

## GCE Art and Design

OCR Advanced Subsidiary GCE in Art and Design H160

OCR Advanced Subsidiary GCE in Art and Design: Fine Art H161

OCR Advanced Subsidiary GCE in Art and Design: Graphic Communication H162

OCR Advanced Subsidiary GCE in Art and Design: Photography – lens  
and light-based media H163

OCR Advanced Subsidiary GCE in Art and Design: Textile Design H164

OCR Advanced Subsidiary GCE in Art and Design: Three-Dimensional Design H165

OCR Advanced Subsidiary GCE in Art & Design: Critical and Contextual Studies H166

OCR Advanced GCE in Art and Design H560

OCR Advanced GCE in Art and Design: Fine Art H561

OCR Advanced GCE in Art and Design: Graphic Communication H562

OCR Advanced GCE in Art and Design: Photography – lens and light-based media H563

OCR Advanced GCE in Art and Design: Textile Design H564

OCR Advanced GCE in Art and Design: Three-Dimensional Design H565

OCR Advanced GCE in Art and Design: Critical and Contextual Studies H566

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# specification

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Vertical black lines indicate a significant change to the previous printed version.  
Changes can be found on Pages 14 and 59.

# 1 About these Qualifications

This booklet contains OCR's Advanced Subsidiary (AS) GCE and Advanced GCE specifications in art and design for teaching from September 2008.

The specification:

- is a four-unit qualification;
- uses simple assessment criteria;
- offers choice and flexibility;
- builds on the strengths of the current specification;
- is organised into **one** broad-based route – the unendorsed course and then **six** separate specialised routes (these are endorsed courses);
- has endorsements that have specific specialisms (a discrete topic or subsection) within them.  
The separate endorsements:

- represent a field of practice that mirrors FE and HE courses and employment patterns;
  - work with the same framework and with the same assessment criteria;
  - can be taken in combination with each other or the unendorsed course;
- is now available for assessment in June only.

The specification aims to:

- combine breadth and depth of study with freedom of choice;
- accommodate a range of abilities, material resources and staffing specialisms;
- represent a smooth progression route from Key Stage 4. However, it is not essential for candidates to have previously studied art and design.

## 1.1 The Two-Unit AS

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

The AS GCE (as of September 2008) is made up of **two** mandatory units that are internally marked and externally moderated and form 50% of the corresponding four-unit Advanced GCE.

## 1.2 The Four-Unit Advanced GCE

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The Advanced GCE (as of September 2008) is made up of **two** mandatory units at AS and **two** further units at A2. These A2 units are also internally marked and externally moderated.

## 1.3 Qualification Titles and Levels

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These qualifications are shown on a certificate as:

- OCR Advanced Subsidiary GCE in Art and Design.
- OCR Advanced GCE in Art and Design.

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

The AS GCE and Advanced GCE titles may be endorsed as follows:

- Art and Design: Unendorsed
- Art and Design: Fine Art
- Art and Design: Graphic Communication
- Art and Design: Photography – lens and light-based media
- Art and Design: Textile Design
- Art and Design: Three-Dimensional Design
- Art and Design: Critical and Contextual Studies.

Candidates can enter for the unendorsed course and also any one or more of the endorsed courses.

They may also wish to enter for one or more of the endorsed routes, eg Textile Design and Photography – lens and light-based media.

Please see section 4.3 for further details on the unendorsed and endorsed routes.

## 1.4 Aims

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The aims of these specifications are to encourage candidates 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;
- the experience of working with a broad range of media, including traditional and new media and 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, media (traditional and new) and technologies in contemporary and past societies and cultures;
- an awareness of different roles, functions, audiences and consumers of art, craft and design practice.

## 1.5 Prior Learning/Attainment

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No prior knowledge of the subject is required. The specifications build on, but do not depend on, the knowledge, understanding and skills specified for GCSE Art and Design. It is recommended that candidates have attained communication and literacy skills at a level equivalent to GCSE Grade C in English.

# 2 Summary of Content

## 2.1 AS Units

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### Unit F410–F416: *Coursework Portfolio*

- Candidates produce a portfolio of work from starting points, topics or themes determined by their centre.
- The focus is on including work that shows exploration, research, acquisition of techniques and skills.

### Unit F421–F426: *Controlled Assignment*

- Candidates select **one** starting point from an early release question paper.
  - Candidates are to be given a minimum of three weeks at least in which to plan and prepare.
  - Candidates are then given five hours of controlled time to work on developing their ideas to realisation(s)/outcome(s).
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## 2.2 A2 Units

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### Unit F431–F436: *Personal Investigation*

- Candidates submit one major project that has a personal significance.
- The investigation includes a related personal study that must be between 1000 and 3000 words.

### Unit F441–F446: *Controlled Assignment*

- Candidates select **one** starting point from an early release question paper.
  - Candidates are to be given a minimum of three weeks at least in which to plan and prepare.
  - Candidates are then given 15 hours of controlled time to realise their ideas into a final outcome or outcomes.
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# 3 Specification Content

## 3.1 Unit Content

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- Each unit should be seen as a distinctive activity in which all the Assessment Objectives (AOs) are tested.
- There is different emphasis on certain AOs at AS and Advanced GCE Level. (Please refer to the assessment criteria in Appendices B-E for the allocation of marks for each AO in each unit.)
- All units are internally marked by centres and then externally moderated by OCR. Once marked all work must be retained by the centre for the moderation visit and it is advisable to retain it until results are issued.
- At Advanced GCE Level, Units F431–F436 and F441–F446 are regarded as synoptic. Synoptic assessment tests the candidates' understanding of the connections between different elements of the subject.
- All units require candidates to carefully select which work is appropriate, to evaluate their submission, and then present this for assessment.

### 3.1.1 AS Unit F410–F416: *Coursework Portfolio*

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For this unit candidates need to produce a portfolio of work that derives from initial starting points, topics or themes that are determined by the centre.

The focus here is to produce, and select for submission, work that shows how the candidate has both:

- developed their knowledge, skills and understanding;
- explored, researched and acquired techniques and skills.

The portfolio is assessed holistically through all the AOs, but there is an emphasis when marking on AO1 (develop) and AO2 (experiment).

Candidates must:

- record direct observation from primary sources;
- develop ideas and techniques appropriate to their chosen specialism(s) and produce work that constitutes a personal, informed and meaningful response;
- learn to analyse both their own work and the work of others in contemporary, historical and cultural contexts;
- produce work that is appropriate to their intentions.

Candidates should be aware that in practical or written work all references and sources should be correctly acknowledged.



The portfolio **can** comprise:

- a single, sustained project, theme or course of study;
- a number of smaller projects;
- a combination of work presented in sketchbooks and/or mounted on sheets, or any other appropriate format.

The portfolio **must**:

- be presented in an appropriate format;
- have sufficient work to satisfy **all** the Assessment Objectives.

### 3.1.2 AS Unit F421–F426: *Controlled Assignment*

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For this unit, an early release question paper will be despatched to centres. This paper is to be given to candidates on 1 February or as soon as possible after this date. From this paper, candidates are expected to choose **one** starting point from which they will generate appropriate work for submission.

The work for this unit has **three** elements:

1. Planning
2. Preparation
3. Realisation(s)/Outcome(s).

#### **Planning and preparation**

These begin once the question paper has been given out and candidates have chosen their starting point.

Candidates should work independently; however, initial guidance may be given as to availability and choice of materials.

Candidates must be given a period of at least three weeks for the planning and preparation of their work.

The majority of the work, where possible, should be carried out in the centre during normal teaching time. Teachers should offer guidance to candidates to help them work towards being ready to complete the final element.

#### **Realisation(s)/outcome(s)**

This happens within a five hour period of controlled time. When this time happens is to be determined by the centre. In this time, candidates work independently to realise their ideas into an outcome/outcomes.

All this work must be completed by the designated finishing time. This deadline will be set by the centres in order to facilitate the completion of marking by the given date in May.

#### **Question paper**

The despatch of the question paper will run from provisional entries because it is an early release item. The paper will consist of **five** sections intended to cover different approaches to working in art and design and will offer a range of starting points.

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Section 1	• Stimuli
Section 2	• Observational
Section 3	• Design brief
Section 4	• Art in context
Section 5	• Visual starting points

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Please see the Specimen Assessment Materials for an example of this paper.

Candidates are expected to:

- independently develop ideas through sustained and focused investigations in response to a given starting point;
- work from direct observation from primary sources;
- document and record from secondary sources;
- experiment with a range of media and materials;
- produce work informed by contextual and other sources;
- relate planning and preparation into a coherent realisation(s)/outcome(s).

Candidates should be aware that in practical or written work all references and sources should be correctly acknowledged.

The work from the three elements that constitute this unit is all assessed holistically using all the Assessment Objectives, but there is an emphasis during marking on AO1 (develop) and AO2 (experiment).

### 3.1.3 A2 Unit F431–F436: *Personal Investigation*

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For this unit, candidates must use personal starting point(s) to produce a major project that shows them working through a range of art and design experiences.

Candidates must submit **one** major project with:

- evidence of planning and preparation;
- a related personal study of between 1000 and 3000 words;
- final pieces that show considered personal responses.

The project:

- must be a considered personal response;
- can range from one self-contained assignment to a clearly defined series or set of work;
- is not restricted in terms of size of individual pieces; appropriate materials or processes should be selected.

Candidates should be aware that in practical or written work all references and sources should be correctly acknowledged.

Presentation of the project must be appropriate to the type of work submitted.

This unit is assessed holistically using all the Assessment Objectives, but there is an emphasis on marking for AO3 (record) and AO4 (present).

#### **Synoptic element**

The personal informed response that candidates present from their chosen starting point, the way in which they realise their intentions and articulate and explain connections with the work of others, should sum up their experience of the course as a whole.

### **Related personal study**

This should allow candidates to place their work within an historical and/or contemporary context.

This part of the unit ensures that candidates are able to demonstrate through text and imagery that they have made informative, pertinent and critical connections to artists, designers or craftspeople working within the same or related fields or genres.

The presentation of this related personal study may be demonstrated through a range of forms such as written, visual, oral or other appropriate forms.

The word limit of this related personal study is 1000–3000 words.

Candidates who select video, audio or appropriate alternative methods of presentation should provide transcripts to help with the moderation process; however, it is the video, audio, etc, that the candidate presents that should be used for marking purposes.

### **3.1.4 A2 Unit F441–F446: *Controlled Assignment A2***

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For this unit an early release question paper will be despatched to centres. Please note that this paper is different from the one for Unit 2. This paper is to be given to candidates on 1 February or as soon as possible after this date.

From this paper candidates are expected to choose **one** starting point from which they will generate appropriate work for submission. The candidate must realise their work in a controlled time period of 15 hours.

Candidates should demonstrate an ability to prepare, plan, relate and realise their response to a set starting point.

#### **Preliminary work**

This begins once the question paper has been given out and candidates have chosen their starting point.

They must be given a period of at least three weeks to plan and prepare. The preliminary work must consist of range of investigations or research studies, in which they clearly document the development of ideas, skills, techniques and cultural connections.

Candidates should work independently during this period; however, initial guidance may be given as to availability and choice of materials.

The majority of the work, where possible, should be carried out in the centre during normal teaching time. Teachers should offer guidance to candidates to help them work towards being ready to complete their final piece/pieces.

## The final piece(s)

There is no restriction on scale or materials in the final piece(s) submitted.

The resolution of candidates' ideas from the preliminary work must be completed during the designated 15 hours and they must show how their planning relates to a successful conclusion.

### Candidates must:

- work independently (however, initial guidance may be given as to availability and choice of materials);
- work from direct observation from primary sources;
- document and record via sketches, photographs and notes from secondary source material;
- produce their own explanatory preparation, using a range of materials techniques and processes;
- develop and relate studies into a composition, design or equivalent through the most appropriate medium, process or technique.

Candidates should be aware that in practical or written work all references and sources should be correctly acknowledged.

This unit is assessed holistically through all the Assessment Objectives, but there is an emphasis during marking on AO3 (record) and AO4 (present).

### Question paper

The despatch of the question paper will run from provisional entries because it is an early release item. The paper will consist of **five** sections intended to cover different approaches to working in art and design and will offer a range of starting points.

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Section 1	• Stimuli
Section 2	• Observational
Section 3	• Design brief
Section 4	• Art in context
Section 5	• Visual starting points

---

Please see the Specimen Assessment Materials for an example of this paper.

### Synoptic element

The personal, informed response, which candidates present from their chosen starting point, the way in which they realise their intentions and articulate and explain connections with the work of others, should all sum up their experience of the course as a whole.

## 3.2 Endorsements

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### Specialism list

Endorsements	Specialisms
Fine Art	Painting, drawing Printmaking Sculpture Lens-based imagery Alternative media
Graphic Communication	Illustration Web design Advertising Packaging Multimedia Design for print
Photography – lens and light-based media	Lens-based imagery Digital imaging The moving image
Textile Design	Fashion Printed and/or dyed Constructed Installed Expressive textiles
Three-Dimensional Design	Ceramics Set design Product design Environmental/architectural design Jewellery
Critical and Contextual Studies	The human form Landscape and natural forms Still life and designed objects The built environment Machine age and abstract art Contemporary media in art

## The unendorsed course

Candidates can take the unendorsed route if they want to submit work from more than one endorsement.

To do this they **must** for AS Unit 1 *Coursework Portfolio* produce and submit practical work that shows evidence of working from at least **two** of the endorsed areas, eg a portfolio submission that has work covering a Textile Design specialism and a Fine Art specialism.

For the remaining units they can choose a specific endorsement route to follow, eg from the example above they could continue working through the Textile Design route or a different option would be to follow a combination of endorsed routes, for example:

for Unit 1 they produce work from Fine Art and Three-Dimensional Design;

for Unit 2 they produce work from Critical and Contextual Studies;

for Units 3 and 4 they produce work from Fine Art.

For the A2 units is it envisaged that candidates would pursue an endorsement that they have already explored on the AS course.

The emphasis in the second year is to pursue specialism and depth and too much switching of activity could run counter to the principles behind the course.

However, this is not to say that depth and specialism could not be explored in a multimedia manner, eg a major project could look at the interface between figurative painting and graphic design, or photographic portraits and low-relief sculpture.

Candidates will be allowed to work solely with new media within any endorsement provided the aims and assessment objectives are met

## Codes and unit numbers

Candidates must enter AS Unit 1 *Coursework Portfolio* as unit F410 mixed areas of study.

They must aggregate under the following codes:

- H160 for AS;
- H560 for Advanced GCE.

## The endorsed courses

The endorsed route may be taken at both AS GCE and Advanced GCE in:

- Fine Art
- Graphic Communication
- Photography – lens and light-based media
- Textile Design
- Three-Dimensional Design
- Critical and Contextual Studies.

Candidates following an endorsed course must restrict their research and realisations to one nominated area of endorsement.

Within their chosen endorsement, candidates are free to submit work from any one of the listed specialisms, or they can submit work from any combination of the specialisms, for example:

- a Textile Design candidate's work could be done through fashion, or they may wish to work through more than one specialism within Textile Design;
- a Three-Dimensional Design candidate could work through set design *and* product design, or they may wish to work purely in ceramics.

Candidates taking an endorsed route must do the same endorsement for Advanced GCE as for AS GCE.

Candidates will be allowed to work solely with new media within any endorsement provided the aims and assessment objectives are met.

Information on each endorsement and their specialisms are given below, together with information relating to unit numbers and aggregation codes. Further guidance and guidance on marking work from specific endorsements can also be found in the Teacher's Guide.



## 3.2.1 Fine Art

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### Rationale

Creating meaning by an expressive or inventive artistic response to the visual world, a personal context or social issue.

### Knowledge, understanding and skills

- Knowledge in Fine Art is defined as the development of meaning through visual exploration within a personal or social context.
- Skills refer to the use and control of formal elements, techniques and technologies and the application to the selected media.
- Understanding is demonstrated through a reflective combination of knowledge and skills resulting in an expressive outcome.

### Skills

Candidates may demonstrate the following:

- a range of approaches to recording images, such as observation, analysis, expression and imagination;
- an understanding of conventions and genres, such as figurative, abstract and symbolic;
- a range of techniques appropriate to and listed in the specialism;
- an understanding of both pictorial space and real space, composition, rhythm, scale and structure;
- an understanding of formal elements such as colour, tone, texture, shape and form.

### Context

Context within Fine Art is a significant element of knowledge. It refers to how ideas, feelings and meanings connect to images and artefacts at a personal level and how they are also socially constructed over time through genres, styles and traditions. Candidates need to demonstrate an understanding of context in their work.

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### Painting

- is concerned with the use of tone and colour to convey form, light and space;
- is likely to be concerned with overall composition, recognising the context and genre of the work.

Candidates should:

- interpret and communicate their understanding of the world through the expression of their personal concerns and emotions;
- explore a wide variety of materials; these may include watercolour, acrylic, oil, inks and pastels;
- precede painting by investigative drawings, whether observational or analytical.

### Drawing

Candidates should:

- explore the basic elements of drawing with an emphasis on the use of line and tone;
- be encouraged to work initially from direct observation;
- be expected, as they develop, to demonstrate a more mature understanding of how drawing can be used expressively in its own right, as well as a means of recording and documentation;
- be expected to explore a wide variety of media, wet and dry, eg pastels, inks and charcoal on a range of different surfaces.

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### Printmaking

Candidates should:

- understand the specialist requirements of the discipline, exploiting those innate characteristics – layering, working in multiples or a series of related images;
  - demonstrate high levels of technical competence as well as being experimental in their use of techniques and processes, manual or photographic;
  - work with at least one of the following methods:
    - relief – lino, woodcut, card;
    - intaglio – etching, drypoint, collograph;
    - planographic – silk-screen, litho;
    - monoprinting.
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## **Sculpture**

Candidates should:

- demonstrate high levels of technical competence in formal elements and techniques, e.g for instance form, space, mass and volume, whilst also demonstrating an experimental approach;
- demonstrate how position, manipulation and interaction within space can be physically manifested through a whole range of differing forms;
- be provided with a range of materials and processes to select from:
  - carving – cutting and shaping;
  - modelling – forming, moulding and bending;
  - casting – metal, clay and plaster;
  - constructing – welding, soldering, joining, gluing, stitching;
  - site specific – produced and designed for a particular place;
  - installation – the design and construction of specific installations, which may be temporary in nature, exploring one or more of the following: film, video, photography, sound.

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## **Lens-based imagery**

Candidates are required:

- to demonstrate command of the production of still images and/or moving images through the lens-based approach.

Candidates are expected to use a range of methods, techniques and processes such as:

- traditional chemical technology, printing and developing films;
- digital technology to print photographic images;
- camera equipment (both traditional and digital), format and lenses;
- traditional and experimental chemical darkroom processes;
- lighting and exposure techniques;
- alternative chemical print processes, for example, liquid emulsions, toning and the use of various types of paper.

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## **Alternative media**

Candidates should produce innovative work in two-dimensions and/or three-dimensions, which transcends the boundaries of either skills- or materials-based processes.

Candidates explore more orthodox forms such as collage or montage, as well as considering the interaction of a range of different areas such as printmaking and computer imaging, or combining photographic imagery with painting or drawing.

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## 3.2.2 Graphic Communication

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### Rationale

Graphic Communication conveys information and ideas through visual means within a set of constraints. The increase in the use of information technology has led to changes in working practices and new ways of both communicating and presenting information.

### Knowledge, understanding and skills

Candidates will be expected to:

- develop knowledge and understanding of design briefs, clients and audience;
- understand formal elements, techniques and their application to selected media;
- demonstrate understanding through the application of a combination of knowledge and skills working within the constraints of a design brief.

### Skills

Candidates may demonstrate the following:

- a range of approaches to working with images, signs, symbols and text, such as observation, analysis, communication and imagination;
- an understanding of conventions and genres, such as figurative, abstract and symbolic;
- an understanding of role and function;
- a range of techniques appropriate to and listed in the specialism;
- an understanding of pictorial space, composition, rhythm, scale and structure;
- an understanding of formal elements, such as colour, tone, texture, shape and form;
- ability to present a personal response showing connections with the work of others.

### Context

Context within Graphic Communication is a significant element of understanding. It refers to how ideas, feelings and meanings are visually communicated to different audiences. Understanding is demonstrated by how images and artefacts are used to solve problems in relation to particular audiences. Candidates also need to demonstrate how solutions to problems and audiences are socially constructed over time through genres, styles and traditions.

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### Illustration

Candidates should demonstrate how the creation of imagery can enhance and reinterpret text. The role of the illustration can include the following:

- books and magazines;
- film and television posters;
- DVD and CD covers.

Candidates should produce visual solutions, which communicate the role and context of the text to a defined audience. Finished work may be used for:

- editorial;
- advertising;
- packaging;
- information graphics.

Candidates are expected to demonstrate:

- a range of skills, which determine the image/text relationship. These are typography, editing, cropping, selective enlargement, page layout, thumbnails, sketches and plans;
- these skills through a range of media, such as pastels, inks, gouache, watercolour, collage as well as processes and techniques, such as print, photography and computer manipulation.

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### Web design

Candidates will be expected to:

- develop knowledge and understanding in both 2D, 3D and 4D techniques, including layering, image manipulation, compression, linking;
- use appropriate software to apply effects and properties to objects and texts;
- use visual layouts and explore interactive effects, such as animation, mouseovers, dropdown menus, integrated video clips, etc.

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### Advertising

Candidates are expected to:

- have an understanding of how graphic communication can sell a product or service, promote brand images and communicate information;
- show understanding of the design constraints with the brief attached to the artwork;
- show evidence of the design process and of the many alternative solutions that have been considered through rough visuals;
- explore typography and its relationship to images.

Candidates are free to work in any medium, including photography and computer-manipulated imagery, providing the majority of images are from the candidate's primary research.

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**Packaging**

Packaging is intended to be directly linked to a design brief with a clear understanding of the procedures for commercial application, for example, manufacture and making.

Candidates must understand:

- how contents affect packaging and should be able to design and construct 3D prototypes, after developing production drawings;
- how surface decoration such as print, illustration, repeat patterns or typography are an integral part of the development of any successful packaging.

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**Multimedia**

Candidates should use appropriate equipment and software to explore and experiment with the following animation processes:

- 2D hand drawn;
- 2D computer generated;
- 3D computer generated;
- 4D computer generated;
- stop frame or stop motion.

Evidence of the design process, and of the many alternative solutions that have been considered, must be demonstrated through rough visuals and storyboards. The use of sound is also likely to be of importance and candidates should be able to explain chosen tracks or produced sound.

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**Design for print**

This is used to communicate a particular commercial function to an audience. Candidates work to a design brief and should:

- show evidence of the design process and of many alternative solutions;
  - understand the relationship between letter forms, their disposition and text;
  - demonstrate specific typographic requirements for commercial application, such as posters, packaging, greeting cards, wrapping, fabrics, wallpapers.
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### 3.2.3 Area of Study – Photography – lens and light-based media

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#### Rationale

To seek an expressive and/or interpretative artistic response to the visual world, which is produced with the aid of lens-based media and may be manipulated by digital technology.

#### Knowledge, understanding and skills

- Knowledge is defined as the understanding of meaning, information and experiences relating to that body of work achieved through lens-based media.
- Understanding is demonstrated through the process of learning and is communicated by the production of an outcome.
- Skills refer to the use of formal elements, techniques and technologies and their application to their selected media.

#### Skills

Candidates may demonstrate the following:

- a range of approaches to working with images, signs and symbols, such as observation, analysis, expression, communication and imagination;
- an understanding of conventions and genres, such as portrait, landscape and movement;
- an understanding of role and function, such as documentary, war photography and fashion photography;
- a range of techniques appropriate to the specialism of photography, such as the control of shutter speed and the use of aperture;
- the ability to make effective use of different lighting conditions, pictorial space, composition, rhythm, sequence, scale and structure;
- the ability to make effective use of formal elements, such as colour, tone, texture, shape, form and sound.

#### Context

Understanding the context of photography is a significant element in the process of building knowledge of the subject. It provides the relevant circumstances that help to explain ideas, feelings and meanings. It can refer to both the context in which a candidate produces his/her own work and to the wider context of professional work as demonstrated by varying styles, genres and traditions. Candidates need to demonstrate an understanding of context in their work.

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**Lens-based imagery**

Candidates must demonstrate their command of the production of still images through the lens-based approach.

This approach emphasises the selection of production shots, whether using tradition or digital approaches; manipulation of these shots may occur at a later stage.

They are expected to use a range of methods, techniques and processes such as:

- traditional chemical technology, printing and developing films;
- digital technology to print photographic images;
- the use of camera equipment (both traditional and digital), format and lenses;
- traditional and experimental chemical darkroom processes;
- lighting and exposure techniques;
- alternative chemical print processes, for example, liquid emulsions, toning and the use of various types of paper.

The candidates may work in black and white and/or colour. All imagery should be the candidate's original work, although trade processed prints, photocopied or scanned images and digitally produced images are all possible.

Candidates could well consider combining methods and processes to produce a response, such as combining lens-based images with paint or collage techniques or printing a lens-based image onto a piece of textile.

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## Digital imagery

Candidates must demonstrate an understanding of the production of still images by relevant digital techniques.

This approach emphasis the manipulation and presentation of imagery within a computer.

Candidates are expected to use a range of methods, techniques and processes such as:

- making use of editing software to crop, resize, sharpen or alter colour and/or tonal balance;
- exploring and understanding the range of options offered by digital cameras, in such areas as white balance, flash control, colour saturation and digital filters;
- using dodging and burning techniques, building up compositions using layering approaches and combining text with images;
- combining digital imagery with painting tools or creating digital joiners and panoramas.

All imagery should be the candidate's own work but it will of necessity involve the use of a range of manufactured software and hardware. A successful candidate will demonstrate an understanding and control of this technology and be able to use it to create personal work.

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## The moving image

This specialism requires the candidate to demonstrate an understanding of the recording and presenting of moving images. This will, in all probability, involve the consideration of sound to enhance the visual image. Candidates are expected to use a range of methods, techniques and processes such as:

- the production of story boards and scripts, the direction of cameras and the control or use of light and the involvement of "actors or actresses";
- animation techniques involving cut-outs or models;
- digital editing and production of the final outcome;
- creating slide shows from original photographic imagery;
- producing interactive websites or presentations.

All the work must be the candidate's own work but an appropriate use of manufactured software and hardware is inevitable.

Similarly, the cooperation of other students for acting or other performing roles is possible, but the candidate must be the creator, director and producer of the final finished piece.

## 3.2.4 Textile Design

### Rationale

Creating visual and tactile meaning through expressive, functional or decorative responses by selecting and manipulating fibres and/or fabrics.

### Knowledge, understanding and skills

- Knowledge is defined as developing and communicating ideas, feelings and meanings through fibres and/or fabrics within a functional and/or decorative context.
- Understanding is demonstrated through a reflective combination of knowledge and skills resulting in an expressive outcome.
- Skills refer to the use of formal elements of Textile Design, such as shape, colour, texture, pattern and/or repetition.

### Skills

Candidates may demonstrate the following:

- an understanding of working practices, briefs and audiences;
- an understanding of conventions and genres, such as figurative, abstract, and symbolic;
- an understanding of role and function;
- a range of techniques appropriate to and listed in the specialism;
- an understanding of space, composition, rhythm, repetition, scale and structure;
- an understanding of formal elements, such as colour, tone, texture, shape and form.

### Context

Context within Textile Design is a significant element of knowledge. Candidates must show understanding of purpose and meaning when making and studying the work of others. Contexts include contemporary, historical, social, religious and cultural.

### Specialisms

#### Fashion

Candidates must show how fabric and fibres are used in a fashion context by demonstrating the use of a range of processes such as:

- fashion design drawing;
- pattern cutting;
- garment construction;
- accessories;

Candidates should:

- show how fabric and fibres can be used, in a decorative or functional way, resulting in a fashion item or design
- demonstrate that an understanding of the design process is required in both personal and commercial terms;
- demonstrate how context plays a key role in the fashion design process.

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Final pieces, or detailed sections, must be fully illustrated in a manner appropriate to the realisation of the design. Colour and fabric swatches should be used to demonstrate the candidates' understanding of pattern, scale and drape.

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### **Printed and/or dyed**

Candidates for the **printed** application are expected to demonstrate a range of techniques for transferring image to fabric, such as:

- block printing;
- screen printing;
- discharge printing;
- transfer printing.

Candidates should:

- show an understanding of a variety of different media, such as commercial fabric paints and crayons, procion dyes and fabric printing inks;
- demonstrate an understanding of the commercial applications of printed textiles;
- consider the function/role of the fabric or fibre, either within the commercial design process or as a piece of fine art.

Candidates for the **dyed** application are expected to demonstrate a range of processes such as:

- batik;
- silk painting;
- tie and dye;
- microwave.

Candidates should:

- have access to a range of natural and synthetic dyes that can be used on both paper and fabric;
- be familiar with various methods of application, including dipping, spraying and tie dyeing;
- also be encouraged to experiment with a range of fibres and fabrics.

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### **Constructed**

Candidates should show a variety of constructed techniques such as:

- knit (to include crochet);
- weave;
- felt;
- embroidery (both hand and machine);
- appliqué (hand or machine).

Candidates are expected to:

- 
- demonstrate an understanding of both natural and synthetic yarns and how they can be employed through stitching, knotting and looping.
  - demonstrate the use of a variety of fabrics, including plastic, paper, wire mesh, etc, and to experiment with the manipulation of these fabrics, such as folding, slashing, fusing, etc.

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**Installed**

Candidates create pieces that may be displayed in commercial or domestic settings.

Any techniques may be used as appropriate but candidates will need to demonstrate how position, manipulation and interaction within a space are an integral part of their final design.

It may be appropriate for the candidate to work to a design brief, in which case this should be attached to the preparatory work.

If the final designed pieces are too large to be completed then detailed sections should be produced, and the design must be fully illustrated in a manner appropriate to the realisation.

Colour and fabric swatches should be used to demonstrate the candidate's understanding of pattern, scale and drape.

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**Expressive textiles**

Candidates are expected to:

- use some of the traditional materials and processes of fashion and textiles, but in an explorative manner that questions the role of fabric and craft within contemporary society;
  - work with stitch, weave or surface decoration to develop work that is expressive and deals with personal issues and context, for instance, representation, the body or gender.
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## 3.2.5 Three-Dimensional Design

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### Rationale

Creating visual meaning through art by expressing functional or decorative responses in three dimensions.

### Knowledge, understanding and skills

- Knowledge is defined as the development of meaning through the physical exploration of form and space within a functional or decorative context.
- Understanding is demonstrated through a reflective combination of knowledge and skills resulting in an interpretative and expressive outcome.
- Skills refer to the use of formal elements, techniques and technologies and their application to the selected media.

### Skills

Candidates may demonstrate the following:

- a range of approaches to working with space and form such as observation, analysis, expression, communication and imagination;
- an understanding of working practices, briefs and audiences;
- an understanding of conventions and genres, such as figurative, abstract and symbolic;
- an understanding of role, function and location;
- a range of techniques, such as building, constructing, coiling, slabbing, modelling;
- an understanding of both pictorial and real space, composition, rhythm, scale and structure;
- an understanding of formal elements, such as colour, tone, texture, shape and form.

### Context

This is a significant element of knowledge and refers to how ideas, feelings and meanings connect to images and artefacts defining their functional or decorative role. This role is expressed at a personal level and also socially constructed over time through genres, styles and traditions. Candidates need to demonstrate an understanding of context in their work.

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**Ceramics**

Candidates' work must:

- demonstrate the use of this material in either a decorative or functional context, which may include one-off experimental pieces, traditional crafts, small batch production or industrial design for mass consumption;
- demonstrate their use of space, form and volume in their handling of the material;
- work in a range of different constructional and finishing methods such as:
  - hand making through slab and coil;
  - casting including the construction and use of moulds;
  - throwing;
  - modelling;
  - application of colour and glaze;
- demonstrate their understanding of the processes involved in drying, firing, decorating and glazing. This should be recorded in a specified logbook or sketchbook.

For the Controlled Assignment A2 unit candidates undertaking ceramics or fired clay should be aware that drying and firing time is excluded from the 15 hours. It is suggested that candidates may wish to record photographically their work before firing in case of any technical difficulties.

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**Performance design**

Candidates should demonstrate the use of design for performance through areas such as:

- lighting;
- costume;
- set design.

Candidates should:

- locate their selected performance within a specific type of context, such as public spectacle, theatre, dance, opera, television, film or carnival;
- demonstrate this context through a brief, which may be self-initiated and could be a live project in collaboration with a drama, dance or music event.

Any performance must be fully documented through photographs or video, as well as a sketchbook.

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**Product design**

Candidates should demonstrate how they can problem solve by designing or creating products, which have a decorative or functional role. Candidates should work with a range of materials such as:

- clay;
- wood;
- metal;
- plastic;
- glass.

Candidates are required to:

- demonstrate problem-solving skills in three dimensions by defining role, function, material and audience by the use of a brief that sets the context and parameters of their work;
- show the design process with a variety of possible solutions in which the use of maquettes is acceptable. Finished designs and models are also acceptable – it is not necessary for candidates to produce final pieces but an understanding of manufacturing processes and constraints must be shown in the design process;
- consider the relationship of the designer within a society based on limitless consumption of limited resources. They should be encouraged to offer alternative solutions, which favour 'design for need'.

Design briefs should be attached to all work and the process of designing from initial ideas and sketches through to the final solution should be recorded in a sketchbook, journal or portfolio.

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**Environmental/  
architectural design**

Candidates should demonstrate their understanding through the use of spatial design in an environmental/architectural context.

The environmental/architectural context is the use of either public or private space:

- public space could include exhibitions, piazzas, landscape and leisure parks;
- private space can be domestic or for advertising, film and television.

Candidates:

- should define the nature, role, function and audience/users of this space within a design brief;
  - may work in a variety of materials either discretely or in combination, such as metal, foam board, card, glass, mosaic, ceramic, fibre, wood;
  - should offer a range of spatial solutions to the various constraints presented by a particular environment;
  - must consider the practical constraints of materials, estimates and costing as well as any environmental impact.
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## Jewellery

This can cover a wide range of techniques, skills and materials. Work can be fashioned as one-off art items or groups of items that link through concept, materials or manufacture.

Candidates should:

- become aware of the limitations and special effects achievable in a range of materials and processes;
- gain an awareness of the long history of jewellery making and knowledge of changing ideas and technologies.

Projects should:

- be linked to a clear design brief with a selected starting point;
- be balanced in terms of technical, craft and design skills, which all inform the outcome;
- record through drawing and other first-hand experience the exploration of ideas, materials and techniques undertaken through the use of prototypes and models.

Jewellery could include: pendants, rings, finger sculpture, ear wear, beads, buckles, necklaces, fastenings, hair adornments, brooches and small artefacts, such as small boxes, setting for stones, small frames.

These could be made using one or more of the following techniques: annealing, carving, casting, fusing, soldering, riveting, enamelling, twisted wire, engraving, etching.

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## 3.2.6 Critical and Contextual Studies

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### Rationale

A critical awareness of the social, cultural, historical and economic meanings contained within own and others' art and design work.

### Knowledge, understanding and skills

- Knowledge is the communication of meaning through a critical and contextual response. This includes methodologies such as visual analysis, materials and technical analysis and critical discourse.
- Understanding is demonstrated by applying appropriate analytical skills in a variety of differing situations, for example, studio based work; design in the environment, paintings in a gallery. This can be evidenced through both theoretical and practical outcomes.
- Skills are defined as the use of formal elements, techniques and technologies and their application to a selected media.

### Skills

Candidates may demonstrate the following:

- a range of approaches to critically working with images, signs and symbols, such as observation, analysis, expression and communication;
- an understanding of conventions and genre, such as figurative, abstract and symbolic;
- an understanding of role and function of art and design in contexts such as economic, social, cultural and historical;
- a range of techniques appropriate to the specialism(s) they are working within;
- an understanding of pictorial space, composition, rhythm, sequence, scale and structure;
- an understanding of formal elements, such as colour, tone, texture, shape, form and sound;
- an ability to compare and evaluate through academic and visual processes;
- an increased awareness of the role of art and the artist in contemporary society, historical western society and other cultures.

### Context

The context in which an art or designed object is placed is a fundamental aspect and candidates must be provided with the appropriate research tools and materials in order to fully explore issues such as patronage, gender and display. Contexts should explore the links between art and social, economic, cultural and historical influences.

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## Specialisms (AS)

These are organised into six thematic groupings:

- The Human Form
- Landscape and Natural Forms
- Still Life and Designed Objects
- The Built Environment
- Machine Age and Abstract Art
- Contemporary Media in Art

Specialisms can be approached chronologically (for example, the development of abstraction in the twentieth century) or synchronically (for example, the development of the international style in architecture in Paris, London and Barcelona between 1900 and 1920).

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The following framework has been provided for teachers to structure their own course content. This enables centres to plan their teaching according to local strengths and resources.

### **AS Unit F416: Coursework Portfolio**

This should be approached through the study of **one** of the six thematic specialisms above.

Candidates are expected to develop their skills of analysis in looking at and interpreting works of art and design. This can be undertaken through practical or theoretical approaches to study.

The changing contexts of viewing and understanding works of art and design and subsequent evaluation in terms of meaning should be realised through the following methods:

- visual analysis through first-hand visits to galleries or exhibitions;
- visual analysis through practical art work;
- critical analysis through written work;
- cultural analysis;
- historical analysis;
- social analysis;
- understanding of materials and techniques.

A portfolio will comprise the following elements, balancing written and visual materials:

- a historical timeline;
- analysis of 20 relevant works in the chosen specialism;
- two 1000 word essays or passages of critical analysis;
- evidence of first-hand experience of works of art or design:
  - eg study of local buildings, an exhibition visit, study with a visiting practitioner, photographic study;
- a continuing investigation into the visual aspects of the specialism through practical art work;
- evidence showing awareness of, and growing use of, subject terminology.

This could be presented in a folder, sketchbook or ongoing visual journal.

## **AS Unit F426: *Critical and Contextual Studies Controlled Assignment***

This unit is designed to allow candidates to demonstrate independently their ability to realise ideas and intentions in response to a given set of images and questions. Emphasis is on the element of research.

Candidates are expected to use previously learned skills of visual and written analysis in response to an image or question initiated from an externally set question paper before extending this investigation through a personal outcome.

### **Question paper**

Critical and Contextual Studies questions will be available on the same question paper as for the other endorsements.

There will be two appropriate sections, sections 4 (art in context) and 5 (visual starting points) relevant to this endorsement.

The visual starting points will include three images made up from one sculpture or installation, one example of architecture and one example from painting or design.

Candidates are expected to respond to one question set in advance based on one of the following options:

- A design project
- A practical art response with theoretical support or annotation
- A written response with visual support

There will be a controlled element of five hours. Research, development and supporting studies leading to the final response should be presented in an appropriate format, such as a visual diary, a work file, on mounted sheets in a folder or on a CD-Rom.

## **A2 Unit F436: *Critical and Contextual Studies Personal Investigation***

### **Critical and Contextual Studies in public art**

This unit enables candidates to examine the social context of art and refers to the production, display and different levels of understanding of art and design objects in a public domain.

Candidates should examine the way works of art or design are presented to the public in their various guises as buildings, public sculptures, paintings in an exhibition or functional design items.

This might include one or more of the following aspects:

- the role of the artist or designer in society;
- the demands of patronage;
- the symbolism and meaning of public buildings in local environments or different historical periods and cultures;
- design artefacts and their changing function, use of materials, manufacture and marketing including advertising;
- the function and design of art galleries/exhibitions;
- the context of the art object in a gallery;
- the display and presentation of public sculpture;
- presentation of exhibition information, leaflets, labels, videos.

Centres follow their own pathway in supporting studies for this unit.

The personal investigation allows for an opportunity for detailed research and analysis of a chosen topic, supported by firm understanding of its place within a broader cultural, historical, social or economic context. This unit also requires candidates to demonstrate an understanding of the inter-relationship between an area of practical art and the theoretical knowledge that informs such work, through specific skills of research, analysis, selection and judgement in a related study.

Candidates are required to carry out a related theoretical or practical study of any aspect that is initiated in the coursework studies in public art in which they are interested. It is expected that candidates will demonstrate the transferable skills covered during the AS course.

The related personal study may be presented in any format that is appropriate:

- original art work;
- structured sequence of annotated drawings, paintings, photographs;
- visual and written analysis of a maximum 3500 words;
- tape/slide, installation, CD-Rom, video or multimedia presentation.

Whichever format is chosen, clear details must be given of first-hand study and sources (these must be acknowledged appropriately).

Candidates are required to conduct a degree of primary research. This should take the form of viewing and interpreting key works of art or design at first hand. Study of techniques or production processes must include reference to specific practitioners.

Alternatively, candidates investigating areas such as photography – lens and light-based media, graphics or film (which are designed to be seen in reproduction) are required to propose an aspect of first-hand study. This could involve direct contact with a maker, designer, studio or collection, which could enhance their overall understanding of a design or production process.

Local sources should be thoroughly investigated as these often elicit a freshness of response and should therefore be considered just as appropriate for study as many of the ‘icons’, which are not always accessible to the candidate and may result in an over-dependence upon secondary source material.

Candidates should make a clear statement of the focus of their study.

Candidates are required to acknowledge the academic discipline within which they are working by providing a bibliography of books, journals and electronic media (specific web sites) consulted during their research.

## **A2 Unit F446: *Critical and Contextual Studies Controlled Assignment***

In the 15 hour controlled time, candidates are required to submit a response stimulated from an externally set question paper. This should be based on theoretical aspects with a balance of written and visual material (drawings, photographs, photocopies, computer-generated imagery), which may be presented in any suitable format. A folder, sketchbook, video or CD-ROM of supporting study should be built up over the duration of the preparation period.

### **Question paper**

Critical and Contextual Studies questions will be available on the same question paper as for the other endorsements.

There will be two appropriate sections, sections 4 (art in context) and 5 (visual starting points) relevant to this endorsement.

The visual starting points will include three images made up from one sculpture or installation, one example of architecture and one example from painting or design.

Candidates should select one question for research and subsequent completion in the 15 hour controlled period.

Research, development and supporting studies leading to the final response should be presented in an appropriate format, such as a visual diary, a work file, on mounted sheets in a folder or on a CD-Rom.

Guidance on the assessment of this work and QWC will be given in the Support Materials.

# 4 Schemes of Assessment

## 4.1 AS GCE Scheme of Assessment

### AS GCE Art and Design (H160 – H166)

#### AS Unit F410–F416: *Coursework Portfolio*

60% of the total AS GCE marks  
Coursework  
100 marks

Candidates produce a portfolio of work from starting points, topics or themes determined by their centre.

**Assessment Criteria:** please refer to Appendix B at the end of this specification.

#### AS Unit F420–F426: *Controlled Assignment*

40% of the total AS GCE marks  
3–6 weeks of preparation time  
plus  
5 h controlled time  
Examined  
100 marks

Candidates select one starting point from an early release question paper.

**Assessment Criteria:** please refer to Appendix B at the end of this specification.

## 4.2 Advanced GCE Scheme of Assessment

#### A2 Unit F431–F436: *Personal Investigation*

30% of the total Advanced  
GCE marks  
Coursework  
100 marks

Candidates submit one major project that has a personal significance.

The investigation includes a related personal study that must be between 1000 and 3000 words.

**Assessment Criteria:** Please refer to Appendix C at the end of this specification.

This unit is synoptic.

#### A2 Unit F441–F446: *Controlled Assignment*

20% of the total Advanced  
GCE marks  
3–6 weeks of preparation time  
plus  
15 h controlled time  
Examined  
100 marks

Candidates select one starting point from an early release question paper.

**Assessment Criteria:** Please refer to Appendix C at the end of this specification.

This unit is synoptic.

## 4.3 Units of Assessment

Code	Level	Unit	Duration
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### Unendorsed

Candidates must enter under the following unit code as this identifies that they are taking this unendorsed route:

F410	AS	<i>Art &amp; Design: Unendorsed Coursework Portfolio</i>	-
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Then they can choose which units to enter:

-	AS	<i>Controlled Assignment</i> – candidates must be entered for 1 unit from: F421, F422, F423, F424, F425, F426
-	A2	<i>Personal Investigation</i> – candidates must be entered for 1 unit from: F431, F432, F433, F434, F435, F436
-	A2	<i>Controlled Assignment</i> – candidates must be entered for 1 unit from: F441, F442, F443, F444, F445, F446

Candidates who enter for both an endorsed and unendorsed route cannot enter a unit with the same unit code twice. For example, if a candidate entered Unit F421 wanting to use it for the unendorsed and endorsed route, they would only receive one mark and this will automatically be selected to count against just the endorsed route.

### Fine Art

Candidates must take the following units:

F411	AS	<i>Fine Art Coursework Portfolio</i>	-
F421	AS	<i>Fine Art Controlled Assignment</i>	5 hours
F431	A2	<i>Fine Art Personal Investigation</i>	-
F441	A2	<i>Fine Art Controlled Assignment</i>	15 hours

### Graphic Communication

Candidates must take the following units:

F412	AS	<i>Graphic Communication Coursework Portfolio</i>	-
F422	AS	<i>Graphic Communication Controlled Assignment</i>	5 hours
F432	A2	<i>Graphic Communication Personal Investigation</i>	-
F442	A2	<i>Graphic Communication Controlled Assignment</i>	15 hours

## Photography – lens and light-based media

Candidates must take the following units:

F413	AS	<i>Photography – lens and light-based media Coursework Portfolio</i>	-
F423	AS	<i>Photograph – lens and light-based media Controlled Assignment</i>	5 hours
F433	A2	<i>Photography – lens and light-based media Personal Investigation</i>	-
F443	A2	<i>Photography – lens and light-based media Controlled Assignment</i>	15 hours

## Textile Design

Candidates must take the following units:

F414	AS	<i>Textile Design Coursework Portfolio</i>	-
F424	AS	<i>Textile Design Controlled Assignment</i>	5 hours
F434	A2	<i>Textile Design Personal Investigation</i>	-
F444	A2	<i>Textile Design Controlled Assignment</i>	15 hours

## Three-Dimensional Design

Candidates must take the following units:

F415	AS	<i>Three-Dimensional Design Coursework Portfolio</i>	-
F425	AS	<i>Three-Dimensional Design Controlled Assignment</i>	5 hours
F435	A2	<i>Three-Dimensional Design Personal Investigation</i>	-
F445	A2	<i>Three-Dimensional Design Controlled Assignment</i>	15 hours

## Critical and Contextual Studies

Candidates must take the following units:

F416	AS	<i>Critical and Contextual Studies Coursework Portfolio</i>	-
F426	AS	<i>Critical and Contextual Studies Controlled Assignment</i>	5 hours
F436	A2	<i>Critical and Contextual Studies Personal Investigation</i>	-
F446	A2	<i>Critical and Contextual Studies Controlled Assignment</i>	15 hours



## 4.4 Unit Order

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The normal order in which the unit assessments could be taken is AS Unit F410–F416 and F421–F426 in the first year of study, leading to an AS GCE award, then A2 Unit F431–F436 and F441–F446 leading to the Advanced GCE award. However, the unit assessments may be taken in any order.

Alternatively, candidates may take a valid combination of unit assessments at the end of their AS GCE or Advanced GCE course in a 'linear' fashion.

## 4.5 Unit Options (at AS/A2)

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There are no optional units in the AS GCE specification; for AS Art and Design candidates must take AS Units F410–F416 and F421–F426.

There are no optional units in the Advanced GCE specification; for Advanced GCE Art and Design candidates take AS Units F410–F416 and F421–F426, *and* A2 Units F431–F436 and F441–F446.

## 4.6 Synoptic Assessment (A Level GCE)

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Synoptic assessment tests the candidates' understanding of the connections between different elements of the subject.

At Advanced GCE Level, Units F431–F436 and F441–F446 are regarded as synoptic.

## 4.7 Assessment Availability

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There is **one** examination series each year, in June.

In 2009, only AS units will be assessed.

From 2010 onwards, both AS units and A2 units will be assessed.

## 4.8 Assessment Objectives

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Candidates are expected to demonstrate the following in the context of the content described.

### AO1

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- **Develop** their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.

### AO2

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- **Experiment** with and select appropriate resources, media, materials, techniques and processes reviewing and refining their ideas as their work develops.

### AO3

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- **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

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- **Present** a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or other elements.

### AO weightings at AS Level

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% of AS GCE				Total
AO1	AO2	AO3	AO4	
30	30	20	20	100%

### AO weightings at A2 Level

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% of A2 GCE				Total
AO1	AO2	AO3	AO4	
20	20	30	30	100%

### Overall AO weightings for Advanced GCE

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Overall % of Advanced GCE				Total
AO1	AO2	AO3	AO4	
25	25	25	25	100%

## 4.9 Quality of Written Communication

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When candidates use continuous prose they are to be assessed on the quality of written communication. This relates to clarity and expression of ideas, presentation, spelling, punctuation and grammar. This is assessed through AO1 (develop), AO3 (record) and A04 (present) in the last bullet point of each band mark in the assessment criteria.

In written work candidates are expected to:

- describe and make judgements in a clear and organised way;
- develop the skill of written analysis and begin to formulate a position or argument about the work studied, using supporting statements;
- use and correctly spell specialist vocabulary.

Candidates will:

- ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear;
- select and use a form and style of writing appropriate to purpose and subject matter;
- organise information clearly and coherently, using specialist vocabulary when appropriate.

Further guidance on the assessment of QWC is provided in the Support Materials.

# 5 Technical Information

## 5.1 Making Unit Entries

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Please note that centres must be registered with OCR in order to make any entries, including provisional entries.

It is recommended that centres apply to OCR to become a registered centre well in advance of making their first entries.

Centres must have made an entry for a unit in order for OCR to supply the appropriate forms or moderator details for coursework.

As the Controlled Assignment AS and A2 units operate an early release question papers it is imperative that centres put in provisional entries for these units for the paper to be despatched early to them.

It is essential that unit entry codes (the four-figure alphanumeric codes given in brackets at the end of the unit title) are quoted in all correspondence with OCR. See Section 4.3 for these unit entry codes.

## 5.2 Making Qualification Entries

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Candidates must enter for qualification certification separately from unit assessment(s). If a certification entry is **not** made, no overall grade can be awarded.

Candidates may enter for:

- AS GCE certification (entry code H160–H166).
- Advanced GCE certification (entry code H560–H566).

A candidate who has completed all the units required for the qualification may enter for certification either in the same examination series (within a specified period after publication of results) or at a later series.

AS GCE certification is available from June 2009.

Advanced GCE certification is available from June 2010.

## Aggregation Codes for AS and Advanced GCE

### **Art: Unendorsed**

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AS GCE	Enter candidates for H160
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Advanced GCE	Enter candidates for H560
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### **Art: Fine Art**

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AS GCE	Enter candidates for H161
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Advanced GCE	Enter candidates for H561
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### **Art: Graphic Communication**

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AS GCE	Enter candidates for H162
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Advanced GCE	Enter candidates for H562
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### **Art: Photography – lens and light-based media**

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AS GCE	Enter candidates for H163
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Advanced GCE	Enter candidates for H563
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### **Art: Textile Design**

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AS GCE	Enter candidates for H164
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Advanced GCE	Enter candidates for H564
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### **Art: Three-Dimensional Design**

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AS GCE	Enter candidates for H165
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Advanced GCE	Enter candidates for H565
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### **Art: Critical and Contextual Studies**

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AS GCE	Enter candidates for H166
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Advanced GCE	Enter candidates for H566
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## 5.3 Grading

All GCE units are awarded a-e. The Advanced Subsidiary GCE is awarded on the scale A-E. The Advanced GCE is awarded on the scale A-E with access to an A\*. To be awarded an A\*, candidates will need to achieve a grade A on their full A level qualification and an A\* on the aggregate of their A2 units. Grades are reported on certificates. Results for candidates who fail to achieve the minimum grade (E or e) will be recorded as *unclassified* (U or u) and this is **not** certificated.

A Uniform Mark Scale (UMS) enables comparison of candidates' performance across units and across series and enables candidates' scores to be put on a common scale for aggregation purposes. The two-unit AS GCE has a total of 200 *uniform* marks and the four-unit Advanced GCE has a total of 400 *uniform* marks.

OCR converts each raw mark for each unit to a uniform mark. The maximum *uniform* mark for any unit depends on that unit's weighting in the specification. In these art and design specifications, the four units of the Advanced GCE specification have UMS weightings of 30%/20%/30%/20% (and the two units of the AS GCE specification have UMS weightings of 60%/40%). The UMS totals are 120/80/120/80, respectively. Each unit's *raw* mark grade boundary equates to the *uniform* mark boundary at the same grade. Intermediate marks are converted on a pro-rata basis.

*Uniform* marks correspond to *unit* grades as follows:

(Advanced GCE) Unit Weighting	Maximum Unit Uniform Mark	Unit Grade					u
		a	b	c	d	e	
30%	120	120–96	95–84	83–72	71–60	59–48	47–0
20%	80	80–64	63–56	55–48	47–40	39–32	31–0

OCR adds together the unit *uniform* marks and compares these to pre-set boundaries (see the table below) to arrive at *qualification* grades.

Qualification	A	B	C	D	E	U
AS GCE	200–160	159–140	139–120	119–100	99–80	79–0
Advanced GCE	400–320	319–280	279–240	239–200	199–160	159–0

Candidates achieving at least 320 UMS marks in their Advanced GCE, ie grade A, and who also gain at least 180 UMS in their two A2 units will receive an A\* grade.

## 5.4 Result Enquiries and Appeals

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Under certain circumstances, a centre may wish to query the grade available to one or more candidates or to submit an appeal against an outcome of such an enquiry. Enquiries about unit results must be made immediately following the series in which the relevant unit was taken.

For procedures relating to enquires on results and appeals, centres should consult the OCR *Administration Guide for General Qualifications* and the document *Enquiries about Results and Appeals – Information and Guidance for Centres* produced by the Joint Council. Copies of the most recent editions of these papers can be obtained from OCR.

## 5.5 Shelf-life of Units

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Individual unit results, prior to certification of the qualification, have a shelf-life limited only by that of the qualification.

## 5.6 Unit and Qualification Re-sits

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There is no restriction on the number of times a candidate may re-sit each unit before entering for certification for an AS GCE or Advanced GCE.

Candidates may enter for the full qualifications an unlimited number of times.

## 5.7 Guided Learning Hours

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AS GCE Art and Design requires **180** guided learning hours in total.

Advanced GCE Art and Design requires **360** guided learning hours in total.

## 5.8 Code of Practice/Subject Criteria/Common Criteria Requirements

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These specifications comply in all respects with the revised *GCSE, GCE, GNVQ and AEA Code of Practice* as available on the QCA website, the subject criteria for GCE Art and Design and *The Statutory Regulation of External Qualifications 2004*.

## 5.9 Arrangements for Candidates with Particular Requirements

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For candidates who are unable to complete the full assessment or whose performance may be adversely affected through no fault of their own, teachers should consult the *Access Arrangements and Special Consideration: Regulations and Guidance Relating to Candidates who are Eligible for Adjustments in Examinations* produced by the Joint Council. In such cases advice should be sought from OCR as early as possible during the course.



## 5.10 Prohibited Qualifications and Classification Code

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Candidates who enter for these OCR GCE specifications may not also enter for any other GCE specification with the certification title *Art* with the same endorsement in the same examination series.

Candidates are permitted to enter for an unendorsed art qualification in the same examination series as they are entered for an endorsed art qualification, but if they do so they must ensure that the areas of study offered in the unendorsed route are different from those offered in the endorsed route.

Every specification is assigned to a national classification code indicating the subject area to which it belongs. These classification codes apply to subject areas across all awarding bodies.

Centres should be aware that candidates who enter for more than one GCE qualification with the same classification code will have only one grade (the highest) counted for the purpose of the School and College Achievement and Attainment Tables.

The classification codes for these specifications are:

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Art and Design	3810
Art and Design: Fine Art	3690
Art and Design: Graphic Communication	3550
Art and Design: Three-Dimensional Design	3670
Art and Design: Textile Design	3650
Art and Design: Photography – lens and light-based media	3570
Art and Design: Critical and Contextual Studies	3680

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## 5.11 Coursework Administration/Regulations

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### Supervision and Authentication

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As with all coursework, teachers must be able to verify that the work submitted for assessment is the candidate's own work. Sufficient work must be carried out under direct supervision to allow the teacher to authenticate the coursework marks with confidence.

### Submitting marks to OCR

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Centres must have made an entry for a unit in order for OCR to supply the appropriate forms or moderator details for coursework. Coursework administration documents are sent to centres on the basis of estimated entries. Marks may be submitted to OCR either via Interchange on the computer-printed Coursework Mark Sheets (MS1) provided by OCR (sending the top copy to OCR and the second copy to their allocated moderator) or by EDI (centres using EDI are asked to print a copy of their file and sign it before sending to their allocated moderator).

The deadline for the receipt of coursework marks for the June series will be notified to centres in due course.

The awarding body must require centres to obtain from each candidate a signed declaration that authenticates the coursework they produce as their own.

For regulations governing coursework, centres should consult the OCR *Administration Guide for General Qualifications*. Further copies of the coursework administration documents are available on the OCR website ([www.ocr.org.uk](http://www.ocr.org.uk)).

### Standardisation and Moderation

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All internally-assessed coursework is marked by the teacher and internally standardised by the centre. Centres must ensure when undertaking internal standardisation that reference is made to assessment materials sent by OCR showing how the assessment criteria, including QWC should be applied and to what standard the work should be marked. Marks must be submitted to OCR by the agreed date, after which visiting moderation takes place in accordance with OCR procedures.

The purpose of moderation is to ensure that the standard for the award of marks in internally-assessed coursework is the same for each centre, and that each teacher has applied the standards appropriately across the range of candidates within the centre.

The sample of work that is submitted to the moderator for moderation must show how the marks have been awarded in relation to the marking criteria.

OCR will require centres to release work for awarding purposes and the co-operation of the centre is most appreciated in these instances, as it is imperative to have work available at awarding meetings.

### Minimum Coursework Required

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If a candidate submits no work for a unit, then the candidate should be indicated as being absent from that unit on the coursework mark sheets submitted to OCR. If a candidate completes any work at all for that unit then the work should be assessed according to the criteria and marking instructions and the appropriate mark awarded, which may be zero.

# 6 Other Specification Issues

## 6.1 Overlap with other Qualifications

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There is a small degree of overlap between the content of these specifications and those for Advanced GCE Applied Art and Design.

## 6.2 Progression from these Qualifications

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These qualifications support progression into further education, training or employment, such as:

- Foundation Studies in Art and Design
- Higher National Diplomas in Art and Design
- Foundation Degrees in Art and Design
- Honours Degrees in Art and Design.

The specification is intended to form part of an educational continuum that progresses from Key Stages 1, 2 and 3 in the National Curriculum for Art and the GCSE Art Criteria.

It is intended to meet the needs of the following groups of students:

- those who, whilst having an interest and aptitude in the subject, are not intending to study the subject beyond AS or Advanced GCE;
- those who will undertake further studies in art and design;
- those who will study subjects or take up careers for which an art and design background is relevant.

## 6.3 Key Skills Mapping

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These specifications provide opportunities for the development of the Key Skills of *Communication, Application of Number, Information Technology, Working with Others, Improving Own Learning and Performance* and *Problem Solving* at Levels 2 and/or 3.

However, the extent to which this evidence fulfils the Key Skills criteria at these levels will be totally dependent on the style of teaching and learning adopted for each unit.

The ability of candidates to generate evidence for the Key Skills illustrated in the two grids below will also be affected by the choice of endorsement. For example, Graphic Communication or Photography are likely to provide better opportunities to generate evidence for Information Technology or Application of Number than perhaps some more traditional painting approaches to Fine Art.

The following table indicates where opportunities *may* exist for at least some coverage of the various Key Skills criteria at Level 2 for each unit.

Unit	C				AoN			IT			WwO			IOLP			PS		
	.1a	.1b	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3
F410-F416	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
F421-F426					✓	✓	✓	✓	✓	✓				✓	✓		✓	✓	✓
F431-F436	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
F441- F446					✓	✓	✓	✓	✓	✓				✓	✓		✓	✓	✓

The following table indicates where opportunities *may* exist for at least some coverage of the various Key Skills criteria at Level 3 for each unit.

Unit	C				AoN			IT			WwO			IoLP			PS		
	.1a	.1b	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3	.1	.2	.3
F410-F416	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
F421-F426					✓	✓	✓	✓	✓	✓				✓	✓	✓	✓	✓	✓
F431-F436	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
F441- F446					✓	✓	✓	✓	✓	✓				✓	✓	✓	✓	✓	✓

## 6.4 Spiritual, Moral, Ethical, Social, Legislative, Economic and Cultural Issues

Spiritual, moral, ethical, social and cultural concerns are centrally linked in art. Candidates have many opportunities to explore and evaluate these ideas in their own work and through works produced by practitioners of the past and present.

There is ample opportunity to investigate issues raised by different cultures and religions, as many works of art, architecture and design relate directly to the spiritual in conception. Many are religious objects in their own right.

Other aspects of the subject deal with how different artists have viewed themselves as part of the human condition. This in turn is relative to the values and beliefs held at specific times. These investigations can relate closely to the working practices of individual candidates, informing and influencing them in their work as part of wider issues of self-awareness and the formation of their views of others.

## 6.5 Sustainable Development, Health and Safety Considerations and European Developments

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These specifications support these issues, consistent with current EU agreements, in the following topics:

OCR acknowledges the European dimension of the specifications and has taken account of the 1988 Resolution of the Council of the European Community in the preparation of these specifications and associated assessment materials.

OCR has also taken account of the 1988 Resolution of the Council of the European Community and the Report “Environmental Responsibility an Agenda for Further and Higher Education” 1993, in preparing these specifications and associated assessment materials.

## 6.6 Avoidance of Bias

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OCR has taken great care in preparation of these specifications and assessment materials to avoid bias of any kind.

## 6.7 Language

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These specifications and associated assessment materials are in English only.

## 6.8 Disability Discrimination Act Information Relating to these Specifications

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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. Information on reasonable adjustments is found in *Access Arrangements and Special Consideration Regulations and Guidance Relating to Candidates who are Eligible for Adjustments in Examinations* produced by the Joint Council (refer to Section 5.9 of this specification).

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 competences 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.

# Appendix A: Performance Descriptions

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.

	<b>Assessment Objective 1 (includes QWC)</b>	<b>Assessment Objective 2</b>	<b>Assessment Objective 3 (includes QWC)</b>	<b>Assessment Objective 4 (includes QWC)</b>
<b>Assessment Objectives for both AS GCE and Advanced GCE</b>	Develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.	Experiment with and select appropriate resources, media, materials, techniques and processes reviewing and refining their ideas as their work develops and contexts.	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.	Present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and where appropriate, make connections between visual, written, oral or other elements.
<b>AS A/B boundary Performance Descriptions</b>	Candidates characteristically: a) develop their ideas thoughtfully by investigating a range of relevant sources; b) demonstrate the ability to analyse sources thoroughly and confidently.	Candidates characteristically: a) experiment with a wide range of appropriate resources, media, materials, techniques and processes, by recognising and exploiting emerging possibilities; b) develop skills proficiently, by recognising, reviewing and refining potential ideas as work progresses.	Candidates characteristically: a) record ideas, observations and insights thoroughly and purposefully, focusing on aspects relevant to their intentions; b) demonstrate an ability to reflect on and evaluate their work and progress, showing independent judgement.	Candidates characteristically: a) communicate personal responses creatively in the light of intentions; b) make appropriate connections between visual and, where appropriate, written, oral and other elements to enhance meaning in the response.
<b>AS E/U boundary Performance Descriptions</b>	Candidates characteristically: a) develop their ideas from a range of sources; b) demonstrate some ability to analyse sources.	Candidates characteristically: a) experiment with resources, media, materials, techniques and processes; b) review and refine their ideas as work progresses.	Candidates characteristically: a) record ideas and observations relevant to their intentions; b) demonstrate some ability to reflect on their work and progress.	Candidates characteristically: a) present a personal response and realise intentions in part; b) show evidence of some connections between visual and, where appropriate, written, oral and other elements in the response.



<p><b>A2 A/B boundary Performance Descriptions</b></p>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) develop and expand their ideas confidently by focused and in-depth investigation of a range of relevant sources;</li> <li>b) demonstrate clear critical understanding by perceptively analysing sources.</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 to successfully develop creative solutions;</li> <li>b) demonstrate skills and competencies effectively, perceptively and with focus by recognising, reviewing and refining potential solutions as work develops.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) record ideas, observations and insights confidently and with focus, to inform personal interests and concerns;</li> <li>b) demonstrate reflective, evaluative and independent judgements regarding their ideas, intentions and progress.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) present personal intentions in an imaginative, coherent and independent manner;</li> <li>b) make significant connections between visual and, where appropriate, written, oral and other elements and show these convincingly in their responses.</li> </ul>
<p><b>A2 E/U boundary Performance Descriptions</b></p>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) develop and expand their ideas from a range of relevant sources;</li> <li>b) demonstrate critical understanding by analysing sources.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) experiment with a range of appropriate resources, media, materials, techniques and processes to extend their work;</li> <li>b) demonstrate an ability to control and organise their ideas, by reviewing and refining them as work develops.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) record ideas, observations and insights, showing some sense of purpose and relevance to their intentions;</li> <li>b) demonstrate an ability to reflect on and evaluate their work and progress.</li> </ul>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> <li>a) present evidence of personal interests, concerns and qualities in their response;</li> <li>b) show evidence of some connections between visual and, where appropriate, written, oral and other elements.</li> </ul>

# Appendix B: AS Assessment Criteria

The assessment criteria are based on an incremental system from partial to mature. The following criteria are designed to indicate how marks are to be awarded.

## AS Unit F410–F415: *Coursework Portfolio* and Unit F421–F425: *Controlled Assignment*

Band	ASSESSMENT OBJECTIVES							
	AO1 (Develop)	Marks	AO2 (Experiment)	Marks	AO3 (Record)	Marks	AO4 (Present)	Marks
<b>1</b> <b>partial</b>	<ul style="list-style-type: none"> <li>shows a partial development of ideas through investigations;</li> <li>demonstrates a limited understanding of objects, ideas, images and artefacts; shows an incomplete understanding of purpose;</li> <li>quality of language has limited spelling and structure and is disconnected from task.</li> </ul>	<b>1–5</b>	<ul style="list-style-type: none"> <li>shows a partial exploration of materials, processes and resources, demonstrating a limited selection and use of ideas.</li> </ul>	<b>1–5</b>	<ul style="list-style-type: none"> <li>partially records observations, ideas and insights in visual and other forms;</li> <li>quality of language disconnected from task with limited structure and spelling.</li> </ul>	<b>1–3</b>	<ul style="list-style-type: none"> <li>presents personal response that partially realises intentions in a limited way;</li> <li>makes uneven connections between visual, written, oral or other elements;</li> <li>partial understanding and use of appropriate language.</li> </ul>	<b>1–3</b>
<b>2</b> <b>basic</b>	<ul style="list-style-type: none"> <li>provides a basic development of ideas through investigations by an uneven analysis of objects, ideas, images and artefacts;</li> <li>some awareness of purpose and meaning;</li> <li>quality of language is inaccurate and basic in structure and grammar.</li> </ul>	<b>6–10</b>	<ul style="list-style-type: none"> <li>provides a basic exploration in the use of materials, processes and resources;</li> <li>shows basic awareness in understanding with some refining of ideas.</li> </ul>	<b>6–10</b>	<ul style="list-style-type: none"> <li>shows a basic recording of observations, ideas and insights in visual and other forms;</li> <li>quality of language relates some elements of observed response but in a basic form with inaccurate spelling.</li> </ul>	<b>4–7</b>	<ul style="list-style-type: none"> <li>presents a basic personal response; with some accurate realisation of intentions;</li> <li>demonstrates some connections between visual, written, oral or other elements;</li> <li>basic understanding and use of appropriate language.</li> </ul>	<b>4–7</b>
<b>3</b> <b>competent</b>	<ul style="list-style-type: none"> <li>presents a competent development of ideas through investigations by analysis of relevant objects, ideas, images and artefacts with an emerging awareness of purpose and meaning;</li> <li>quality of language has some relevance but informs the task in a purely descriptive form.</li> </ul>	<b>11–15</b>	<ul style="list-style-type: none"> <li>presents a competent exploration in the use of relevant materials, techniques processes and resources;</li> <li>shows an emerging awareness in understanding and refining ideas.</li> </ul>	<b>11–15</b>	<ul style="list-style-type: none"> <li>competently records observations, ideas and insights in visual and other forms;</li> <li>demonstrates a growing understanding of intentions, meanings and their related contexts.</li> <li>quality of language aids recording process in a relevant form to show some understanding.</li> </ul>	<b>8–11</b>	<ul style="list-style-type: none"> <li>presents a competent personal response, realising intentions;</li> <li>demonstrates an emerging understanding of connections between visual, written, oral or other elements;</li> <li>competent understanding and use of appropriate language.</li> </ul>	<b>8–11</b>

Band	ASSESSMENT OBJECTIVES							
	AO1 (Develop)	Marks	AO2 (Experiment)	Marks	AO3 (Record)	Marks	AO4 (Present)	Marks
<b>4</b> <b>coherent</b>	<ul style="list-style-type: none"> <li>develops ideas through coherent investigations by a thoughtful analysis of objects, ideas, images and artefacts;</li> <li>shows relevant understanding of purpose and meaning;</li> <li>quality of language has growing accuracy and starts to analyse in a positive way.</li> </ul>	<b>16–20</b>	<ul style="list-style-type: none"> <li>develops a coherent exploration in the use of appropriate materials, techniques, processes and resources;</li> <li>presents a relevant understanding of reviewing and refining ideas.</li> </ul>	<b>16–20</b>	<ul style="list-style-type: none"> <li>coherently records observations, ideas and insights in visual and other forms;</li> <li>demonstrates relevant understanding of intentions, meanings and their related contexts;</li> <li>quality of language gives clarity to the recording process and has good structure and vocabulary.</li> </ul>	<b>12–14</b>	<ul style="list-style-type: none"> <li>presents a personal, coherent, response and demonstrates a thoughtful realisation of intentions;</li> <li>explains some relevant connections between visual, written, oral or other elements;</li> <li>coherent understanding and use of appropriate language.</li> </ul>	<b>12–14</b>
<b>5</b> <b>confident</b>	<ul style="list-style-type: none"> <li>communicates evidence of a confident development of ideas through investigations with an equally confident analysis of objects, ideas, images and artefacts;</li> <li>demonstrates evidence of a detailed and sustained understanding of purposes, meanings and their related contexts;</li> <li>quality of language has good structure and informs connections and gives clear, fluid analysis.</li> </ul>	<b>21–25</b>	<ul style="list-style-type: none"> <li>communicates evidence of a confident and detailed exploration in the use of materials, techniques, processes and resources;</li> <li>confidently selects and demonstrates a sustained understanding of reviewing and refining ideas.</li> </ul>	<b>21–25</b>	<ul style="list-style-type: none"> <li>confidently records observations, ideas and insights in visual and other forms;</li> <li>demonstrates an informed and sustained understanding of intentions, meanings and their related contexts;</li> <li>quality of language informs the recording process with confidence and good structure and grammar.</li> </ul>	<b>15–17</b>	<ul style="list-style-type: none"> <li>presents evidence of a confident and informed response in realising intentions;</li> <li>confidently articulates sustained connections between visual, written, oral or other elements;</li> <li>confident understanding and use of appropriate language.</li> </ul>	<b>15–17</b>
<b>6</b> <b>mature</b>	<ul style="list-style-type: none"> <li>convincingly communicates evidence of an inventive development of ideas through investigations; perceptively analyses objects, ideas, images and artefacts;</li> <li>demonstrates evidence of a mature understanding of purposes, meanings and their related contexts;</li> <li>quality of language communicates ideas and development with perceptive analysis.</li> </ul>	<b>26–30</b>	<ul style="list-style-type: none"> <li>communicates evidence of an inventive exploration of the use of materials, processes techniques and resources;</li> <li>convincingly selects and demonstrates a mature understanding of reviewing and refining ideas, successfully identifying and interpreting relationships.</li> </ul>	<b>26–30</b>	<ul style="list-style-type: none"> <li>perceptively records and analyses images, objects and artefacts;</li> <li>evidence of a mature understanding of intentions, meanings and their related contexts;</li> <li>quality of language fully aids recording process with mature structure.</li> </ul>	<b>18–20</b>	<ul style="list-style-type: none"> <li>presents evidence of a personal, creative, mature engaged and informed response realising intentions;</li> <li>fluently and perceptively articulates the connections between visual, written, oral or other elements;</li> <li>perceptive understanding and use of appropriate language.</li> </ul>	<b>18–20</b>

# Appendix C: A2 Assessment Criteria

## A2 Unit F431–F435: *Personal Investigation* and Unit F441–F445: *Controlled Assignment*

Band	ASSESSMENT OBJECTIVES							
	AO1 (Develop)	Marks	AO2 (Experiment)	Marks	AO3 (Record)	Marks	AO4 (Present)	Marks
<b>1 partial</b>	<ul style="list-style-type: none"> <li>shows a partial development of ideas through investigations;</li> <li>demonstrates a limited understanding of objects, ideas, images and artefacts; shows an incomplete understanding of purpose;</li> <li>quality of language fails to aid development and has limited grammar and spelling.</li> </ul>	<b>1–3</b>	<ul style="list-style-type: none"> <li>shows a partial exploration of materials, processes and resources, demonstrating a limited selection and use of ideas.</li> </ul>	<b>1–3</b>	<ul style="list-style-type: none"> <li>partially records observations, ideas and insights in visual and other forms;</li> <li>quality of language uneven and disconnected from task with limited grammar and spelling</li> </ul>	<b>1–5</b>	<ul style="list-style-type: none"> <li>presents personal response that partially realises intentions in a limited way;</li> <li>makes uneven connections between visual, written, oral or other elements;</li> <li>partial understanding and use of appropriate subject language.</li> </ul>	<b>1–5</b>
<b>2 basic</b>	<ul style="list-style-type: none"> <li>provides a basic development of ideas through investigations by an uneven analysis of objects, ideas, images and artefacts;</li> <li>some awareness of purpose and meaning;</li> <li>quality of language aids development in a basic way but is inaccurate and poorly structured.</li> </ul>	<b>4–7</b>	<ul style="list-style-type: none"> <li>provides a basic exploration in the use of materials, processes and resources;</li> <li>shows basic awareness in understanding with some refining of ideas.</li> </ul>	<b>4–7</b>	<ul style="list-style-type: none"> <li>shows a basic recording of observations, ideas and insights in visual and other forms;</li> <li>quality of language starts to inform the recording process but is imprecise and weak in grammar and spelling.</li> </ul>	<b>6–10</b>	<ul style="list-style-type: none"> <li>presents a basic personal response; with some accurate realisation of intentions;</li> <li>demonstrates some connections between visual, written, oral or other elements;</li> <li>basic understanding and use of appropriate subject language.</li> </ul>	<b>6–10</b>
<b>3 competent</b>	<ul style="list-style-type: none"> <li>presents a competent development of ideas through investigations by analysis of relevant objects, ideas, images and artefacts with an emerging awareness of purpose and meaning;</li> <li>quality of language aids the development of ideas and intentions accurately but is not evenly sustained.</li> </ul>	<b>8–11</b>	<ul style="list-style-type: none"> <li>presents a competent exploration in the use of relevant materials, techniques processes and resources;</li> <li>shows an emerging awareness in understanding and refining ideas.</li> </ul>	<b>8–11</b>	<ul style="list-style-type: none"> <li>competently records observations, ideas and insights in visual and other forms;</li> <li>demonstrates a growing understanding of intentions, meanings and their related contexts;</li> <li>quality of language has sound grammar and spelling and starts to aid recording process in a positive way.</li> </ul>	<b>11–15</b>	<ul style="list-style-type: none"> <li>presents a competent personal response, realising intentions;</li> <li>demonstrates an emerging understanding of connections between visual, written, oral or other elements;</li> <li>competent understanding and use of appropriate subject language.</li> </ul>	<b>11–15</b>

Band	ASSESSMENT OBJECTIVES							
	AO1 (Develop)	Marks	AO2 (Experiment)	Marks	AO3 (Record)	Marks	AO4 (Present)	Marks
<b>4</b> <b>coherent</b>	<ul style="list-style-type: none"> <li>develops ideas through coherent investigations by a thoughtful analysis of objects, ideas, images and artefacts;</li> <li>shows relevant understanding of purpose and meaning;</li> <li>quality of language has good grammar and spelling and gives clarity.</li> </ul>	<b>12–14</b>	<ul style="list-style-type: none"> <li>develops a coherent exploration in the use of appropriate materials, techniques, processes and resources;</li> <li>presents a relevant understanding of reviewing and refining ideas.</li> </ul>	<b>12–14</b>	<ul style="list-style-type: none"> <li>coherently records observations, ideas and insights in visual and other forms;</li> <li>demonstrates relevant understanding of intentions, meanings and their related contexts;</li> <li>quality of language good in structure and clearly informs recording process.</li> </ul>	<b>16–20</b>	<ul style="list-style-type: none"> <li>presents a personal, coherent, response and demonstrates a thoughtful realisation of intentions;</li> <li>explains some relevant connections between visual, written, oral or other elements;</li> <li>coherent understanding and use of appropriate language.</li> </ul>	<b>16–20</b>
<b>5</b> <b>confident</b>	<ul style="list-style-type: none"> <li>communicates evidence of a confident development of ideas through investigations with an equally confident analysis of objects, ideas, images and artefacts;</li> <li>demonstrates evidence of a detailed and sustained understanding of purposes, meanings and their related contexts;</li> <li>quality of language has confident structure and informs and clearly explains ideas and intentions.</li> </ul>	<b>15–17</b>	<ul style="list-style-type: none"> <li>communicates evidence of a confident and detailed exploration in the use of materials, techniques, processes and resources;</li> <li>confidently selects and demonstrates a sustained understanding of reviewing and refining ideas.</li> </ul>	<b>15–17</b>	<ul style="list-style-type: none"> <li>confidently records observations, ideas and insights in visual and other forms;</li> <li>demonstrating an informed and sustained understanding of intentions, meanings and their related contexts;</li> <li>quality of language has well-organised structure that confidently aids recording and observations.</li> </ul>	<b>21–25</b>	<ul style="list-style-type: none"> <li>presents evidence of a confident and informed response in realising intentions;</li> <li>confidently articulates sustained connections between visual, written, oral or other elements;</li> <li>confident understanding and use of appropriate language.</li> </ul>	<b>21–25</b>
<b>6</b> <b>mature</b>	<ul style="list-style-type: none"> <li>convincingly communicates evidence of an inventive development of ideas through investigations; perceptively analyses objects, ideas, images and artefacts;</li> <li>demonstrates evidence of a mature understanding of purposes, meanings and their related contexts;</li> <li>quality of language is mature and fluid and is fully engaged with informing development of ideas and images.</li> </ul>	<b>18–20</b>	<ul style="list-style-type: none"> <li>communicates evidence of an inventive exploration of the use of materials, processes techniques and resources;</li> <li>convincingly selects and demonstrates a mature understanding of reviewing and refining ideas, successfully identifying and interpreting relationships.</li> </ul>	<b>18–20</b>	<ul style="list-style-type: none"> <li>perceptively records and analyses images, objects and artefacts;</li> <li>evidence of a mature understanding of intentions, meanings and their related contexts;</li> <li>quality of language is perceptive and analytical fully aiding the recording process.</li> </ul>	<b>26–30</b>	<ul style="list-style-type: none"> <li>presents evidence of a personal, creative, mature engaged and informed response realising intentions;</li> <li>fluently and perceptively articulates the connections between visual, written, oral or other elements;</li> <li>perceptive understanding and use of appropriate language..</li> </ul>	<b>26–30</b>

# Appendix D: AS Assessment Criteria for Critical and Contextual Studies

The Assessment Criteria is based on an incremental system from partial to mature. The following criteria are designed to indicate how marks are to be awarded.

## AS Unit F416: Coursework Portfolio and Unit F426: Controlled Assignment

Band	ASSESSMENT OBJECTIVES							
	AO1 (Develop)	Marks	AO2 (Experiment)	Marks	AO3 (Record)	Marks	AO4(Present)	Marks
<b>1</b> <b>partial</b>	<ul style="list-style-type: none"> <li>shows a partial development of ideas through investigations;</li> <li>demonstrates a limited understanding and evaluation of objects, ideas, images and artefacts; shows an incomplete understanding of purpose</li> <li>quality of language has poor spelling and structure and is disconnected from task.</li> </ul>	<b>1–5</b>	<ul style="list-style-type: none"> <li>shows a partial exploration of theoretical, critical and analytical processes and resources, demonstrating a limited and fragmented selection and use of ideas.</li> </ul>	<b>1–5</b>	<ul style="list-style-type: none"> <li>partially records observations, ideas and insights in engaging with the work of artists, designers and architects in visual and written forms;</li> <li>quality of language disconnected from task with poor structure and spelling.</li> </ul>	<b>1–3</b>	<ul style="list-style-type: none"> <li>presents personal response that partially realises intentions in a limited way;</li> <li>makes uneven connections between visual and written elements when setting work of art into relevant contexts;</li> <li>partial understanding and use of appropriate subject language and vocabulary..</li> </ul>	<b>1–3</b>
<b>2</b> <b>basic</b>	<ul style="list-style-type: none"> <li>provides a basic development of ideas through investigations by an uneven analysis and evaluation of objects, ideas, images and artefacts;</li> <li>some awareness of purpose and meaning;</li> <li>quality of language is inaccurate and basic in structure and grammar.</li> </ul>	<b>6–10</b>	<ul style="list-style-type: none"> <li>provides a basic exploration in the use of theoretical, critical and analytical processes and resources;</li> <li>shows basic awareness in understanding with some refining of ideas.</li> </ul>	<b>6–10</b>	<ul style="list-style-type: none"> <li>shows a basic recording of observations, ideas and insights in engaging with the work of artists, designers and architects in visual and written forms;</li> <li>quality of language relates some elements of observed response but in a basic form with inaccurate spelling.</li> </ul>	<b>4–7</b>	<ul style="list-style-type: none"> <li>presents a basic personal response, with some accurate realisation of intentions;</li> <li>demonstrates some connections between visual and written elements when placing works of art into relevant contexts;</li> <li>basic understanding and use of appropriate subject language and vocabulary.</li> </ul>	<b>4–7</b>
<b>3</b> <b>competent</b>	<ul style="list-style-type: none"> <li>presents a competent development of ideas through investigations by analysis and evaluation of relevant objects, ideas, images and artefacts with an emerging awareness of purpose and meaning;</li> <li>quality of language has some relevance but informs the task in a purely descriptive form.</li> </ul>	<b>11–15</b>	<ul style="list-style-type: none"> <li>presents a competent exploration in the use of relevant materials and theoretical, critical and analytical processes and resources;</li> <li>shows an emerging awareness in understanding and refining ideas.</li> </ul>	<b>11–15</b>	<ul style="list-style-type: none"> <li>competently records observations, ideas and insights in engaging with the work of artists, designers and architects in visual and written forms;</li> <li>demonstrates a growing understanding of intentions, meanings and their related contexts;</li> <li>quality of language aids recording process in a relevant form to show some understanding.</li> </ul>	<b>8–11</b>	<ul style="list-style-type: none"> <li>presents a competent personal response, realising intentions;</li> <li>demonstrates an emerging understanding of connections between visual, written and oral elements, which firmly places works of art into relevant contexts;</li> <li>competent understanding and use of appropriate subject language and vocabulary.</li> </ul>	<b>8–11</b>

Band	ASSESSMENT OBJECTIVES							
	AO1 (Develop)	Marks	AO2 (Experiment)	Marks	AO3 (Record)	Marks	AO4 (Present)	Marks
<b>4</b> <b>coherent</b>	<ul style="list-style-type: none"> <li>develops ideas through coherent investigations by a thoughtful analysis of objects, ideas, images and artefacts;</li> <li>shows relevant understanding of purpose and meaning;</li> <li>quality of language has growing accuracy and starts to analyse in a positive way.</li> </ul>	<b>16–20</b>	<ul style="list-style-type: none"> <li>develops a coherent exploration in the use of appropriate materials and theoretical, critical and analytical techniques, processes and resources;</li> <li>presents a relevant understanding of reviewing and refining ideas.</li> </ul>	<b>16–20</b>	<ul style="list-style-type: none"> <li>coherently records observations, ideas and insights in engaging with works of art, design and architecture in written and visual forms;</li> <li>demonstrates relevant understanding of intentions, meanings and their related contexts;</li> <li>quality of language gives clarity to the recording process and has good structure and vocabulary.</li> </ul>	<b>12–14</b>	<ul style="list-style-type: none"> <li>presents a personal, coherent, response. Demonstrates a thoughtful realisation of intentions;</li> <li>explains some relevant connections between visual, written, oral or other elements, which coherently places works of art into relevant contexts;</li> <li>coherent understanding and use of appropriate subject language and vocabulary.</li> </ul>	<b>12–14</b>
<b>5</b> <b>confident</b>	<ul style="list-style-type: none"> <li>communicates evidence of a confident development of ideas through investigations with an equally confident analysis of objects, ideas, images and artefacts;</li> <li>demonstrates evidence of a detailed and sustained understanding of purposes, meanings and their related contexts;</li> <li>quality of language has good structure and informs connections and gives clear, fluid analysis.</li> </ul>	<b>21–25</b>	<ul style="list-style-type: none"> <li>communicates evidence of a confident and detailed exploration in the use of materials and theoretical, critical and analytical techniques, processes and resources;</li> <li>confidently selects and demonstrates a sustained understanding of reviewing and refining ideas.</li> </ul>	<b>21–25</b>	<ul style="list-style-type: none"> <li>confidently records observations, ideas and insights in engaging with works of art, design and architecture in written and visual forms;</li> <li>demonstrates an informed and sustained understanding of intentions, meanings and their related contexts;</li> <li>quality of language informs the recording process with confidence and good structure and grammar.</li> </ul>	<b>15–17</b>	<ul style="list-style-type: none"> <li>presents evidence of a confident and informed response in realising intentions;</li> <li>articulates sustained connections between visual, written, oral or other elements and confidently integrates works of art into relevant contexts;</li> <li>confident understanding and use of appropriate subject language and vocabulary.</li> </ul>	<b>15–17</b>
<b>6</b> <b>mature</b>	<ul style="list-style-type: none"> <li>convincingly communicates evidence of an inventive development of ideas through investigations; perceptively analyses objects, ideas, images and artefacts;</li> <li>demonstrates evidence of a mature understanding of purposes, meanings and their related contexts;</li> <li>quality of language communicates ideas and development with perceptive analysis.</li> </ul>	<b>26–30</b>	<ul style="list-style-type: none"> <li>communicates evidence of an inventive exploration of the use of materials, processes techniques and resources;</li> <li>convincingly selects and demonstrates a mature understanding of reviewing and refining ideas, successfully identifying and interpreting relationships.</li> </ul>	<b>26–30</b>	<ul style="list-style-type: none"> <li>perceptively records and analyses images, objects and artefacts;</li> <li>evidence of a mature understanding of artist's intentions, and interpretation of works of art, design and architecture in their related contexts;</li> <li>quality of language fully aids recording process with mature structure.</li> </ul>	<b>18–20</b>	<ul style="list-style-type: none"> <li>presents evidence of a personal, creative, mature engaged and informed response realising intentions;</li> <li>fluently and perceptively articulates the connections between theory and visual, written, oral or other elements;</li> <li>perceptive understanding and use of appropriate subject language and vocabulary.</li> </ul>	<b>18–20</b>

# Appendix E: A2 Assessment Criteria for Critical and Contextual Studies

## A2 Unit F436: *Personal Investigation* and Unit F446: *Controlled Assignment*

Band	ASSESSMENT OBJECTIVES							
	AO1 (Develop)	Marks	AO2 (Experiment)	Marks	AO3 (Record)	Marks	AO4 (Present)	Marks
<b>1 partial</b>	<ul style="list-style-type: none"> <li>shows a partial development of ideas through investigations;</li> <li>demonstrates a limited understanding of objects, ideas, images and artefacts; shows an incomplete understanding of purpose;</li> <li>quality of language fails to aid development and has limited grammar and spelling.</li> </ul>	<b>1–3</b>	<ul style="list-style-type: none"> <li>shows a partial exploration and understanding of materials, processes and resources, demonstrating a limited selection and use of ideas.</li> </ul>	<b>1–3</b>	<ul style="list-style-type: none"> <li>partially records observations, ideas and insights in visual and other forms;</li> <li>only partially sets works of art, design and architecture into appropriate contexts;</li> <li>quality of language uneven and disconnected from task with limited grammar and spelling.</li> </ul>	<b>1–5</b>	<ul style="list-style-type: none"> <li>presents personal response that partially realises intentions in a limited way;</li> <li>makes uneven connections between theory and visual, written, oral or other elements;</li> <li>partial understanding and use of appropriate subject language and vocabulary.</li> </ul>	<b>1–5</b>
<b>2 basic</b>	<ul style="list-style-type: none"> <li>provides a basic development of ideas through investigations by an uneven analysis of objects, ideas, images and artefacts;</li> <li>some awareness of purpose and meaning;</li> <li>quality of language aids development in a basic way but is inaccurate and poorly structured.</li> </ul>	<b>4–7</b>	<ul style="list-style-type: none"> <li>provides a basic exploration and understanding of the use of materials, processes and resources;</li> <li>shows basic awareness in understanding with some refining of ideas.</li> </ul>	<b>4–7</b>	<ul style="list-style-type: none"> <li>shows a basic recording of observations, ideas and insights in visual and written forms;</li> <li>sets works of art, design and architecture into appropriate contexts in a basic way;</li> <li>quality of language starts to inform the recording process but is imprecise and weak in grammar and spelling.</li> </ul>	<b>6–10</b>	<ul style="list-style-type: none"> <li>presents a basic personal response, with some accurate realisation of intentions;</li> <li>demonstrates some connections between theory and visual, written, oral or other elements;</li> <li>basic understanding and use of appropriate subject language and vocabulary.</li> </ul>	<b>6–10</b>
<b>3 competent</b>	<ul style="list-style-type: none"> <li>presents a competent development of ideas through investigations by analysis of relevant objects, ideas, images and artefacts with an emerging awareness of purpose and meaning;</li> <li>quality of language aids the development of ideas and intentions accurately but is not evenly sustained.</li> </ul>	<b>8–11</b>	<ul style="list-style-type: none"> <li>presents a competent exploration and understanding in the use of relevant materials, techniques processes and resources;</li> <li>shows an emerging awareness in understanding and refining ideas.</li> </ul>	<b>8–11</b>	<ul style="list-style-type: none"> <li>competently records observations, ideas and insights in visual and written forms;</li> <li>competently sets works of art, architecture and design into relevant contexts;</li> <li>demonstrates a growing understanding of intentions, meanings and their related contexts;</li> <li>quality of language has sound grammar and spelling and starts to aid recording process in a positive way.</li> </ul>	<b>11–15</b>	<ul style="list-style-type: none"> <li>presents a competent personal response, realising intentions;</li> <li>demonstrates an emerging understanding of connections between theory and visual, written, oral or other elements;</li> <li>competent understanding and use of appropriate subject language and terminology.</li> </ul>	<b>11–15</b>



**A2 Unit F436: Personal Investigation and Unit F446: Controlled Assignment**

<b>Band</b>		<b>ASSESSMENT OBJECTIVES</b>							
	<b>AO1 (Develop)</b>	<b>Marks</b>	<b>AO2 (Experiment)</b>	<b>Marks</b>	<b>AO3 (Record)</b>	<b>Marks</b>	<b>AO4 (Present)</b>	<b>Marks</b>	
<b>4</b> <b>coherent</b>	<ul style="list-style-type: none"> <li>develops ideas through coherent investigations by a thoughtful analysis of objects, ideas, images and artefacts;</li> <li>shows relevant understanding of purpose and meaning;</li> <li>quality of language has good grammar and spelling and gives clarity.</li> </ul>	<b>12–14</b>	<ul style="list-style-type: none"> <li>develops a coherent exploration in the use of written text in conjunction with coherent understanding of appropriate materials, techniques, processes and resources;</li> <li>presents a relevant understanding of reviewing and refining ideas.</li> </ul>	<b>12–14</b>	<ul style="list-style-type: none"> <li>coherently records observations, ideas and insights in visual and written forms;</li> <li>demonstrates relevant understanding of artist's intentions, and the interpretation of works of art, design and architecture and their related contexts;</li> <li>quality of language good in structure and clearly informs recording process.</li> </ul>	<b>16–20</b>	<ul style="list-style-type: none"> <li>presents a personal, coherent, response and demonstrates a thoughtful realisation of intentions;</li> <li>explains some relevant connections between theory and visual, written, oral or other elements;</li> <li>coherent understanding and use of appropriate subject language and vocabulary.</li> </ul>	<b>16–20</b>	
<b>5</b> <b>confident</b>	<ul style="list-style-type: none"> <li>communicates evidence of a confident development of ideas through investigations with an equally confident analysis of objects, ideas, images and artefacts;</li> <li>demonstrates evidence of a detailed and sustained understanding of purposes, meanings and their related contexts;</li> <li>quality of language has confident structure and informs and clearly explains ideas and intentions.</li> </ul>	<b>15–17</b>	<ul style="list-style-type: none"> <li>communicates evidence of a confident and detailed exploration in the use of written text in conjunction with confident understanding of materials, techniques, processes and resources;</li> <li>confidently selects and demonstrates a sustained understanding of reviewing and refining ideas.</li> </ul>	<b>15–17</b>	<ul style="list-style-type: none"> <li>confidently records observations, ideas and insights in visual and written form;</li> <li>demonstrates an informed and sustained understanding of artist's intentions and the interpretation of works of art, design and architecture and their related contexts;</li> <li>quality of language has well-organised structure that confidently aids recording and observations.</li> </ul>	<b>21–25</b>	<ul style="list-style-type: none"> <li>presents evidence of a confident and informed response in realising intentions;</li> <li>confidently articulates sustained connections between theory and visual, written, oral or other elements;</li> <li>confident understanding and use of appropriate subject language and vocabulary.</li> </ul>	<b>21–25</b>	
<b>6</b> <b>mature</b>	<ul style="list-style-type: none"> <li>convincingly communicates evidence of an inventive development of ideas through investigations; perceptively analyses objects, ideas, images and artefacts;</li> <li>demonstrates evidence of a mature understanding of purposes, meanings and their related contexts;</li> <li>quality of language is mature and fluid and is fully engaged with informing development of ideas and images.</li> </ul>	<b>18–20</b>	<ul style="list-style-type: none"> <li>communicates evidence of an inventive exploration of the use written text with mature understanding of materials, processes techniques and resources;</li> <li>convincingly selects and demonstrates a mature understanding of reviewing and refining ideas, successfully identifying and interpreting relationships.</li> </ul>	<b>18–20</b>	<ul style="list-style-type: none"> <li>perceptively records and analyses images, objects and artefacts in visual and written form;</li> <li>evidence of a mature understanding of artist's intentions and meanings of works of art, architecture an design in their related contexts;</li> <li>quality of language is perceptive and analytical fully aiding the recording process.</li> </ul>	<b>26–30</b>	<ul style="list-style-type: none"> <li>presents evidence of a personal, creative, mature engaged and informed response realising intentions;</li> <li>fluently and perceptively articulates the connections between theory and visual, written, oral or other elements;</li> </ul> <p>perceptive understanding and use of appropriate subject language and vocabulary.</p>	<b>26–30</b>	

