8 hour examination	<ul style="list-style-type: none"> • Producing outcomes(s) in 8 hours
Second half of term 3	Introduction to A2	Exploring potential for Unit 3	Setting tasks for Unit 3

AS Unit 2 - Externally Set Assignment staff planning - student response



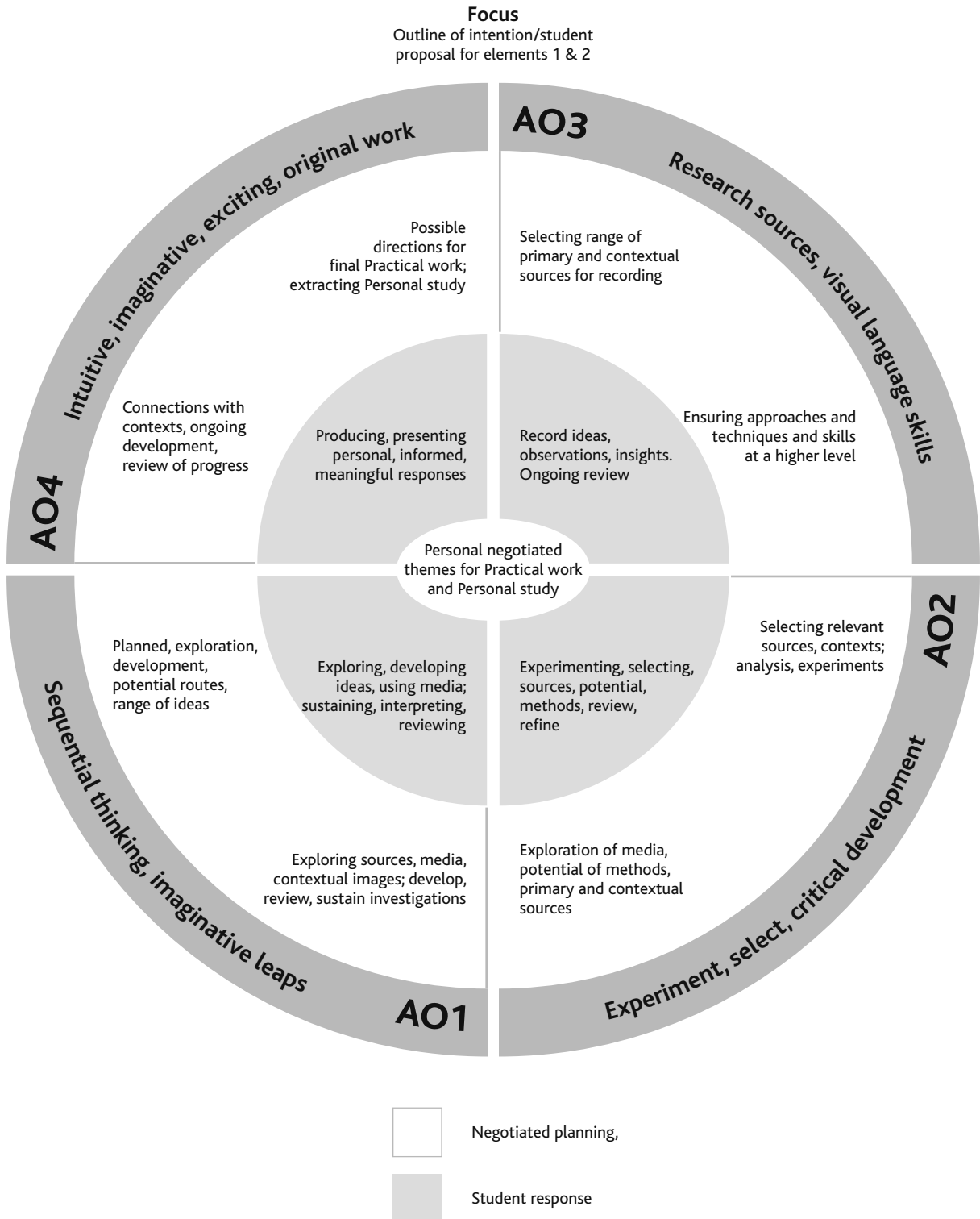
GCE A2 Art and Design suggested Course Planner

A2 Unit 3: Coursework

The following table is a suggested course plan for A2 Unit 3: Coursework.

Term 4 and part of term 5	Aims	Objectives	Teaching and learning
Unit 3 Exploratory stage Term 4 2 linked elements: Practical work and Personal study	Building on AS Focus on individual development Individual statement of intent Planning for both elements	Personal exploratory work Conceptual development Employing skills at a higher level In-depth visual language Sustaining investigation Critical thinking and analysis	<ul style="list-style-type: none"> • Negotiate individual selection of starting points • Group and individual teaching • Developing personal visual language • Exploring relevant media and methods • Independent research and relevant contextual analysis • Tutorials - ongoing review of progress
Unit 3 Developmental stage Term 4 and first half of term 5	Focus and selection In-depth review and development Synthesising ideas	Personal responses Ideas selection and sustained development Continuous review and evaluation of progress Informed critical vocabulary Production and presentation of outcomes for both elements	<ul style="list-style-type: none"> • In-depth research and recording • Selecting exciting ideas for effective development • Exploring the potential of selected media and methods • Extending critical, analytical vocabulary • Creating skilful outcomes • Presenting finished work for both elements

A2 Unit 3 - Coursework: Practical work and Personal study Negotiated staff/student planning





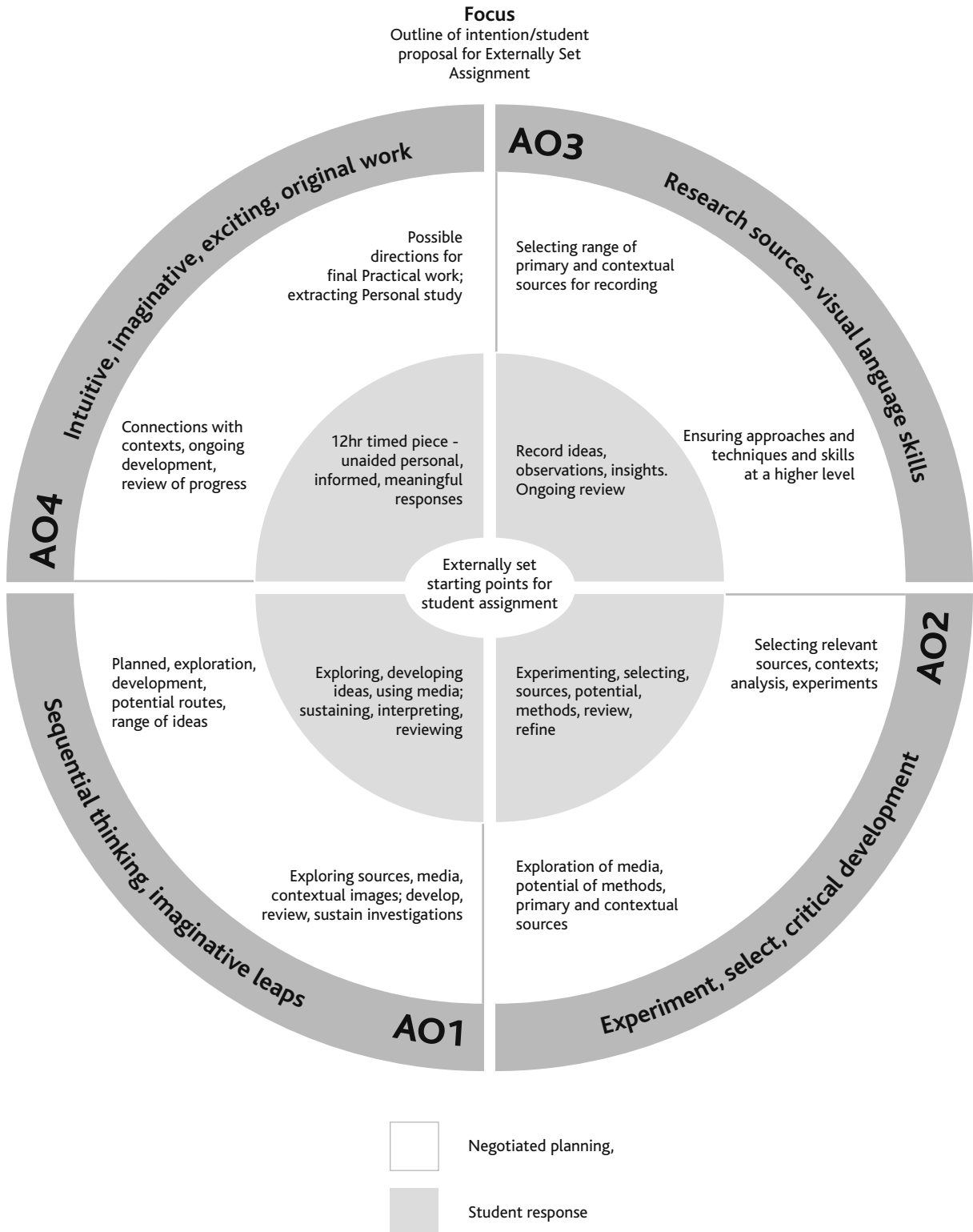
GCE AS Art and Design suggested Course Planner

A2 Unit 4: Externally Set Assignment

The following table is a suggested course plan for A2 Unit 4: Externally set assignment.

Term 5 and part of term 6	Aims	Objectives	Teaching and learning
Unit 4 Broken into two stages stage 1: Approximately 2-3 weeks of the second half of term 5	Initial centre-launch of the given theme Building on prior learning Initial exploratory stage	Personal exploratory work Conceptual development Employing skills at a higher level In-depth visual language Sustaining investigation Critical thinking and analysis	<ul style="list-style-type: none"> • Launch of the theme • Structured teaching • Exploring the theme • Primary source investigation • Relevant contextual research • Developing ideas • Negotiate individual selection of starting points
Unit 4 stage 2 Approximately 3 weeks of the second half of term 5: First 2-3 weeks of term 6	Focus and selection Independent working Culmination of skills learned	Personal responses Focus and in-depth study Employing in-depth skills Ideas selection and sustained investigation Continuous review and evaluation of progress Synthesising ideas	<ul style="list-style-type: none"> • Group and individual teaching • Developing personal visual language • Exploring potential of relevant media and methods • Independent research and relevant critical and contextual analysis • Tutorials - ongoing review • Selecting ideas for effective development
Generally term 6	Unaided final work	Timed 12 hour examination	Producing outcome(s) in 12 hours

A2 Unit 4 - Externally Set Assignment Negotiated staff/student planning





Course overview: AS

The following course overview has been developed as a quick-reference guide.

	A01	A02	A03	A04
	Develop, sustain focus, critical analysis of sources	Experiment with and select media, reviewing potential, critical development	Research sources, record, reflect, visual language	Personal, informed, meaningful response, critical understanding
Centre staff Structured teaching Encouraging independence	Possible ideas, ways forward informed by sources and contexts; create example ideas sheet Select relevant sources and contexts to inform ideas understanding; develop critical vocabulary through examples	Select relevant resources and demonstrate potential use of media and techniques Examples of media, processes, techniques informed by primary and contextual sources relevant to ideas	Primary sources; objects, venues, galleries, museums, workshops, studios Secondary sources: printed, digital, video Organising materials, tools, workshops for 2D and 3D recording	Possible directions for final work; 2D, 3D and new media resources Ensure connections with contexts: reviewing development; annotated final ideas
Student response to given and increasingly self-selected stimuli	Generating, developing, sustaining, interpreting, analysing ideas using primary and contextual sources	Experimenting, selecting, exploring sources, potential of media and methods, reviewing and refining	Recording ideas, observations, insights relevant to intentions; ongoing review of progress	Producing and presenting a personal, informed, meaningful response, demonstrating critical understanding

Course overview: A2

The following course overview has been developed as a quick-reference guide

	A01	A02	A03	A04
	Develop, sustain focus, critical analysis of sources	Experiment with and select media, reviewing potential, critical development	Research sources, record, reflect, visual language	Personal, informed, meaningful response, critical understanding
Negotiated student/teacher planning Structured teaching Encouraging independence Group/individual teaching Tutorials	Planning, ongoing exploration and development of potential for a range of ideas Explore sources, media and selected contextual images to develop, review and sustain investigations; ensure informed critical vocabulary	Selecting relevant sources and contexts for analysis and use to inform experiments Examples of explorations of media and potential of methods from primary and contextual sources relevant to ideas	Selecting a range of relevant primary and contextual sources for recording Secondary sources: printed, digital, video Ensuring approaches, techniques and skills at a higher level	Possible directions for final work; 2D, 3D and new media resources Ensure connections with contexts, reviewing development
Student response to agreed planning and increasingly self-selected stimuli	Exploring and developing ideas, critically analysing sources and contexts; sustaining, interpreting, reviewing	Experimenting, selecting, resources, exploring potential of media and methods; reviewing and refining	Recording in visual/and or other forms, ideas, observations and insights relevant to intentions, reflecting on work and progress	Producing and presenting a personal, informed and meaningful response, demonstrating critical understanding of sources



Guide to endorsements

Edexcel's GCE in Art and Design offers students the choice of a wide range of areas to study, from photography to fine art, graphics to textiles and many more. The following guides you through these endorsements.

Art, craft and design

If you choose to study Art, craft and design, you will have the freedom to work with a wide range of 2D and 3D materials and techniques selected from any of the endorsements below. This gives you the opportunity to find out your strengths and to develop your creative visual skills in areas such as surface design, painting, graphics or photography. You may want to use mixed media and develop your work using materials most suited to your ideas.

Fine art

If you choose to study Fine art, you will be working with a range of 2D and 3D media to develop your visual skills in drawing, painting, printmaking and sculpture. You may wish to work in alternative media, which includes contemporary approaches such as installation, land art and digital technology for example, using moving images. You will be expected to generate and develop ideas, selecting the most appropriate media and techniques to communicate your ideas effectively.

Three-dimensional design

Choosing to study Three-dimensional design will give you opportunities to work in richly varied ways using resistant and non-resistant materials such as metals, wood, card, clay, plastics and found or re-cycled materials. There are possibilities for creating designs for jewellery, furniture, ceramic pieces and also set design, interior or architectural design. Learning the design process, generating and developing ideas will form an essential part of the course and you will be expected to test and select the most effective materials, tools and techniques to construct your designs.

Textile design

If you choose to study Textile design, there are opportunities to develop your creative skills in surface design techniques, fashion and fine art approaches. You may wish to work with a range of textile materials and techniques, for example in creating a large-scale wall-hanging or a costume for a production. You will be introduced to different methods such as constructed, dyed and printed textiles. You will be expected to generate and develop your own ideas from a given theme or design brief.

Photography – lens and light-based media

Photography will offer you opportunities to work with both traditional and digital media. It includes film and video and it might be possible for you to combine both stills and moving images in developing your creative ideas. You will be expected to respond to given briefs or themes, where you may go out on location shoots and from this, select and manipulate images to develop and communicate your own ideas.

Graphic communication

Choosing Graphic communication will offer you a range of different approaches that include advertising, illustration, packaging, typography and interactive media. You may choose to combine any of these disciplines to provide you with opportunities for designing and creating graphic imagery, designs and web pages. You might also use traditional methods to gather source material such as drawing, painting and photography and use these to develop your ideas using digital software.

Critical and contextual studies

Critical and contextual studies offers you the opportunity to gain knowledge and understanding of contemporary and historical art and design. You will study different artists and art movements and be expected to do research and use your own judgements to critically analyse images, architecture and objects. You may also study art work first hand, in gallery visits and trips to local sites and museums. You will be expected to record your findings through text and supporting images.

Overall requirements

Whichever area you choose to study, you will be learning to see the world around you to select imagery to record in different ways. You might use drawing, photography, modelling or other means (depending on your specialist area), to record images. It is vital that you research a range of artists/designers, images or objects so that you learn to analyse their ideas and methods. This will help to inspire the development of your own ideas and help you select the most appropriate media and techniques for your final work.

New Media – available within any of the endorsements above

New media offers you the opportunity to work creatively in digital art forms. You may choose to work solely with digital media or you might combine traditional approaches with digital, such as black and white photography, or graphic drawing techniques and the use of design software. You will be working with different ideas and it may suit you to apply new media techniques to textile, 3D, architectural or interior designs. What is important is that you develop your ideas using the most suitable approach.

Supporting studies

What are Supporting Studies?

Supporting studies may include sketchbooks, notebooks, worksheets, design sheets, large-scale rough studies, samples, swatches, test pieces, maquettes, digital material... everything that fully shows the student's progress through the unit towards an outcome.

Supporting Studies:

- identify the student's progress through a unit/theme/assignment
- show the student's progress towards a synthesis of ideas
- show evidence of the student's development of visual language skills
- demonstrate critical review and reflection, recording process of thought and development of ideas
- show the breadth and depth of research into appropriate sources
- demonstrate appropriate use of contexts
- show relevant selection with visual and written analyses rather than descriptive copying and/or comment

Example student work at AS and A2

The following slides show examples of students' visual thinking as their work progresses towards an outcome.

Example Three-dimensional design student

A2 Coursework Unit 3

Following early supporting studies research and investigations, the student refines their idea in a series of maquettes.

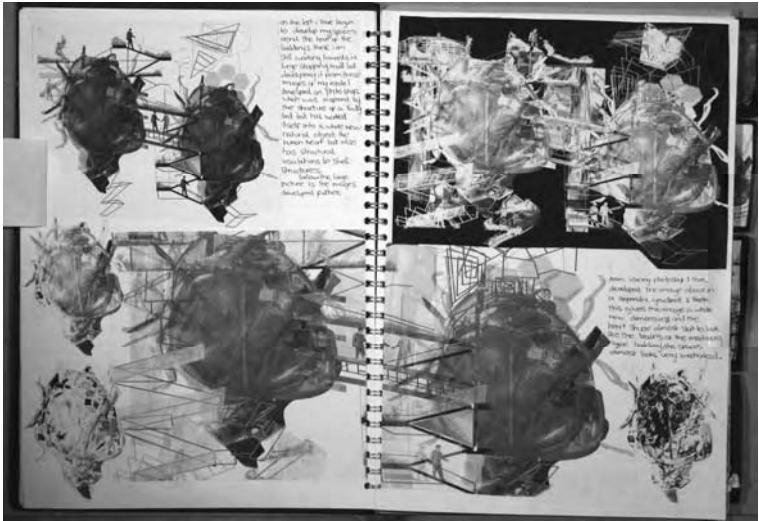
The student considers the most appropriate materials for their designs constructed from rubber and plastics.



Example Three-dimensional design student using new media

A2 Unit 3 Coursework

The student employs digital software to develop their 3D design in a series of development studies printed out from an animated digital sequence.

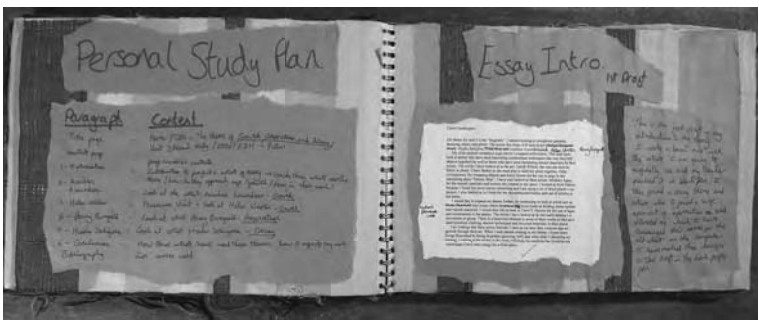


Example Personal study plan

A2 Coursework Unit 3

The student considers the design and structure of their Personal study. The student considers the content and connections with their ongoing practical work.

They create a first draft of their introduction, which is then monitored by the tutor. This gives the student a good starting point to develop their study.



Example Textile design student

AS Coursework Unit 1

The student creates a sample maquette to test the different effects of the combinations of materials and techniques.

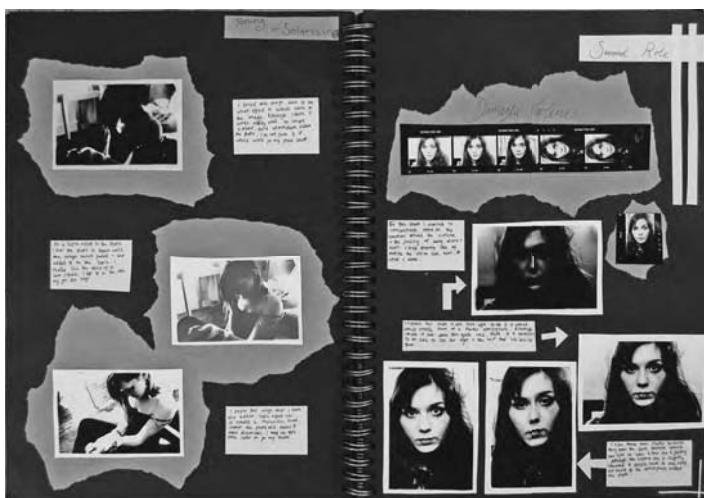
They create a series of small-scale samples from which they develop their final designs.

**Example Photography student**

A2 Unit 3 Coursework

The student uses different techniques to enhance the quality of mood they are seeking to communicate.

The student goes on to experiment widely with cropping, toning and modifying the lighting of the images.

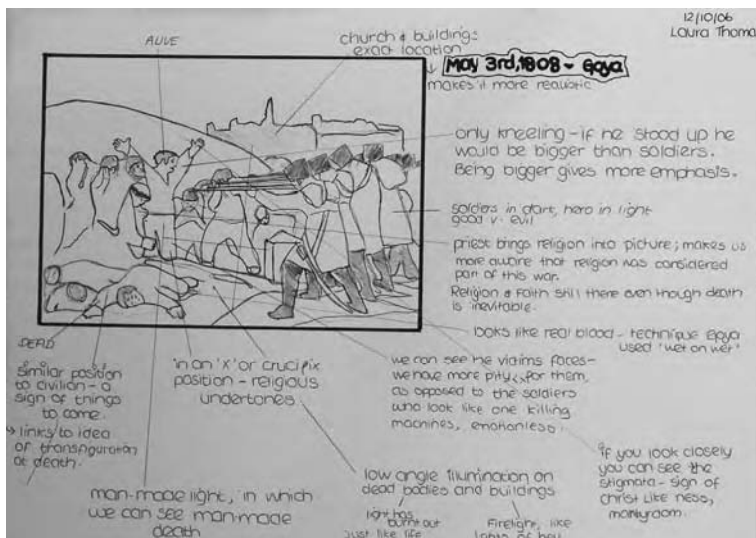


Example Critical and Contextual student

AS Unit 1 Coursework

This extract from the student's supporting studies explores the theme of conflict through annotated analysis of a Goya painting.

The student researches a wide range of visual sources for the theme and creates a series of A2 boards to present their findings.



Example Fine art student

AS Unit 2 Externally Set Assignment

As part of the supporting studies, the student makes a series of annotated experimental studies to develop possible ideas for the given theme 'Freedom'.

The student studies different painters' methods and uses their understanding to generate and develop exciting rough designs.



Example Unendorsed student

AS Unit 1 Coursework

The student moves on from earlier exploratory work to select a focus for her final work. Here she uses photography as a primary source for recording images for potential development.

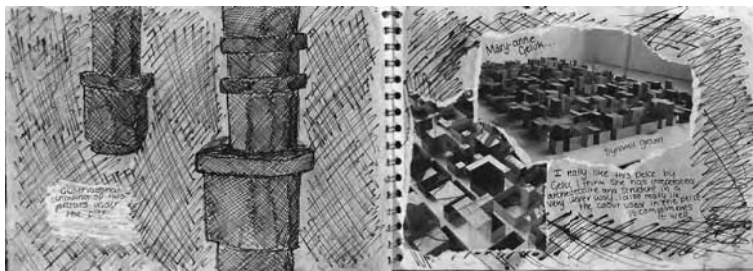
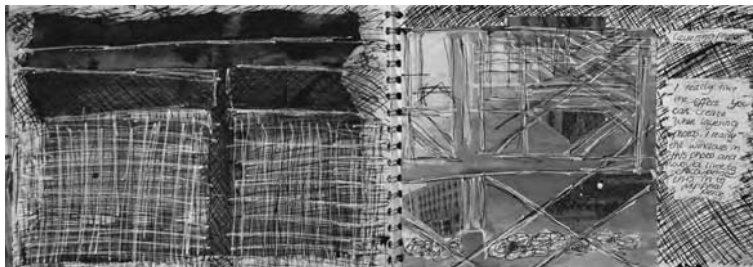


AS student examples

AO1 Develop using sources – analyse and evaluate

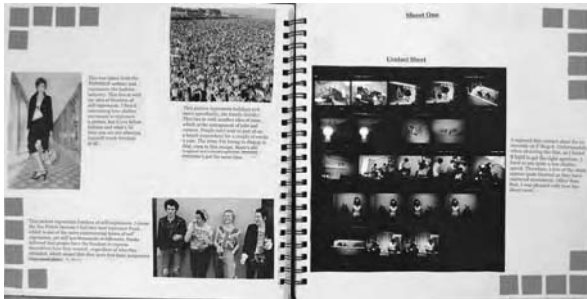
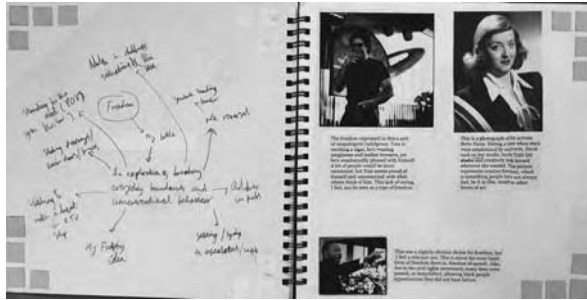
Basic level

The student develops a 'line of enquiry' describing what is needed to develop structure through research. An honest account is given of methods that haven't worked so far and what needs to be investigated. Studies are made from primary sources and appropriate artists' images are found to support the project. The response to sources in these slides, shows a degree of understanding of contextual meaning.



Competent level

The student is embarking on the course and explores ways of reading images in experimental photographic recordings. A range of examples of products and images are illustrated and annotated, interpreting their meaning and beginning to consider more complex issues such as symbolic significance, demonstrating understanding of visual communication.



Low confident level

These pieces of illustrated text have been taken from the student's wide range of research into the theme 'Conflict'. They demonstrate developing understanding and progress in the use of critical vocabulary. Appropriate quotes are selected and it is evident from the typed piece that there is an ability to synthesise research in a detailed analysis.

12/10/06 Laura Thomas

May 3rd, 1908 - 1994
notes if more relevant:

only kneeling - if he stood up he would be bigger than soldiers. Being bigger gives more emphasis.

figures in front, hero in light (good v. evil)

prize thing religion into picture, makes us more aware that religion was considered part of this war. Religion a faith still there even though death is inevitable.

looks like real blood - technical error used 'water on wall'

we can see the victims faces - we has more pity for them as opposed to the soldiers who look like one killing machine, emotionless.

low angle illumination on dead people and buildings

highly detailed. Firelight, use light of hell

man-made light, in which we can see man-made death

in an 'X' or crucifix position - religious undertone

similar position to civilian - a sign of things to come

involves idea of transgression or death

church + buildings exact location

ROBERT CAPA ...
PHOTO-JOURNALIST

Capa was a well known war photographer, becoming hugely successful during the Spanish Civil War for taking a photo of a man riding a horse over a barbed wire fence. He was the only person to do this. He was also the first to take a photo of a man riding a horse over a barbed wire fence. He was also the first to take a photo of a man riding a horse over a barbed wire fence.

Capa was to attend with the D-Day landings with the first round of men. He was able to capture the action perfectly, although most of his prints were destroyed in the darkness. Many claim the blurred appearance came from his movements - more dramatic and emotional. They were used to symbolise the confusion of war.

if your pictures aren't good enough, it's because you aren't close enough!

He documented many wars using his 'instant' camera. His pictures of Omaha Beach were extremely important, as they were the only chance people had of seeing from the front during the war. Capa died in 1954, while covering the Vietnamese battle for independence from France.

Joe Rosenthal ~ Iwo Jima

Joe Rosenthal was a wartime photo-journalist who, during World War Two, covered the fighting between America & Japan in islands in the Pacific, like Hawaii, after the Japanese attacked Pearl Harbour.

On the island of Iwo Jima, there was intense fighting in a battle to get to the top of the tall Mt. Suribachi. U.S. soldiers fought their way up and planted an American flag, a moment which Rosenthal managed to capture. The photo shows soldiers even at the top.

"Raising Stars and Stripes" became an influential image of American honour, victory and bravery against all odds.

The image has been re-created into a monument in Washington DC, but has been copied by people who say that it was copied. It proved to be a dynamic composition for Rosenthal, whose career was dominated by this one photo. It did prove to be a massive morale booster for all Americans when it was made public just three days after it was taken. It has since become a symbolic picture which has been copied many times. The timing of the capture was perfect because it showed the men struggling but still working together to mark a victory.

Frida Kahlo

"Between Mexico and the U.S." This was painted over national borders. Frida Kahlo was a Mexican artist who painted in the style of the Mexican muralists. She was born in 1907 in Mexico. She was a very famous artist. She was a very famous artist. She was a very famous artist.

"I paint my reality"

Other pieces of art used to make meaning for her own country.

"My Birth" - a graphic image used to understand her mother's death and her own miscarriage.

"The Two Fridas" - Kahlo painted this painting in 1931. It was a self-portrait of her and her Mexican heart. It was a self-portrait of her and her Mexican heart. It was a self-portrait of her and her Mexican heart.

The 'Two Fridas' is often painted with other things. It is a self-portrait of her and her Mexican heart. It was a self-portrait of her and her Mexican heart. It was a self-portrait of her and her Mexican heart.

Diane Arbus

It is impossible to see our lives, the things that we do, the things that we do, the things that we do.

I decided to look at Diane Arbus after looking through a book for inspiration for the project. I first saw 'Child with a Toy Animal' when I researched for some more, and I had typed up some initial thoughts on the photographer.

Diane Arbus is the only photographer I'll use for my final boards because this photo has such a strong impact on me and it holds some really strong messages about war and power.

Arbus's "bizarre self-portrait with daughter" 1945

I find this photo to be very sad. It's like a child's world is being taken away from them.

Mary Mearns Out of Context

Diane Arbus

Diane Arbus was born in 1923 in New York and despite having a good education, turned to photography as a career. She was a very famous artist. She was a very famous artist. She was a very famous artist.

Arbus began her photography career long after her first job, and was known for her black and white portraits of people in unusual situations. She was a very famous artist. She was a very famous artist. She was a very famous artist.

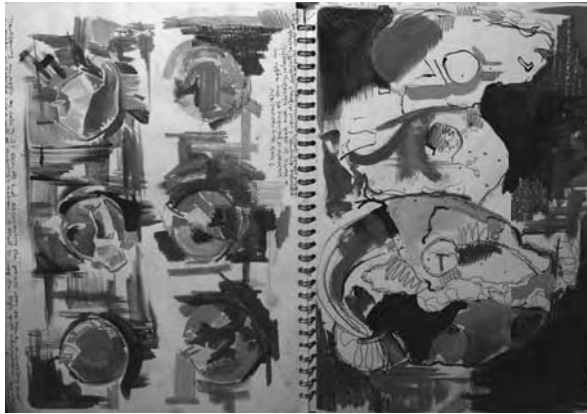
The fact that the boy is looking at the camera is a really big factor in the appeal for me. It's hard to believe that a child that old could be capable of looking directly at the camera and smiling. Part of that is down to his colour. Dark and white makes him stand out.

Arbus's work is often seen as a mix of the surreal and the real. It's a mix of the surreal and the real. It's a mix of the surreal and the real. It's a mix of the surreal and the real.

Laura Thomas November 2006

High confident level

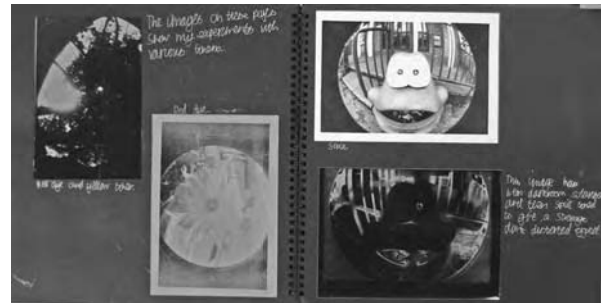
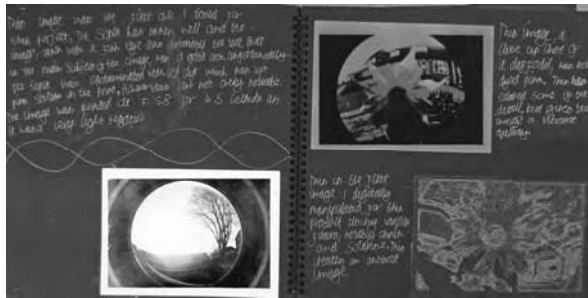
The student demonstrates adroit handling of the subject matter and medium in the still-life work. There are versatile ideas for compositions and assured use of line, form and colour. Development is clearly informed by in-depth critical, visual and written analysis of the work of Patrick Heron.



A02 Experiment with media, review and refine

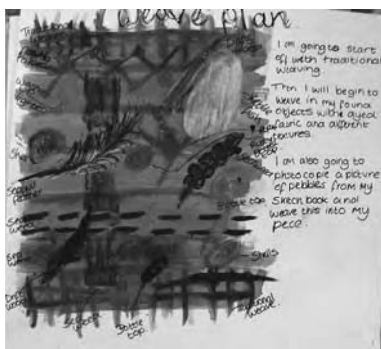
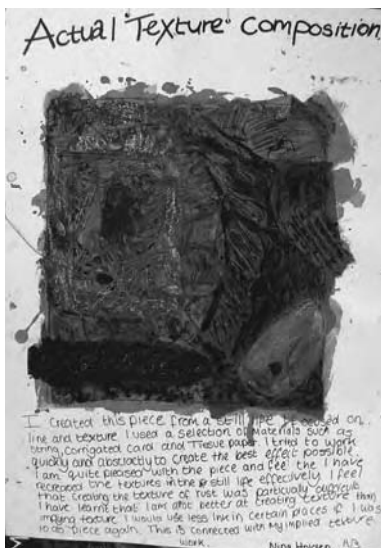
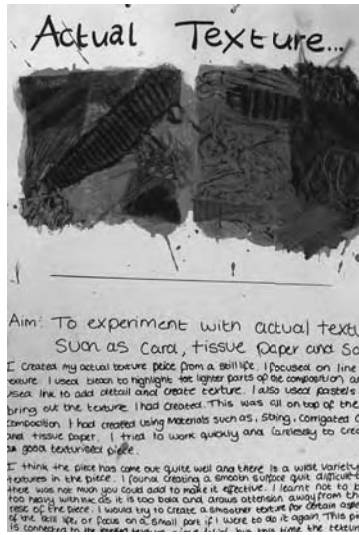
Low basic level

The student explores the local environment in a short series of images, experimenting taking photographs with a fish-eye lens. To explore different effects on images, the student uses different dyes, tones and solarisation techniques. Results are annotated with descriptive use of critical vocabulary. A collection is made of images of war.



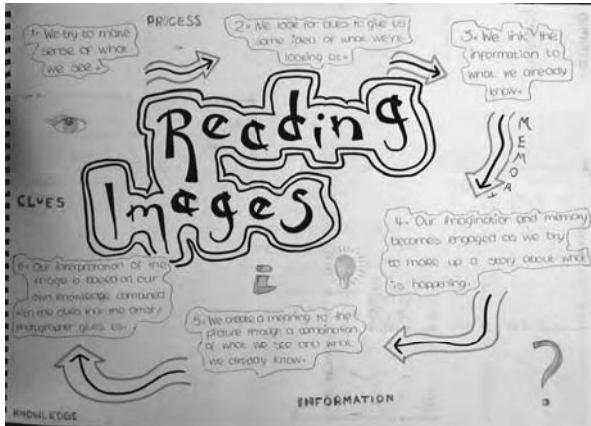
Basic level

The student makes a range of textural marks using different techniques of printing and montage. Experiments with colour washes and different collage materials are made to create textural effects. A rough plan is created for a possible woven piece, explaining how the design will be constructed. There is some critical comment and one-off experiments.



Competent level

The student is embarking on the course and explores ways of reading images in experimental photographic recordings. A range of examples of products and images are illustrated and annotated, interpreting their meaning and beginning to consider more complex issues such as symbolic significance, demonstrating understanding of visual communication.



We were set this task as home-work, repeating an exercise from the lesson, in which we went outside and took pictures that could be linked to bands, songs or TV programmes.

It's all about visual communication.

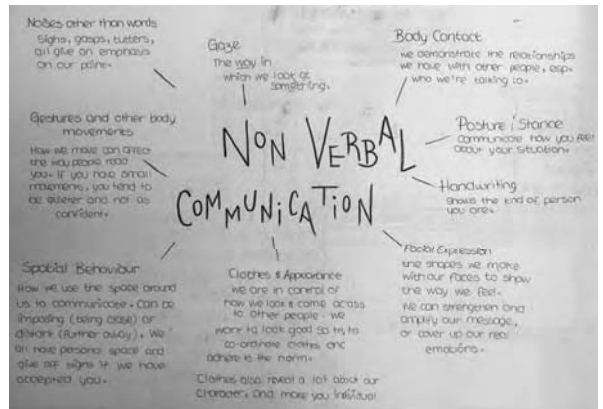
Think visually...

MR. After doing this, we had to guess each other's clues and they were scored.

So I can't be that bad at visual communication!!

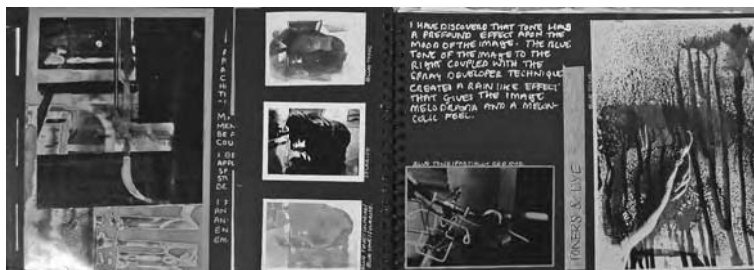
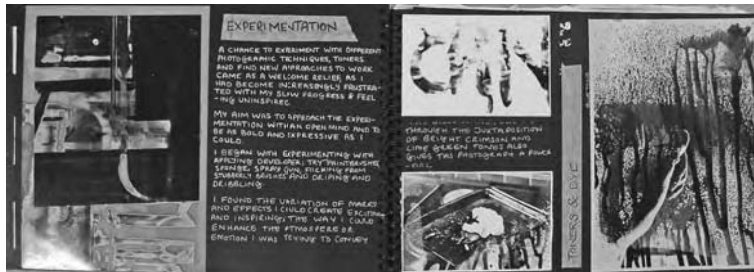
The idea is that your memory stores things, and they can be recalled by looking at something that is visually linked. This can involve literal pictures, like that to the left, or more symbolic, like the top of the opposite page.

I got 66/77.



Confident level

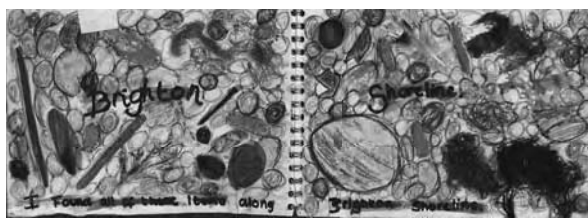
Through experimenting with negatives and prints in bold, risk-taking approaches, the student finds new impetus towards developing ideas. Annotation of experimental trials is comprehensive. Insightful comments are made on next steps towards achieving desired outcomes.



A03 Record from sources review and develop

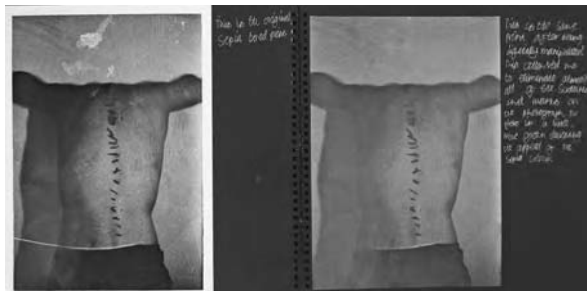
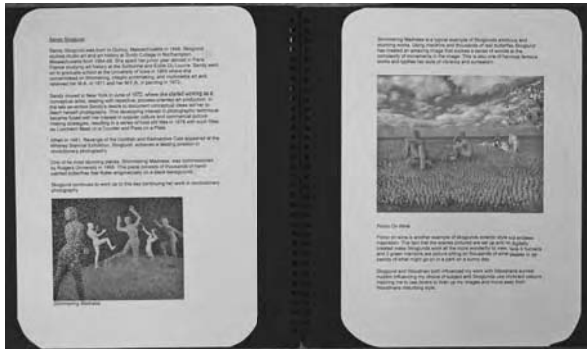
Basic level

Here the student is using the objects from a seashore still-life to develop into a design. There is an exploration of sources from the local beaches and a series of simple montages consisting of objects, sketches, and photographs from sea forms, patterns and structures. In these examples of recording from sources, the student demonstrates basic ability to handle the formal elements.



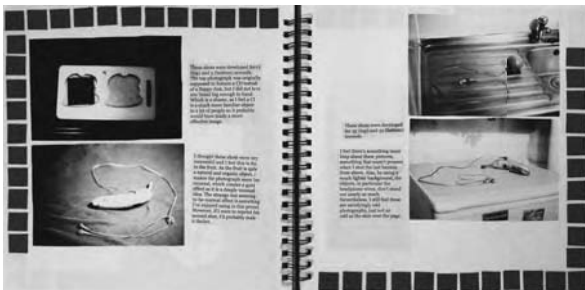
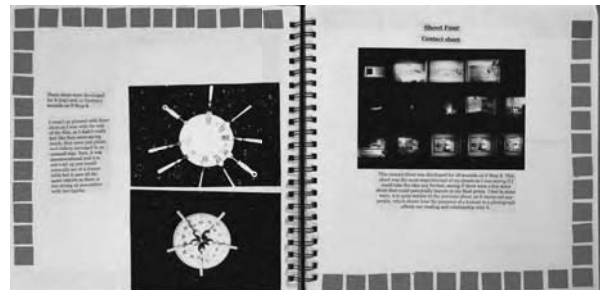
High basic level

The student sets up the lighting and takes a series of shots of a model to convey a mood. Prints are somewhat grey, scratched and under-exposed. They are improved and developed using digital manipulation. Darkroom solarisation is tested to find ways of improving the original photograph. A relevant designer is investigated and findings are recorded in a written piece, demonstrating critical skills which begin to consider more complex issues.



Competent level

Responding to the given theme 'Freedom', the student takes a series of street shots, followed by household objects in a search for ideas. Research is purposeful and the meaning behind choices is explained using a relevant critical vocabulary. There is some variability in quality, but visual language skills are clearly evidenced.



Competent level

The student uses a range of sources relevant to a theme of "Conflict". Research is meaningful and demonstrates an ability to select information and competently record ideas and personal judgements.

Impact of 'Guernica'

This poster was done by an American who wanted to show how dangerous war is. I think he chose to use it on 'Guernica' because he wanted to tell the world that war is terrible.

This is my favourite example of how Picasso has affected the world. It is a painting that has made the world think about war and violence. It is a painting that has made the world think about war and violence.

This is a very famous example of the impact of 'Guernica'. It is a painting that has made the world think about war and violence. It is a painting that has made the world think about war and violence.

These pictures were just a collection of the painting. It is a woman holding her child and she is high up in the air. It is a woman holding her child and she is high up in the air.

Slightly injured but still recognizable. The woman was used to hold the child. It is a woman holding her child and she is high up in the air.

END THE OCCUPATION!

U.S. OUT OF IRAQ NOW

March 21, 2003 (submitted by a student)

Alan RESNAIS - Hiroshima Mon Amour

born in 1922; French film-maker

Hiroshima, in Japan, was bombed with the first atomic bomb in August 1945. It caused death and destruction, not just from the explosion but from radiation in the years that followed. The atomic bomb was dropped in Hiroshima and while it killed lots, the impact of it made the world realize that the end could happen. Resnais was the first artist to deal with the issue, fourteen years later in 1959.

HIROSHIMA
66,000 instantly killed and 69,000 injured by their 60,000 died from the overexposed radiation.

"a complex view of humans and how they cope when their worlds become tragic"

Resnais film is about coming to terms with the emotions people feel after Hiroshima, and making peace with the past. He was not guilty of how many died, but he was not guilty of the power it had and he was not guilty of the bomb. He was dealing with it from the French perspective and had already made a film about concentration camps so he was used to dealing with it. The film is about a woman who goes to Hiroshima to make a film about peace and Resnais was someone who was not a filmmaker, he wanted to make people think about their past. The way he tells the story is quite quiet and it is a high quality and it is a masterpiece. The film is not about the terrible past, it is about the present and the future. It is about the love between a man and a woman. Resnais does a great job of showing that the past can be justified and forgiven. The movie is not about the past, it is about the present.

Banque

initial research

A very simple sketch that shows a person sitting at a desk. It is a very simple sketch that shows a person sitting at a desk.

The moving image of a group of people sitting at a desk. It is a moving image of a group of people sitting at a desk.

This is a very simple sketch that shows a person sitting at a desk. It is a very simple sketch that shows a person sitting at a desk.

The sketch shows a person sitting at a desk. It is a sketch that shows a person sitting at a desk.

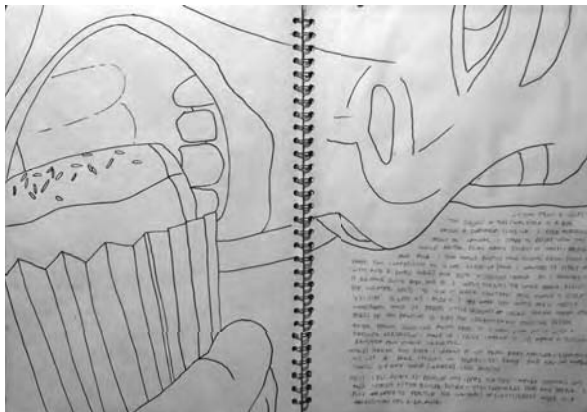
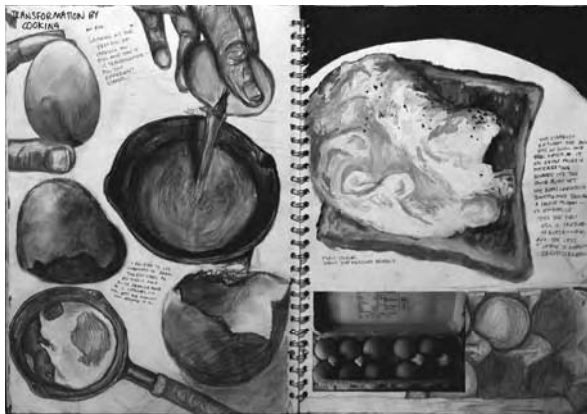
This sketch shows a person sitting at a desk. It is a sketch that shows a person sitting at a desk.

The sketch shows a person sitting at a desk. It is a sketch that shows a person sitting at a desk.

The sketch shows a person sitting at a desk. It is a sketch that shows a person sitting at a desk.

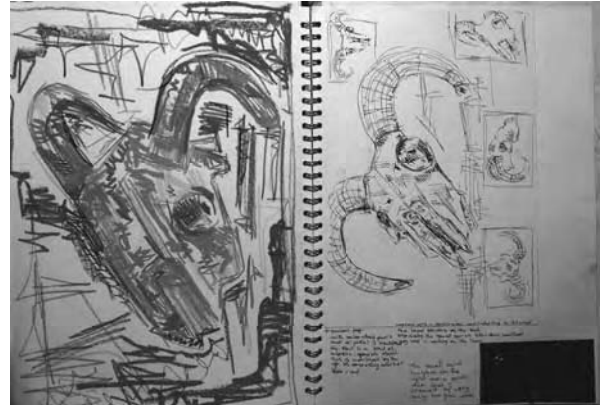
Confident level

In research for images of food for the theme, the student selects and records from a range of relevant primary sources. In a series of assured studies, the student explores the visual qualities of different aspects of the subject, demonstrating confident manipulation of colour, shape and surface. Photography is used as a means of recording and information from these is developed in well constructed compositions.



High confident level

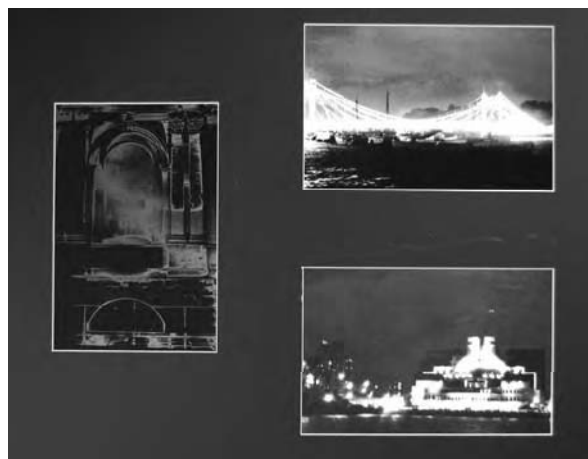
A rich exploratory visual investigation; the student develops a series of studies from objective forms. Manipulation of the formal elements is assured. Each of the studies shows an understanding of sources and from these, how to develop abstract compositions.



A04 Present a personal, meaningful response

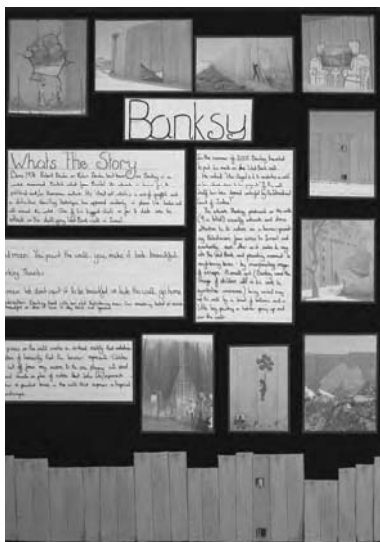
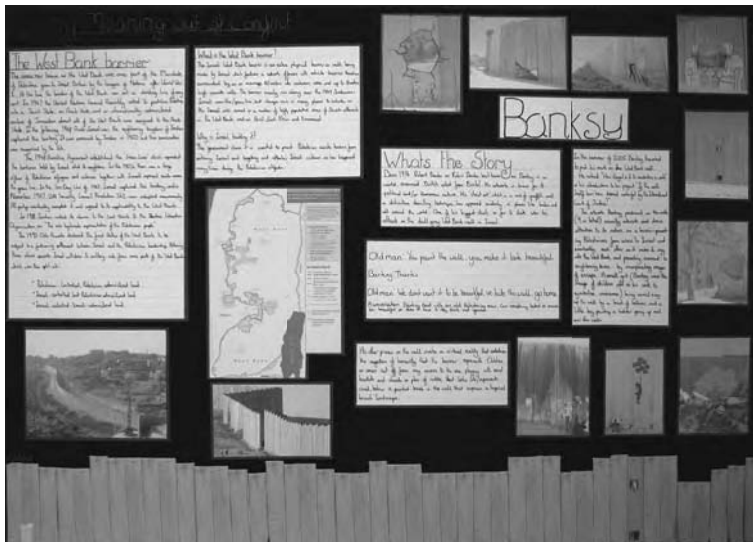
Limited/basic level

Here, the student presents outcomes for two different projects. The results show a progression in technical competence to more purposeful and more considered later outcomes using the figure and digitally manipulating the images.



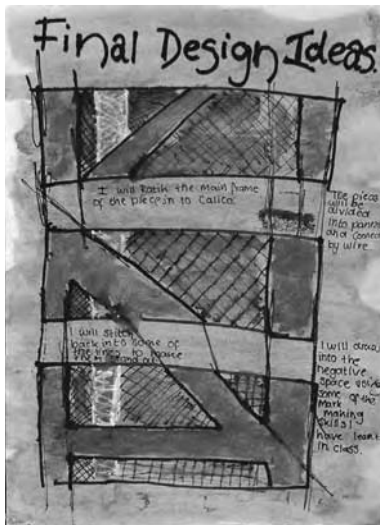
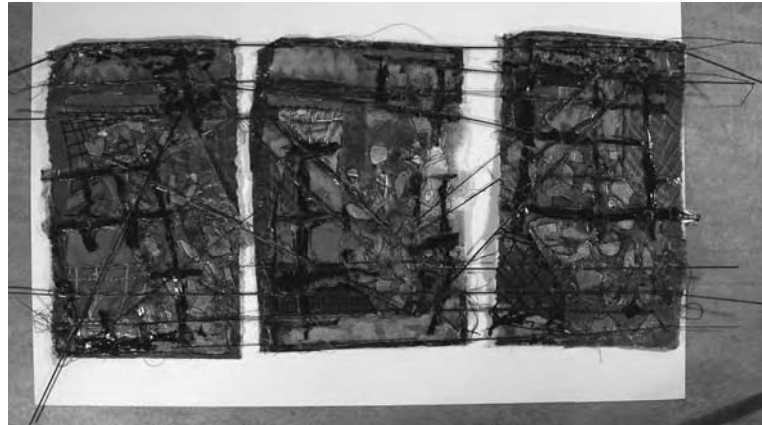
Basic/competent level

This presentation of the student's investigations into the theme 'Conflict' is assembled with care and awareness of aesthetic considerations of image/text layout. The student selects and presents a series of meaningful images that tell a story of the artist's concerns. The student's writing employs paraphrases and generalisation, with some meaningful personal comments.



Competent level

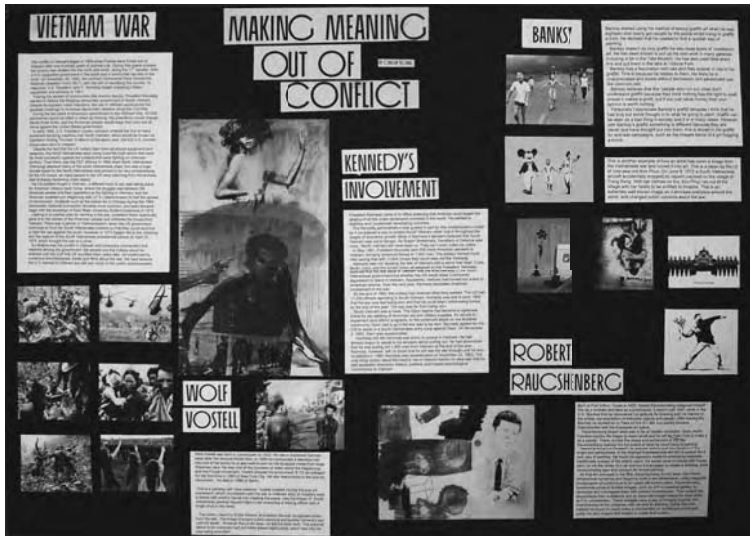
Development studies demonstrate the student's design ideas leading to a textile outcome. Observations and extractions from architectural form are used to inform the structure of the final piece. Experiments in surface textile techniques have been used to create a stained glass window effect. The work is methodical with an emerging individuality of style.





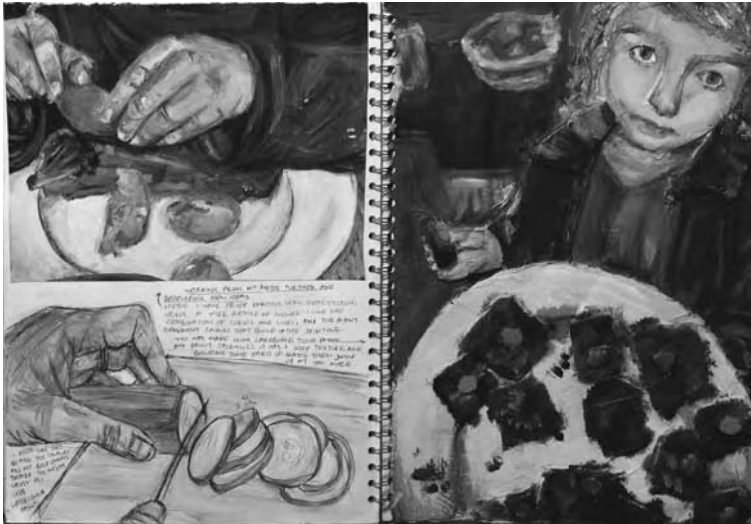
Competent level

This final presentation of the student's investigation includes a combination of paraphrased text from secondary sources and the student's critical analysis. Vocabulary is mainly descriptive with an attempt to explore the selected artist's methods of communicating ideas. A professional presentation of visual and written material is created.



Confident level

The student explores compositions for final work, deciding on the medium of oil paint. Working on large board (approximately double A1), for the final piece, the student applies the paint with practised brushstrokes and showing understanding of the characteristics of oils. The difficult perspective is managed well and the work shows informed understanding of colour relationships and tonal values.



Confident level

The student has gone through a whole series of studies to extract abstract forms and colours informed by a range of artists' approaches. Here there is development for the final pieces, working into two large-scale boards until the work is resolved. The work has developed a strong, personal identity and is already moving towards fluent understanding.



Student exemplar work

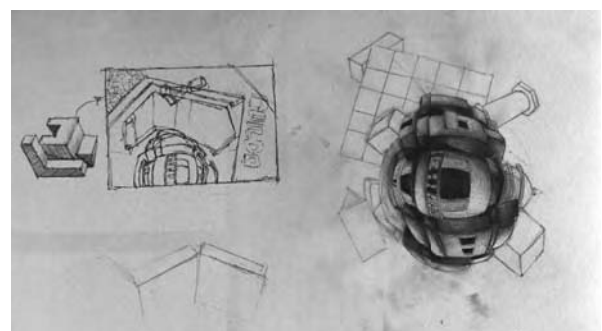
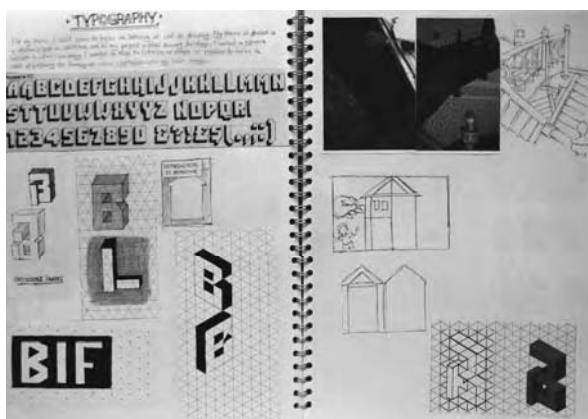
The following section maps student work to the Assessment Objectives and the performance descriptors.

A2 student examples

AO1 Develop using sources – analyse and evaluate

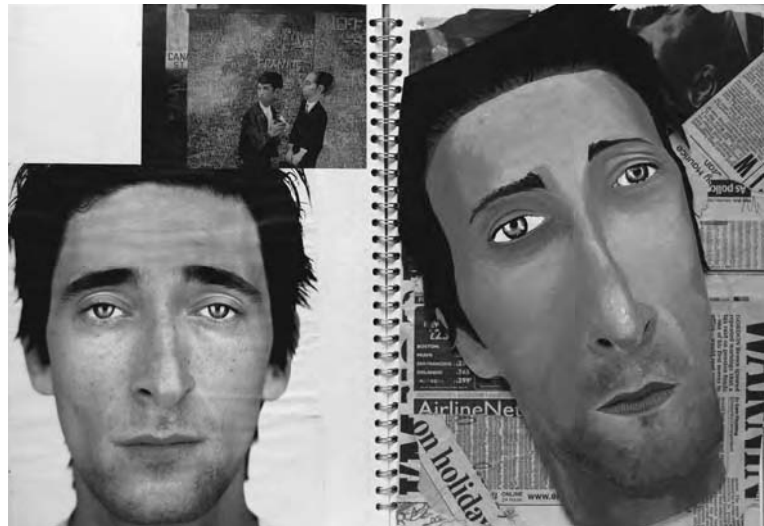
Basic level

The student researches typography to develop a graphic poster then moves on to look at contemporary graphic contextual sources to inform ideas. Research and development show a sense of order. Investigations show a little development before moving to the final design.



Low confident level

The student explores a range of contexts from El Greco and Pop Art to contemporary illustrators to develop their own stylistic, graphic approach. Primary source photographs are incorporated in developing an illustrative poster design. There is evidence of visual analysis of sources and a degree of analytical and critical understanding shown in annotated studies.



High confident level

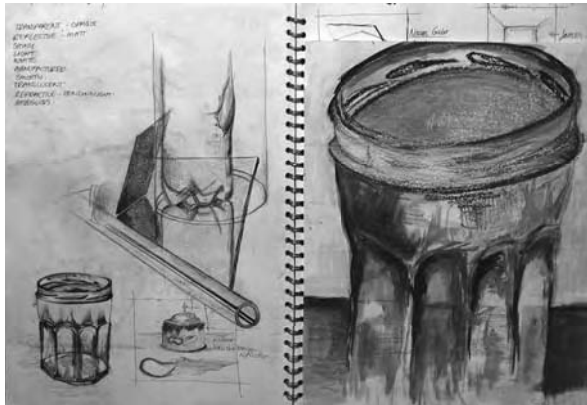
The student has already gone through a range of experimental studies towards ideas for constructed textile pieces. Here photographs of test pieces and annotation explore and analyse the most appropriate methods for developing towards final work. Extensive contextual research on different methods for transforming materials are used to inform thinking.





Fluent level

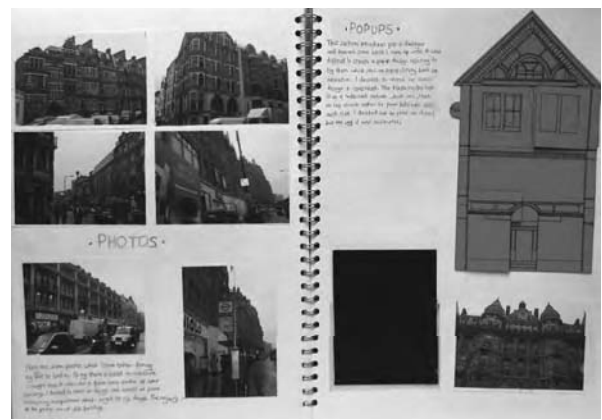
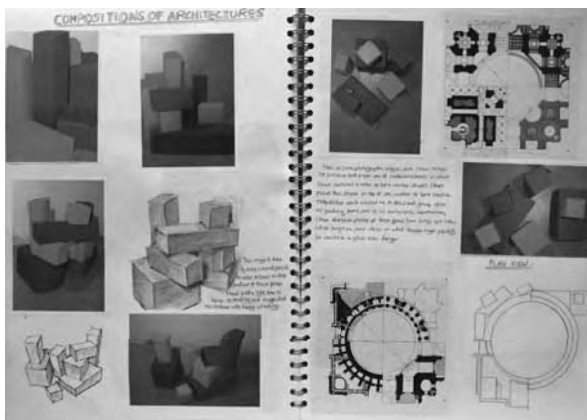
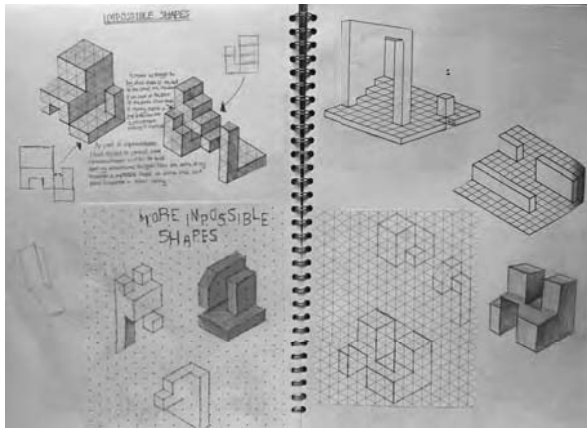
The student's use of wide-ranging contexts to develop ideas is woven intuitively throughout the studies. Studies move seamlessly between superb visual analysis of the portrait to exploring approaches to landscape and compositions with figures. What characterises the student's development is a willingness to take risks and a sense of discovery informed by contextual investigation.



A02 Experiment with media, review and refine

Basic level

The student experiments with isometric sources, attempting to create new shapes in an exploration of graphic drawing techniques. There is an exploration of some designs using secondary source architectural models. A simple maquette is made from blocks and there is a review of progress. Subsequently, a pop-up building is constructed.



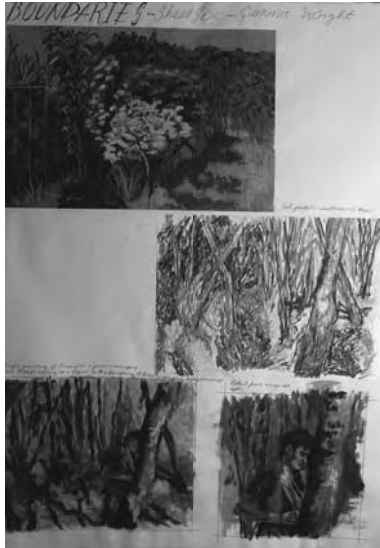
Competent level

These examples show some early experimental work of the student as they work towards portrait and figure compositions. Oil pastel, pen and ink and watercolour are explored and then acrylic paint is used in experimental ways. Comments are made on what works well and what will be taken forward. Studies at this stage show some inconsistency in skill but there is an emerging sense of style with some very competent analytical review of progress.



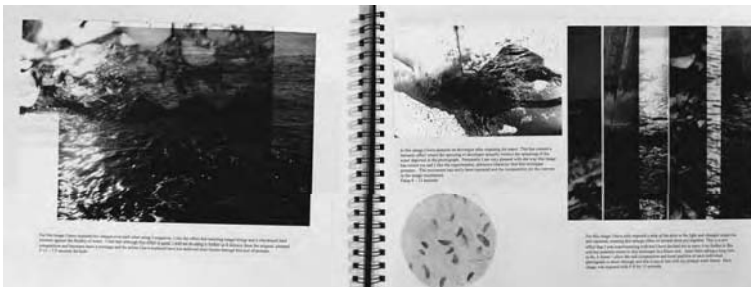
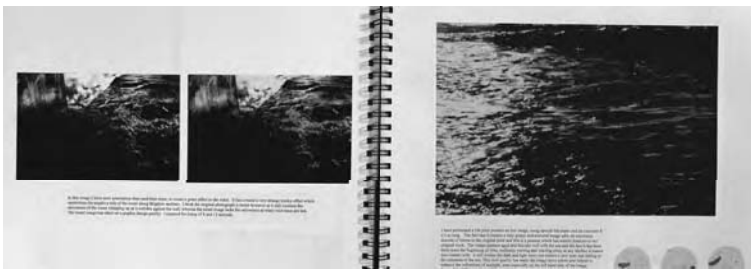
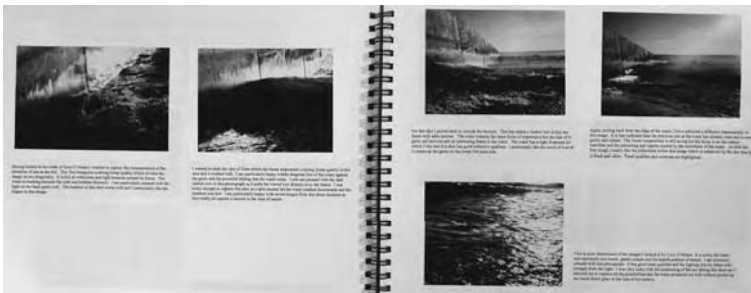
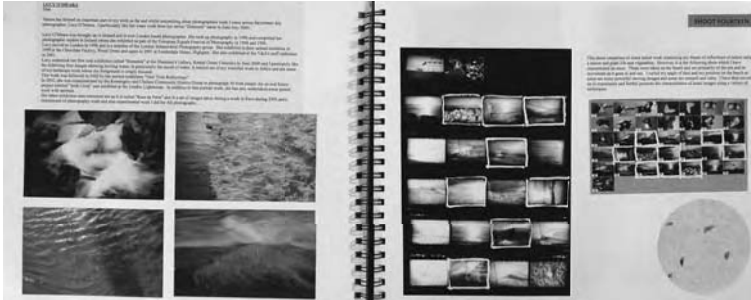
High confident level

The student experiments widely with drawing and painting techniques in a search for the best approach to landscape. There is an exploration of the potential of chalk and oil pastels, inks, watercolour and acrylics, undertaken in imaginative ways. There is a constant review of the results of experiments and studies are modified appropriately as the work develops.



Fluent level

From analysing a contact sheet, the student begins immediately to experiment with the organic quality of the sea, the beach and the hard geometry of the groyne. A range of contextual sources provides inspiration and darkroom techniques are explored to achieve desired effects. An in-depth analytical comment is made on the results of experiments using informed personal judgements.



Fluent level

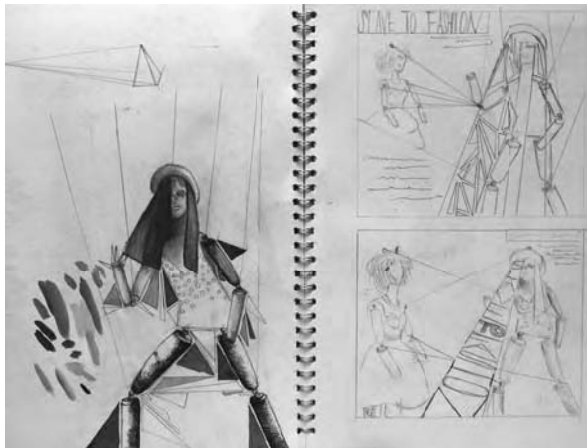
In an exploration of the theme 'Light', the student experiments with some highly intuitive, risk-taking techniques employing different approaches to composition and use of fine art media. Experiments with colour and movement are informed by contextual studies. These pages are only a part of the student's exciting journey of discovery, review and refinement towards the final work.



A03 Record from sources review and develop

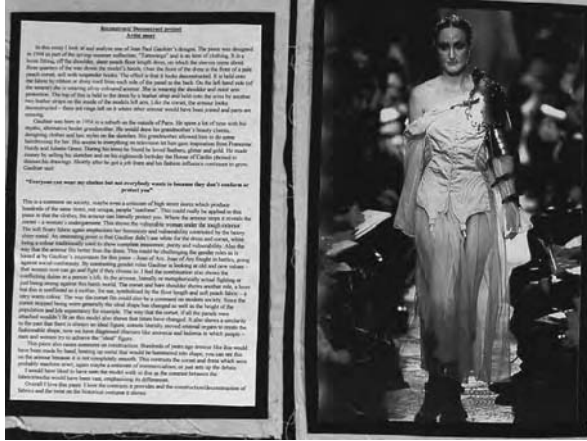
Basic level

The student begins the project with research and recording from mainly secondary sources. Intentions at this stage are unclear but selection of visual imagery demonstrates some sense of purpose towards graphic illustration. There is a little evidence of reflection on progress and some evidence of visual language skills, relying mainly on copying images.



Confident level

In these example pages, the student demonstrates critical vocabulary in recording ideas and personal opinion from selected contextual references. Paintings, drawings and photographs are created from different elements of the maquettes. These help to inform decisions for final work as well as helping to evidence the links made between the work and sources.



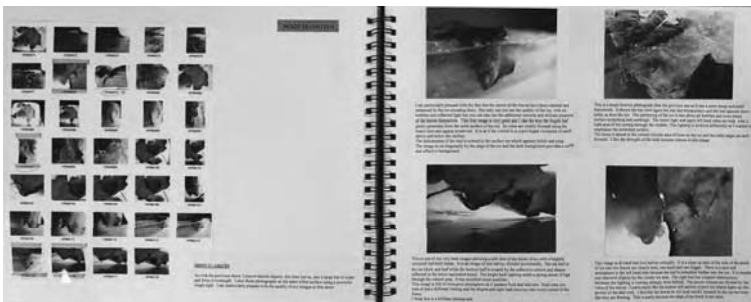
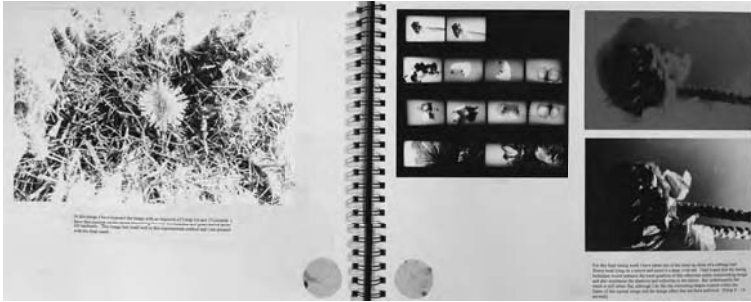
Confident level

A graphic approach to recording is appropriate to the student's intention. An illustrative style is used, showing a clear understanding of visual language in the use of line, shape and colour. Photography is used as a recording tool and skilfully combines graphic mark-making with digital manipulation. Brief comments are made on the results of the work.



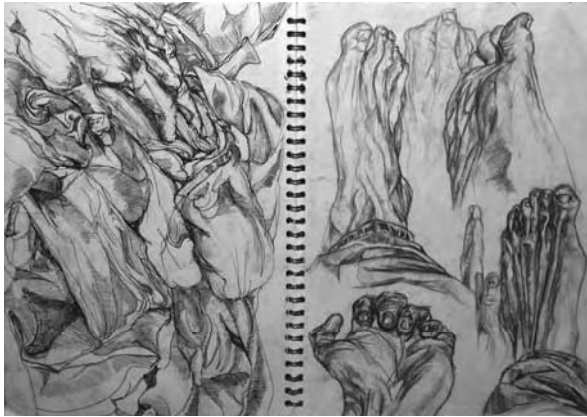
Fluent level

As part of an extensive body of photographic recording, the student explores black and white and colour film in studies of organic forms. In carefully constructed photographs, there is evidence of a strong command of visual language skills and techniques. A detailed review and in-depth analysis is made of each of the prints.



Fluent level

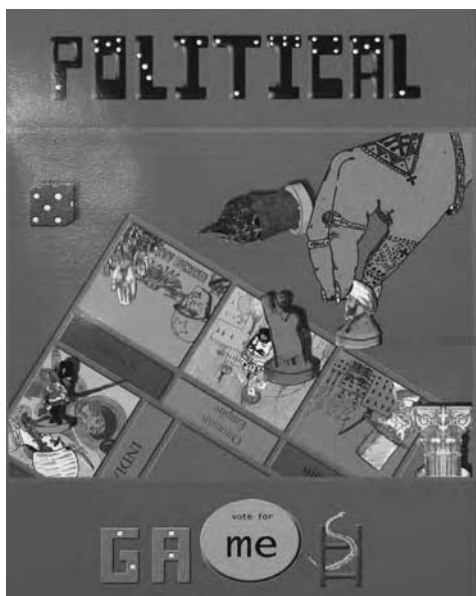
Exciting, innovative and sensitive studies contribute to the student's investigation into the human form. A very high level of understanding is shown in visual analysis of line, form, shape, structure and colour. References are made to contextual influences while working from a model, which informs thoughtful approaches to analysing and recording.



A04 Present a personal, meaningful response

High basic level

The student completes a final graphic design, which has clearly come from a purposeful selection. Awareness of basic design considerations is demonstrated in digital imaging and some aesthetic understanding. Elements of the poster are developed from secondary sources and placed in a methodical way.





Competent level

This final piece has been assembled from elements of the student's research. The design appears with only brief development of possible compositions and is a collection of mainly secondary source images. However the student demonstrates some skills in digital manipulation and makes connections to contexts and sources in the Escher inspired building and the cathedral tower.



Confident level

This series of outcomes emerge from wide-ranging experimental approaches to image manipulation both in the darkroom and through other photographic processes. The student demonstrates bold and imaginative use of the medium with a willingness to take risks. The work is developing a strong personal identity.



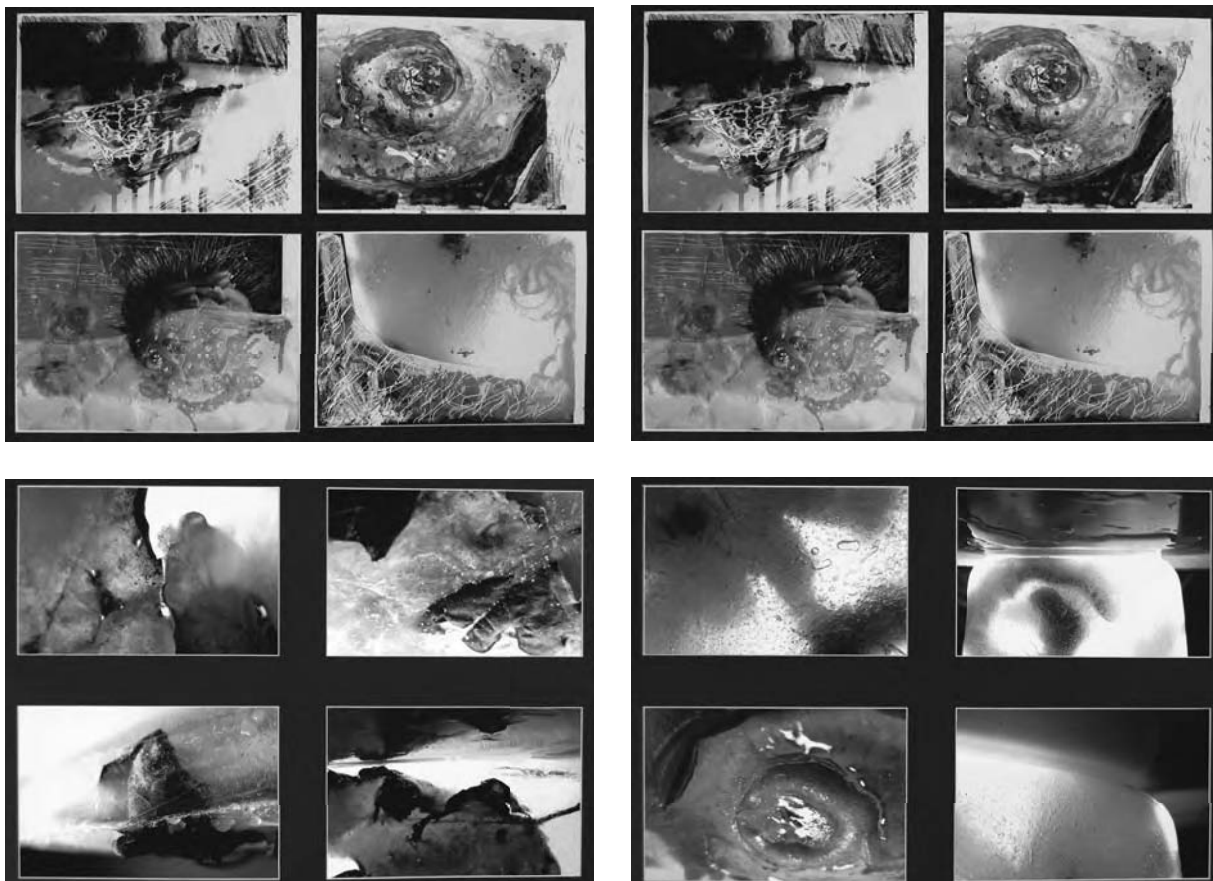
Confident level

In this series of outcomes, the student demonstrates confident handling of oil paint in bold sweeping brushstrokes. Risks are taken in working to a large-scale in the third example, where an attempt is made to capture a sense of action and energy in the working figure. A strong personal style is developing.



Fluent level

Exciting, dynamic and highly professional qualities are evident in this student's final series of photographs from organic forms. The work has emerged from wide-ranging investigations into sources and contexts. Technique, style, content and judgements are consistent throughout.



Fluent level

This personal study is closely connected to the student's practical fine art work. Through an in-depth, comparative study, the student makes an insightful critical enquiry into two artists' approaches to painting landscape. Sequential thinking and imaginative leaps characterise the student's search throughout the dissertation.



different genders could be considered to have different approaches to abstract landscape painting in by no means a pejorative observation. In 1926 Georgia O'Keeffe addressed the National Woman's party in Washington and her concerns, as an artist, were not limited to portraying America through a definitively American style but also through a definitively female one.

Georgia O'Keeffe chose extreme subjects such as mountains, deserts and seas, subjects that allowed her to depict a landscape through abstraction and extreme colour. She said of her work 'the painting is not abstract it's quite realistic' by which she meant that the vast deserts or microscopic details of plants already appear abstract, however, she was unique in her choice of such subjects and her choice led to (or was led by) an abstract style. In *Dark Mesa and Pink Sky* we see the vast mountains of New Mexico but reduced and simplified to the quality of cloth, smooth and rippling.

Richard Diebenkorn's choice of subject is less extreme than O'Keeffe's. It is of west coast regional America: fields, rivers and clusters of towns. He, as with O'Keeffe, interprets this scene of rural America by means of abstraction, reducing the landscape to two-dimensional by taking the perspective of an aerial photograph or map. In *Urbans No.6* the patches of cream and blue clearly represent fields, intersected by thin dark lines representing roads and rivers. He was inspired to approach the landscape in this fashion when flying over it by plane; later stating 'the aerial view showed me a rich variety of ways of treating a flat plane - like flatland or plain'. It is worth noting that many of O'Keeffe's works, especially the *Sky above clouds* series, was likewise conceived by a view of Earth from a plane.

Though the geography of Diebenkorn's landscapes is less impressive than O'Keeffe's they are as direct and powerful as to this simplified abstract view. In this respect Diebenkorn also conforms to the theories of his contemporary Mark Rothko and the Abstract Expressionists, who believed that a pretence of three dimensions and illusion should be removed in favour of a more powerful two-dimensional statement.

Two themes emerge from both artists' choice of subject: the first is an affection and identification with the landscape primarily as a home and secondly a sense of isolation within the landscapes.



Georgia O'Keeffe
Red Hills Lake George
1927, Oil on Canvas



Richard Diebenkorn
Urbans No.6
1953, Oil on Canvas

A comparison of the landscape paintings of Georgia O'Keeffe and Richard Diebenkorn

In this project I am going to explore the modern American interpretation of the landscape genre by focusing on the work of Georgia O'Keeffe and Richard Diebenkorn. My investigation will take into account the origin of landscape painting with artists such as J.M.W. Turner and Thomas Cole and its development from the highly realistic or Romantic to the personal and abstract. My examination will also take into consideration the artistic movements and theories that influenced or were influenced by my chosen artists, especially Abstract Expressionism. With these contexts and relevant biographical information I shall be better able to analyse and compare specific paintings by O'Keeffe and Diebenkorn that will further my understanding of the artists' choice of subject, tone, composition and style.

The relative youth of the United States of America as a country meant that it had not defined itself as artistically independent from Europe, which was the epicentre of artistic transformation at the turn of the century with the Post-Impressionists followed closely by the Cubists and Fauves. In order to analyse the heritage of American landscape painting it is first necessary to analyse its derivation in England and Europe.

The most influential Victorian landscape painter was J.M.W. Turner whose work captured the English countryside not merely with exceptional verisimilitude but also, later in his career, a Romantic exaggeration of colour and impressionistic brushwork that evokes a personal and emotional response to nature. This approach was adopted in America by painters such as Thomas Cole, founder of the 'Hudson river school', whose work, though admirable, became steeped in conventions unlike the more experimental Turner. An example of these conventions would be Cole's declaration 'Without water, every landscape is defective'. Unsurprisingly landscape painting that followed such, recalling the pathetic fallacy of Turner's Romanticism. Therefore O'Keeffe's landscapes recalled an earlier tradition of landscape painting but were diametrically opposed to that



J.M.W. Turner
Rain Steam Speed
1844, Oil on Canvas

O'Keeffe was born in 1887 and thus into a century dominated by Cole's type of landscape. From 1914-1915 O'Keeffe studied with the painter and theorist Arthur Dow and then went on to teach his theories in the states of Texas and New Mexico where she settled and spent the majority of her career. Dow stated that first 'Painting... is essentially a rhythmic harmony of coloured spaces' and secondly 'It is not the province of the landscape painter to represent so much topography, but to express an emotion' the latter recalling the pathetic fallacy of Turner's Romanticism. Therefore O'Keeffe's landscapes recalled an earlier tradition of landscape painting but were diametrically opposed to that

Diebenkorn spent the vast majority of his life in Berkeley California and his last years painting the *Oxton Park* series from his studio window. The mood of his paintings, such as *Urbans No.6*, is calm and even nostalgic with a colour palette comprised of soft pastel yellows, blues and purples. The colours Diebenkorn chooses are not the conventional greens and blues of Thomas Cole's landscapes but by being slightly removed from that realism are far more evocative of Diebenkorn's affection for the region.

O'Keeffe moved to Texas in order to teach art. Her response was one of admiration at its scale an untamed beauty, she said 'there is something wonderful about the bigness and the loneliness and the wildness of it all'. O'Keeffe's landscapes have a slightly more vibrant and diverse range of colour than those of Diebenkorn, which is appropriate for creating volcanoes mountains or searing deserts. However, by limiting herself to two or three such colours, as in *Red Hills Lake George*, and painting with greater tone as opposed to Diebenkorn's overlapping patches of colour, her work evokes a similarly relaxed and passive sensation, that conflicts with the extreme geological phenomena she is painting. Therefore both artists are expressing their emotions of identification or admiration over and above accurate representation. This expression is clear for the viewer due to the boldness of the abstract style not convoluting the artists' expression through detail or refinement.

The second theme, isolation, is conveyed through the composition of the paintings. Diebenkorn concentrates his calligraphic lines in dark focal points at the centre or off centre in paintings such as *Berkeley No. 38*. This draws the viewer's eye to these human settlements and creates a strong contrast with the fields that extend off the canvas. The overall effect is to show the enormity of nature in comparison to human existence and by taking an objective aerial perspective human presence is no longer in the foreground but at a parity with the rest of the landscape.

O'Keeffe's composition arrives at similar ends by opposite means. In *Lake George* it is the undulating wedges of colour that isolate the one straight strip where the land meets the water. In many of O'Keeffe's landscapes, such as *Dark Mesa and Pink Sky*, a feeling of great scale is created where the exclusively curving landforms leave a pale strip of sky at the top of the canvas, the only straight line in the entire picture being the canvas' edge.



Georgia O'Keeffe
Lake George
1928, Oil on Canvas

Neither artist limited themselves to landscapes or one particular perspective on a landscape. O'Keeffe's micro studies of leaves such as *Leaf Mont 2* share the tones and meets the water. In many of O'Keeffe's landscapes, such as *Dark Mesa and Pink Sky*, a feeling of great scale is created where the exclusively curving landforms leave a pale strip of sky at the top of the canvas, the only straight line in the entire picture being the canvas' edge. Likewise Diebenkorn frequently places figures in a microcosm from a vast natural space.

preceding her, by painting areas of America without a traditional aesthetic value and a more expressive modernist style.

Richard Diebenkorn was born much later in 1922 and was therefore first from most of the traditional styles that preceded O'Keeffe. He is considered a member of the second generation of Abstract Impressionist a highly significant artistic movement in the 1940s and 50s. Abstract painting can be divided into two traditions: the geometric and the second, as Alfred Barr (former director of the New York Museum of Modern Art) defined it, 'intuitive and emotional rather than intellectual, organic and historicist rather than geometrical in its form; curvilinear rather than rectilinear'. Abstract Expressionism conforms for the most part to the second, but the terms 'organic', 'emotional' and 'curvilinear' seem equally applicable to Georgia O'Keeffe's landscapes such as *Series 1, No. 1* with its 'flowing curves of orange and yellow. Therefore O'Keeffe is a clear predecessor if not influence on the work of the Abstract Expressionists. As a 1970 Georgia O'Keeffe retrospective at the Whitney Museum of Art, the critic John Cooney stated ironically 'one could think that Miss O'Keeffe has made some very neat adaptations of various successful styles of the 1950s and 1960s in her own highly refined and slightly removed manner'.



Georgia O'Keeffe
Series 1, No. 1
1919, Oil on Canvas

Diebenkorn is stylistically divided between the two traditions of abstraction, in paintings such as *View from the Porch* his brushwork is gestural, with thickly applied paint and an intuitive approach, yet the composition is structured with definite lines and angles. In the former Diebenkorn seems to have been influenced by the 'action painting' of Jackson Pollock who believed paint should be used in a way particular to each individual artist as a means of self-expression, however in the latter, an earlier European painter, Henri Matisse, seems a major influence. Diebenkorn visited a Matisse retrospective in Los Angeles in 1952, and Matisse's use of colour patches, drawing with long dark lines and prominent outlines are all present in *View from a Porch* and many other landscapes.

O'Keeffe, in paintings such as *Grey Hills*, has a refined, neat technique with hidden brushwork that, when compared to the energetic mark making of Diebenkorn, would stereotypically be regarded as characteristic of a feminine style in contrast to a masculine. I believe there is some validity in this categorisation as the later female Abstract Expressionists such as Helen Frankenthaler created 'Post-painterly abstraction', clearly influenced by O'Keeffe's watercolours, where paint is washed and swirled onto unsealed canvases creating a tonal and less energetic form of abstraction. That the

foreground of his paintings (e.g. *Woman by a Window*), and yet the continuity in his brushwork rendering people with the same colours and gestural smearing lines of paint unites them with the landscape.

What, in my opinion, characterises the landscapes of these two artists as uniquely American is both their use of abstraction (a style that really came to fruition in America), but also the diversity of the types of landscapes they paint. They, through their own approaches, capture the sheer scale and freedom of the American countryside and unlike the Abstract Expressionists or 'New York School' both painters portray regional America in contrast to the more metropolitan and insular paintings of Pollock and De Kooning.

To conclude, the landscapes of Richard Diebenkorn and Georgia O'Keeffe capture regional America in an appropriately modern, abstract and expressive style. They each, however, have their own style and technique Diebenkorn's being slightly more gestural with lively mark making and O'Keeffe's subtler and sinuous. This project has been highly inspiring in a number of ways and I hope to adopt many of the techniques and ideas for my own work. One of the most fascinating aspects of this essay was researching the theoretical and conceptual basis for the paintings that I initially thought simply aesthetically pleasing. Understanding why my chosen artists painted in two dimensions or used such startling colours has motivated me to try painting without the depth of field and realistic colours of my more figurative work and to create more striking and immediate images. Of the two artists I was more inspired by Diebenkorn's lively shifting brushwork than O'Keeffe's as I felt it involved the viewer more with the picture holding their attention. My next step will be to draw and paint urban and rural landscapes from life and reinterpret them through my own Diebenkorn inspired style.

Guidance for marking AS

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

Guidance for marking A2

The A2 guidance 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
Basic (1-5 marks) The following are indicators of the attributes of a student demonstrating basic ability	<ul style="list-style-type: none"> a sense of order and structure in the way ideas are formed; tends to repeat ideas some understanding of contextual research; investigates into others' techniques but response has superficial, descriptive language 	<ul style="list-style-type: none"> some exploration of media and processes; experiments are raw and unrefined investigations abandoned too early; a tendency to repeat techniques; some ability to review progress 	<ul style="list-style-type: none"> partial understanding of visual language with somewhat elementary manipulation of formal elements some understanding of recording from sources though there may be a disproportionate reliance on secondhand material 	<ul style="list-style-type: none"> working practice shows a sense of purpose but is deliberate and methodical some awareness of composition, form and structure, though results may be rough with undeveloped technical skills
Competent (6-10 marks) The following are indicators of the attributes of a student demonstrating competent ability	<ul style="list-style-type: none"> an appreciation of sequential development but short cuts sometimes taken; original ideas may be consolidated too early; a tendency to reiterate ideas contextual research and analysis goes beyond the purely technical to begin to consider more complex issues; critical vocabulary lacks breadth/depth 	<ul style="list-style-type: none"> experimentation with a broad range of media with some selection evident; a reliance on known techniques, sometimes predictable and safe reviews progress and effectively refines and develops 	<ul style="list-style-type: none"> established visual language and effective manipulation of the formal elements, but there may be some inconsistency understanding of the purpose of research; recording from sources is sometimes uneven but includes meaningful information 	<ul style="list-style-type: none"> work is methodical but there is an emerging sense of own style/individuality in developing suitable outcomes outcomes are proficient with sound connections made to sources
Confident (11-15 marks) The following are indicators of the attributes of a student demonstrating confident ability	<ul style="list-style-type: none"> a wide range of ideas is explored with exciting and imaginative developments; evidence of purposeful ideas, independence, perseverance and enthusiasm 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 	<ul style="list-style-type: none"> explores media and processes in a diverse range of experiments; understands the limitations and potential of materials through extending and refining studies risks sometimes taken and used appropriately; uses a range of communication techniques 	<ul style="list-style-type: none"> visual language skills evident through assured manipulation of the formal elements; consistent command of skills/technique selecting and recording from sources is purposeful, relevant, clear and consistent 	<ul style="list-style-type: none"> produces skilful outcomes that show a consistent level of knowledge, skill and understanding; work has developed a personal identity and shows subtlety and sensitivity solutions are well constructed; perceptive connections linking own work to sources
Fluent (16-20 marks) The following are indicators of the attributes of a student demonstrating confident ability	<ul style="list-style-type: none"> sequential thinking but also imaginative leaps, at appropriate times; sense of discovery and a willingness to take risks in-depth and authoritative contextual research, enquiry and evaluations, showing independent judgements with well-informed and effective use of critical vocabulary 	<ul style="list-style-type: none"> creatively and imaginatively develops work that recognises the full potential and limitations of materials, techniques and processes perceptive analysis and evaluation of wide-ranging experimental techniques; insightful review and refinement 	<ul style="list-style-type: none"> command of visual language skills and highly effective manipulation of formal elements, both functionally and aesthetically in-depth subject knowledge; independently analyses and interprets research to generate personal ideas and sophisticated concepts 	<ul style="list-style-type: none"> work is intuitive, imaginative, exciting and original shows sophistication, flair and understanding; technique, style, content and judgements consistent and sensitive from conception to realisation

Student Guide

What do I need to know, or be able to do, before taking this course?

Before undertaking AS and Advanced Art and Design, you should ideally have achieved a level 2 qualification in Art and Design. It is expected that you have some experience of using art materials and processes together with some knowledge of contemporary and historical art and design. More importantly, you should have a commitment to and love of the subject and feel motivated to develop your visual skills and express your ideas in working through assignments.

What will I learn?

The course covers a range of activities and more in-depth assignments. You will have the opportunity to experiment with different media in order to explore your strengths and preferences. You may choose to work graphically or using photography; there are a wide range of options for different specialisms or you may choose to work in several areas. Whatever your choice, the main aim of the course is to develop your visual language skills.

Is this the right subject for me?

This course is suitable for students who are:

- keen to develop their visual skills
- creative, enthusiastic and imaginative
- able to sustain an investigation
- able to enjoy visits to galleries, museums, workshops and studios
- willing to experiment and take risks in their work
- willing to review their progress and make improvements

How will I be assessed?

Edexcel's GCE in Art and Design comprises four units and contains an Advanced Subsidiary (AS) subset of two AS units.

GCE AS Art and Design is made up of two units:

Unit 1: AS Art and Design Coursework

Unit 2: AS Externally Set Assignment - externally set theme and internally marked

The Advanced Subsidiary (AS) 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. *GCE Advanced Art and Design is made up of two units:*

Unit 3: A2 Art and Design Coursework – made up of Practical work and a Personal study

Unit 4: A2 Externally Set Assignment – externally set theme and internally marked

The full Advanced GCE award consists of the two AS units (Units 1 and 2), plus two A2 units (Units 3 and 4). Students wishing to take the full Advanced GCE must, therefore, complete all four units.

The A2, the second half of the Advanced GCE, comprises the other 50 per cent of the total Advanced GCE marks.

Each unit at AS and A2 is assessed using four assessment objectives. These can be summed up as: Develop, Experiment, Record, Present

Each unit is assessed separately out of 80 marks

On completion of the AS course, a final grade is awarded

On completion of the A2 course, marks are combined with those achieved at AS in a final GCE grade from A* - E

What can I do after I've completed the course?

On completion of your GCE Art and Design course, you might progress to further or higher education. Courses might include:

- BTEC Foundation Diploma in Art and Design
- BTEC National in Art and Design
- BTEC Higher National Diploma in Art and Design
- A degree course of your choice at University

If you choose to seek employment, you will have a portfolio of work that will evidence your ability to pursue a two-year advanced course in art and design, having covered different assignments and produced a range of work. There may be opportunities to work for example, in local design offices, graphic companies, retail and self-employment.

Next steps!

You can find out more about the GCE in Art and Design, by accessing the website www.edexcel.co.uk and also by talking to your school teachers or by first contacting, then visiting your local sixth form or further education college. They will be happy to send you a prospectus giving details of their GCE Art and Design courses and also advise you further.

Interview for the course

If you are invited for an interview for a place on a GCE Art and Design course, it is important to take examples of your current work to the interview. This work might be placed in a portfolio and consist of:

- Drawings
- Photography
- Paintings
- Prints
- Digital work
- Photographs of 3D designs, structures or sculptures
- Worksheets of research, ideas and media experiments
- Sketchbooks, notebooks, files, folders of art work developments

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We will inform centres of any changes to this issue. The latest issue can be found on the Edexcel website: www.edexcel.org.uk.

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