



ASSESSMENT and  
QUALIFICATIONS  
ALLIANCE

## General Certificate of Secondary Education

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# Applied Art and Design 3811 *Specification (Double Award)* 2008

Material accompanying this Specification

- Specimen and Past Papers
- Reports on the Examination

# SPECIFICATION

This specification will be published annually on the AQA Website ([www.aqa.org.uk](http://www.aqa.org.uk)). If there are any changes to the specification centres will be notified in print as well as on the Website. The version on the Website is the definitive version of the specification.

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AQA Logistics Centre, Unit 2, Wheel Forge Way, Ashburton Park, Trafford Park, Manchester, M17 1EH.  
Telephone: 0870 410 1036 Fax: 0161 953 1177

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## Background Information

### 1

## General Certificate of Secondary Education (Vocational Subjects)

### 1.1 Introduction

The General Certificate of Secondary Education (Double Award) in Applied Art and Design provides a vocationally related qualification which covers both Level 1 and Level 2 of the National Qualifications Framework. It has been designed to provide a broad education as a foundation both for training leading to employment and for further and higher education.

### 1.2 Changes at GCSE

#### ICT

The National Curriculum requires that candidates should be given opportunities to apply and develop their ICT capacity through the use of ICT tools to support their learning. In each specification, candidates will be required to make effective use of ICT in ways appropriate to the needs of the subject.

It is anticipated that a variety of ICT skills could be developed in courses of study based on this specification. The internally assessed units could facilitate opportunities for extended use of ICT.

#### Tiering

The question papers for GCSE in Applied Art and Design (Double Award) will not be tiered. There will be a single tier of assessment which will target all grades A\* to G.

#### Citizenship

Since 2002, candidates in England are required to study Citizenship as a National Curriculum subject. Each GCSE specification must signpost, where appropriate, opportunities for developing citizenship knowledge, skills and understanding. See Section 12 of this specification.

#### Spiritual, moral, ethical, social, cultural, environmental, health and safety, and European issues

All specifications must identify ways in which the study of the subject can contribute to an awareness and understanding of these issues. See Section 12 and Appendix E.

#### Key Skills

All GCSE specifications must identify, as appropriate, opportunities for generating evidence on which candidates may be assessed in the ‘main’ Key Skills of Communication, Application of Number and Information Technology at the appropriate level(s). Also, where appropriate, they must identify opportunities for developing and generating evidence for addressing the ‘wider’ Key Skills of Working with Others, Improving own Learning and Performance and Problem-Solving.


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## Specification at a Glance

### *Applied Art and Design (Double Award)*

All three Units are compulsory.

Details of the assessment requirements are given in each Unit.

<div style="border: 1px solid black; padding: 5px; width: fit-content; margin: 0 auto;"> <p>Applied Art and Design (Double Award)</p> <hr style="border: 0; border-top: 1px solid black;"/> <p>3811</p> </div> 	GCSE in Applied Art and Design (Double Award)	
	Unit 1	
	2D and 3D visual language	
	Internal assessment	33 ⅓ % of total marks
	Unit 2	
	Materials, techniques and technology	
Internal assessment	33 ⅓ % of total marks	
Unit 3		
Working to project briefs		
External assessment	33 ⅓ % of total marks	

## 3

## Availability of Assessment Units and Entry Details

### 3.1 Availability of Assessment Units

Assessments based on this specification are available as follows.

	Externally Assessed Unit	Portfolio Moderation for Internally Assessed Units	Qualification
January	✓		✓
June	✓	✓	✓

### 3.2 Entry Codes

Normal entry requirements apply but the following entry information should be noted. The Subject Code for entry to the GCSE in Applied Art and Design (Double Award) is 3811. In addition an entry for individual Units is required, using the following Unit codes.

Unit 1 – 38101  
Unit 2 – 38102  
Unit 3 – 38103

### 3.3 Private Candidates

This specification is not available for private candidates.

### 3.4 Access Arrangements and Special Consideration

AQA pays due regard to the provisions of the Disability Discrimination Act 1995 in its administration of this specification. Arrangements may be made to enable candidates with disabilities or other difficulties to access the assessment. An example of an access arrangement is the production of a Braille paper for a candidate with a visual impairment. Special consideration may be requested for candidates whose work has been affected by illness or other exceptional circumstances.

Further details can be found in the Joint Council for Qualifications (JCQ) document:

*Access Arrangements and Special Consideration*

*Regulations and Guidance Relating to Candidates who are Eligible for Adjustments in Examination*

*GCE, AEA, VCE, GCSE, GNVQ, Entry Level & Key Skills.*

This document can be viewed via the AQA Website ([www.aqa.org.uk](http://www.aqa.org.uk)).

Applications for access arrangements and special consideration should be submitted to AQA by the Examinations Officer at the centre.

### 3.5 Language of Examination

All Assessment Units are provided in English only.

# Scheme of Assessment

## 4

## Introduction

### 4.1 National Criteria

This AQA GCSE in Applied Art and Design (Double Award) specification complies with the following:

- The GCSE (Double Award) Subject Criteria for Applied Art and Design;
- The GCSE, GCE, VCE, GNVQ and AEA Code of Practice 2006/7;
- The GCSE (Double Award) Qualification Specific Criteria;
- The Arrangements for the Statutory Regulation of External Qualifications in England, Wales and Northern Ireland: Common Criteria.

### 4.2 Rationale

The fundamental philosophy of this specification is that, in order to develop an understanding of the vocational significance of Art and Design, candidates must actively experience Art and Design set in an appropriate vocational context. Therefore, the AQA GCSE in Applied Art and Design (Double Award) has been designed to:

- introduce candidates to the vocational potential of Art and Design in a range of contexts and applications;
- introduce candidates to work-related learning;
- provide candidates with an overview of the sector;
- give candidates the technical knowledge, skills and understanding associated with the subject at this level;
- equip candidates with some of the skills they will need in the workplace or in further education or training;
- empower candidates to take charge of their own learning and development;
- provide a range of teaching, learning and assessment styles to motivate candidates to achieve the best they can.

Assessment is designed to give credit for what candidates can do, as well as what they know. It is based on both portfolio and external assessment. The vocational aspects will direct both portfolio and external assessment.

This specification is supported by a range of professional institutes and Further and Higher Education Institutions.



**4.3 Prior level of attainment and recommended prior learning**

Candidates embarking upon a GCSE in Applied Art and Design (Double Award) should have achieved a general educational level equivalent to Level 3 of the National Curriculum or Entry Level 3 in the National Qualifications Framework. They would find the following learning, skills and aptitudes helpful:

- basic proficiency in literacy;
- basic proficiency in numeracy;
- some aptitude for computers;
- some aptitude to work independently.

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**4.4 Progression**

This qualification is a recognised part of the National Qualifications framework. As such, GCSE provides progression from Key Stage 3 to post-16 studies.

It lays an appropriate foundation for progression in vocational studies in Art and Design and similarly related vocational areas of study. The qualification offers a clear pathway to GCE in Applied Art and Design and GCE in Art and Design or related subjects.

It also enables candidates to progress to Art and Design sector NVQs.

In addition, it provides a worthwhile course for candidates of various ages and from diverse backgrounds in terms of general education and lifelong learning.

## Aims

GCSE specifications in Applied Art and Design (Double Award) should encourage courses which will:

- provide broad understanding, knowledge and skills of Art and Design applied within typically a work-located, client-orientated context;
- provide centres with the opportunity to forge links with Art and Design practitioners and small businesses as well as with purchasers of products;
- encourage a candidate-centred approach to learning together with the opportunity to apply the techniques and processes of Art and Design based on professional practice, in particular to support the acquisition of Key Skills;
- foster cross-sector themes and approaches so that candidates can gain an insight into related sectors such as business and, in particular, the media and communications sector;
- provide opportunities for progression into higher education or vocational qualifications in Art and Design or related sectors.

A course based on this specification should encourage candidates to:

- develop an awareness of how practitioners operate as creative workers and work in teams;
- gain awareness, through practical experience, of historical and contemporary practice and research techniques linked to the candidate's own personal work;
- study how meaning is established and communicated through creative experimentation with media and materials;
- develop ways of working that emphasise practical independence, self-directed learning and how to improve practice over time;
- develop practical Art and Design skills, techniques and processes through working on design briefs;
- gain experience of a wide range of safe techniques and associated equipment and technology used both for general and specialist work;
- study the work practices of individuals and small businesses;
- explore opportunities for progression (including employment).

## 6

# Assessment Objectives

Candidates must demonstrate their ability to:

- AO1 apply and reflect upon knowledge, skills and understanding of the specified skills content;
- AO2 apply and reflect upon knowledge, skills and understanding specified in the materials and media content;
- AO3 respond to given briefs and carry out project work in which they work within vocationally-related contexts; gather, record and analyse relevant information and evidence; make reasoned judgements and present solutions; and evaluate their practice.

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# Scheme of Assessment

### 7.1 Introduction

This GCSE is assessed by means of a combination of external assessment (externally set) and internal assessment (portfolio evidence).

Each unit is assessed by one method only and each unit is worth 33 ⅓ % of the overall award.

### 7.2 External Assessment

The following unit has an external assessment:

Unit 3: Working to project briefs  
Externally set assignment  
10 hours of supervised time plus a four-week preparatory period.

The assignment will be internally assessed and externally moderated by AQA and is available in January and June each year.

### 7.3 Internal Assessment

Unit 1: 2D and 3D visual language

and

Unit 2: Materials, techniques and technology

are internally assessed and moderated by AQA.

Moderation will be available in June each year.

**7.4 Weighting of Assessment Objectives**

The approximate relationship between the relative percentage weighting of Assessment Objectives (AOs) and the overall Scheme of Assessment is shown in the following table:

Assessment Objectives	Unit Weightings (%)			Overall Weighting of AOs (%)
	Unit 1	Unit 2	Unit 3	
AO1	40	30	20	30
AO2	30	40	20	30
AO3	30	30	60	40
<b>Overall Weighting of Units</b>	33 ⅓	33 ⅓	33 ⅓	<b>100</b>

# Subject Content

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## Unit 1

### *2D and 3D visual language*

#### 8.1 About this Unit

In this unit, you will explore how artists, craftspeople and designers use visual language to communicate their ideas and feelings. You will need to practice and develop your skills.

You will learn how to use:

- techniques for making images and objects;
- formal elements;
- different forms of 2D and 3D visual language;
- a variety of sources as starting points for your own work;
- your understanding of other people's use of visual language.

This unit is about exploring and practising visual language skills. You will investigate how others use visual language. Your work in this unit is linked to Unit 2: *Materials, techniques and technology*. In these two units you will develop the fundamental skills, knowledge and understanding that artists, craftspeople and designers need for their work. You will use these skills when you produce work to meet vocational briefs in Unit 3: *Working to project briefs*.

You should **select** work from this unit for inclusion in your portfolio.

This unit is assessed through portfolio assessment. Your overall result for the unit will be reported as a mark on the Uniform Mark Scale, see Section 18.

#### 8.2 What you need to Learn

##### Visual language

Artists, craftspeople and designers use visual language to communicate ideas and feelings. Visual language brings together mark-making and object-making skills with formal elements to produce images and objects. You should use visual language to produce your own images and objects.

To do this you will need to explore:

- your work using different media, materials and technology;
- what different tools and equipment allow you to create;
- techniques and processes.

You need to use the correct terms for mark-making and object-making techniques and for formal elements.

## **Making skills**

2D mark-making techniques – you can use:

- technology (e.g. photography, computer-aided drawing)
- drawing and painting
- collage
- printmaking.

3D object-making techniques – you can use:

- cutting and carving
- joining and constructing
- forming and modelling.

## **Formal elements**

Formal elements form the basis of the language that all artists, craftspeople and designers use to create work. The formal elements include:

- line, tone and colour
- form, shape and scale
- structure
- pattern and texture.

You need to recognise the formal elements that are used in the work that you study, and comment on them when asked. You will use them to create effect in your own work.

The formal elements and making skills come together to form the codes and conventions that communicate ideas in art, design and craft work.

## **How artists, craftspeople and designers work**

You need to understand how artists, craftspeople and designers use sketchbooks, models and computers to develop ideas and produce finished work as part of their day-to-day work. You must explore how people use:

- techniques to make 2D and 3D work
- formal elements.

## **Others' use of visual language**

Look at the effects of this use of visual language to give you ideas for your own work. Your teacher will help you to explore historical and contemporary art, design and craft from non-western and western work. The work can be 2D or 3D, from video or magazines or mass-produced products. In this work you will see how artists, designers and craftspeople:

- give information
- explore ideas or a personal response
- express feelings or moods.

## Sources

You need to learn how to use primary and secondary sources as starting points for your work. Examples of primary sources of work are your own drawings and photographs, observations and comments on others' work. Examples of secondary sources of work include other people's drawings, photographs and others' work in books.

You should collect and keep evidence of your findings and ideas. This involves:

- putting your selected images/materials/found objects into an order;
- adding background notes, thoughts and comments;
- presenting your research.

You need to decide on interesting ways of presenting your findings. You could design a portfolio, sketchbook, a display or another form of your choice.

## Collecting, recording and presenting information

Artists, craftspeople and designers need to be organised in their approach to work. You must collect and record your experiments in an ordered way to show what influences your work. You must be aware of copyright issues. Recording techniques include:

- annotated sketches and photographs;
- collecting ready-made images, such as postcards and leaflets;
- interviewing people;
- notes and print-outs from electronic media – video, CD-ROM, the internet and databases – as well as books, magazines and journals.

You will need to choose and use suitable methods to present your results.

## Reflecting on your own use of visual language

You need to be able to explain how you use visual language in your own work – for example:

- which formal elements and techniques you used;
- what sources you used;
- what went well or badly in your work;
- the strengths and weaknesses in your use of visual language;
- how you can improve;
- how the work of others has influenced your work.

### 8.3 Assessment requirements for GCSE in Applied Art and Design (Double Award) Unit 1: 2D and 3D visual language

In selecting work and designing your portfolio for Unit 1, you should show how well you understand visual language and that you can use:

- a range of 2D and 3D techniques;
- formal elements;
- sources, including ICT;
- different ways of working.

You should also include your research findings about how others have used visual language, and how you used what you found out.

### 8.4 Assessment marking criteria

Level 1:	Level 2:	Level 3:
<ul style="list-style-type: none"> <li>• use a range of selected primary and secondary sources to explore visual language, keeping a record of information collected (0 – 3 marks)</li> </ul>	<ul style="list-style-type: none"> <li>• explore ideas and experiment with visual language, select primary and secondary sources and communicate ideas and meanings effectively (4 – 6 marks)</li> </ul>	<ul style="list-style-type: none"> <li>• use visual language, its codes and conventions combined with a high level of technical skill, understanding and fluency to communicate ideas (7 – 10 marks)</li> </ul>
<ul style="list-style-type: none"> <li>• recognise and use selected combinations of formal elements, mark-making and object-making techniques competently (0 – 3 marks)</li> </ul>	<ul style="list-style-type: none"> <li>• show independence in selecting combinations of mark-making and object-making techniques to suit the task and explore possible ways forward (4 – 6 marks)</li> </ul>	<ul style="list-style-type: none"> <li>• explore combinations and evaluate mark-making and object-making techniques to suit the task and explore possible ways forward to produce the outcome (7 – 10 marks)</li> </ul>
<ul style="list-style-type: none"> <li>• use drawing or other methods to develop ideas and intentions (0 – 3 marks)</li> </ul>	<ul style="list-style-type: none"> <li>• investigate how to use image and object-making techniques to develop ideas (4 – 6 marks)</li> </ul>	<ul style="list-style-type: none"> <li>• with a high level of technical skill, investigate how to use image and object-making techniques to develop ideas (7 – 10 marks)</li> </ul>
<ul style="list-style-type: none"> <li>• identify and comment on how others use visual language, using technical terms (0 – 3 marks)</li> </ul>	<ul style="list-style-type: none"> <li>• explain how visual language is used by others to produce specific effects in their work (4 – 6 marks)</li> </ul>	<ul style="list-style-type: none"> <li>• explain how visual language is used by others to convey messages and meanings (7 – 10 marks)</li> </ul>
<ul style="list-style-type: none"> <li>• comment on how you used visual language in developing your ideas (0 – 3 marks)</li> </ul>	<ul style="list-style-type: none"> <li>• explain how you have used visual language to refine ideas and to carry work forward (4 – 6 marks)</li> </ul>	<ul style="list-style-type: none"> <li>• review how you have successfully used visual language to convey messages and meaning in your work (7 – 10 marks)</li> </ul>



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**8.5 Essential Information for Teachers** This unit is assessed by the centre through evidence in the candidate's portfolio. It may be possible for the learning programme to be planned to help candidates develop their understanding of 2D and 3D visual language in a number of specialist areas of art, craft and design. At this level the emphasis is on practical exploration of visual language.

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**8.6 Guidance on Delivery** The learning activities for this unit could be based on a given theme, topic or simple brief set by the teacher in a way which will require candidates to produce an individual response. Activities early in the programme should encourage candidates to develop breadth of experience across the learning content of the unit. Activities later in the programme should encourage candidates to show the depth of their use of 2D and 3D visual language by bringing together the skills and understanding developed during the learning programme. Candidates should be given plenty of opportunity to practise their skills. Regular feedback may be given to candidates through day-to-day discussion using the assessment criteria as a starting point.

Early in the learning programme, candidates should be given guidance on how to select and use relevant information relating to visual language obtained from different sources (e.g. internet, CD-ROM, etc.). Candidates should be aware of the need to be selective and should actively discard irrelevant information they collect. It is equally important that candidates are seen to use collected evidence in a positive way. The vocational context of this form of evidence should also be identified. Starting points for this type of evidence should have links with assignments/activities set in a vocational context (e.g. in textiles, website design, etc.). Exploration should be based on contemporary as well as historical sources. This should be an inclusive activity covering not only traditionally used fine art imagery but also vocationally appropriate imagery (e.g. magazine cover designs, advertising, commissioned work such as 3D design that reflects corporate identity).

Candidates should experience how artists and designers use visual language and formal elements to convey ideas and messages (e.g. portrait artists or photographers capturing the personality of the sitter or a product designer giving attractive form and shape to a functional piece of equipment).

Candidates should be aware of the way both traditional and ICT techniques complement each other in the development of visual language, e.g. initial ideas and layouts often start with sketches and drawings before progressing to computer technology.

Annotation is a significant feature of exploration and research, particularly in the work of others. Candidates should be given guidance on form and content since it is particularly important that annotation is relevant and has evaluative (formative or summative) content.

The development of reflective skills may be supported through discussion, which focuses on recognising different effects which can be achieved using formal elements and techniques. Candidates should be encouraged to comment on and annotate their work to highlight their own and others' use of 2D and 3D visual language.

This unit has strong links to Unit 2: *Materials, techniques and technology* which focuses more on practical skills. Evidence produced by candidates may cover both Unit 1 and Unit 2, providing that all of the Assessment requirements and marking criteria are covered.

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## 8.7 Guidance on Assessment

Evidence for assessment should show an equitable balance between 2D and 3D work that demonstrates an understanding of visual language through:

- effective use of sources, including ICT;
- the use of 2D and 3D formal elements;
- mark-making and making techniques;
- different ways of working.

This evidence can be generated through both assignments and tasks. The work selected for assessment should be based on a range of studies that include exploration and research about others' use of visual language in a range of vocational contexts and how some of this has been selectively used in the development of examples of the candidate's own work. Work that is a copy of existing pieces should be discouraged, as it is more appropriate for candidates to produce work 'in the style of'.

Portfolio evidence should be selected with regard to the quality of work and should trace the progress made by the candidate. Annotation will be relevant here as candidates reflect on their improvement as part of the learning experience. Portfolios should celebrate the achievements of candidates in an holistic, intelligent manner, including references to the work of others.

The Assessment marking criteria grid is used when assessing candidates' work. This provides a mark range for each criteria for candidates at different levels of achievement. The actual numerical mark awarded by the assessor within a particular level should reflect not only that the candidate has achieved the necessary criteria but also the quality of the work undertaken in meeting the criteria.

**Level 1** candidates will demonstrate an adequate ability across all the Level 1 criteria. Although depth and breadth may be lacking, the basic criteria are met in the candidate's work.

**Level 2** is based on the candidate exhibiting a better understanding of visual language and its components. Explorative and investigative skills will be better evidenced through the depth in researching sources and techniques. In practical work, evidence of combining techniques will also be present in the portfolio.

**Level 3** candidates will exhibit a high order of ability across the full range of assessment evidence and will demonstrate effective communication through the use of visual language. An independent approach to exploration and working methods will be evident. Exploratory work should have progressed to innovative and appropriate combinations of media and techniques. The understanding of others' work should show development in respect of how others have used visual language to achieve specific effects and intentions. Evidence of this should also be present in the candidate's own work.

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**8.8 Resources**

Candidates will need access to a range of media, materials and associated tools and equipment for this unit. The resources suggested for Unit 2: *Materials, techniques and technology* establish what is considered to be a suitable range.

Centres will need to provide adequate space and facilities for candidates to produce work, e.g. in a studio setting. Facilities will also be needed for storing work safely and securely.

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**8.9 Key Skills Guidance**

Details of opportunities for Key Skills development and assessment are provided in Section 11, 'Key Skills', and in Appendix D.

## Unit 2

# *Materials, techniques and technology*

### 9.1 About this Unit

This unit explores how artists, craftspeople and designers use materials, techniques and technology to communicate ideas and feelings. You will need to practice and develop your own skills. You will learn about:

- the qualities of a wide range of materials;
- techniques to make 2D and 3D work;
- using tools, techniques, equipment and technology safely;
- materials, techniques and technology;
- health and safety practice in a studio or workshop.

Your work with materials, techniques and technology in this unit is linked with mark-making, object-making and formal elements from Unit 1: *2D and 3D visual language*. Units 1 and 2 develop the fundamental skills, knowledge and understanding that artists, craftspeople and designers need to produce work. You will use these skills when you produce work to meet vocational briefs in Unit 3: *Working to project briefs*.

You should **select** work from this unit for inclusion in your portfolio.

This unit is assessed through portfolio assessment. Your overall result for the unit will be reported as a mark on the Uniform Mark Scale, see Section 18.

### 9.2 What you need to Learn

Artists, craftspeople and designers select media and materials to suit their *ideas and plans*, as well as to meet the needs of consumers and manufacturers. You will need to learn the physical differences between media and materials as well as their creative possibilities.

You will need to know about the qualities of the different media and materials, what sort of effects and results they produce and how to use them skillfully. You will need to know how they are used in vocational contexts.

#### Media for making 2D images

You must develop making skills using technological media (e.g., computer or camera) as well as using more traditional media – at least two ‘dry’ and two ‘wet’. You will need to work with many different types of media.

**Materials for making 3D objects**

There are two types of 3D material: resistant and non-resistant. Resistant materials are usually hard and difficult to shape, for example plastics, metal and wood. Non-resistant materials are usually soft and easier to work. These include clay, foam, textiles and paper.

To develop your skills you should experiment with both sorts of material. You will need to be able to use mixed media or found materials. You should find effective ways of combining the media and materials.

**Making skills**

You must learn appropriate techniques for handling and working with different media and materials and to practice the specialist processes that the materials need.

You need to be able to select the right tools, equipment and technology for carrying out these processes. You will need to develop skills in using them.

There are ways of working with media and materials that help to produce good results. For example, you should:

- ‘finish’ components before assembling them;
- leave clay to harden, so that it is like leather before you carry out any finishing techniques;
- iron fabric before you mark out your pattern and cut out shapes.

**How artists, craftspeople and designers work**

Artists, craftspeople and designers often explore others’ work in order to inspire their own ideas or solve technical problems. You should explore how others use media, techniques and equipment. You should find out, for example:

- how the work was made;
- what the work was made from.

You could also find out some background information, such as:

- was this a one-off or batch produced product;
- where/when the work was made and why.

You could learn more by investigating the influences and origins of their work and ideas, including:

- what they make;
- who their clients are;
- what materials and techniques they use;
- important biographical details.

Artists, designers and craftspeople often make models or maquettes to explore ideas about their work, before developing the final product.

**Health and safety**

You must be aware of the hazards linked to the media, materials, tools, equipment and technology you use. You must also know how to reduce risks to yourself and others by thinking as well as working safely. Below are examples of some of the materials you might use and the risks you would need to think about:

- clay – dust inhalation, knives, cutters, wheels, and kiln;
- wet materials – slippage, mess;
- modelling – sharp metal, rusty objects, broken glass;
- printing – solvents and glues;
- textiles – dyes, pins, scissors, sewing machine;
- electronic media – overuse of computer screen, eye damage from lights on photocopier.

### Ways of working

Artists, designers and craftspeople develop ways of working to help to make them more efficient and to reduce their costs. You will need to develop your skills by:

- planning what you are going to do and how you will go about it;
- exploring and recording how well combinations of media and materials worked;
- practising different techniques for making 2D and 3D work;
- handling tools and equipment correctly and safely;
- organising time for research;
- working with others.

When you have developed basic skills in working with materials, techniques and technology, then you will be able to experiment with them to get unusual results and finishes. Artists, designers and craftspeople also break the rules as they experiment.

These investigations often include:

- agreeing a starting point (either something you want to find out, or a problem you want to solve);
- trying out different ways of working and approaches (exploring media, materials and techniques);
- making brief records of each step (so that you can repeat the process another time, if necessary);
- thinking and talking about what is happening and how you could change things.

### Collecting, recording and presenting information

You must collect and record your investigation in an ordered way. You should collect examples of work that have influenced your work. You should also be aware of copyright issues. Techniques for collecting and recording are included in Unit 1.

### Reflecting on your own use of materials, techniques and technology in your work

You need to be able to talk to people about your work, such as:

- describing your 2D and 3D samples;
- explaining which materials/techniques worked well and why others did not.

You will need to be able to explain what you learnt in terms of:

- the media, materials and techniques you used;
- what went well and what went badly;
- what are your strengths and weaknesses;
- what improvements you could make to your work;
- what new skills you have learnt.

You will need to make your own comments about the work you studied. This should include:

- which media or materials were used;
- which techniques were used;
- what sorts of effects were achieved.

People working in art, craft and design need to know how to communicate effectively about the work or their needs. This ability to use appropriate terms and comment on work will help you to be clear about your intentions. It is also important to be able to present what you are doing to clients effectively.

### 9.3 Assessment requirements for GCSE in Applied Art and Design (Double Award) Unit 2: Materials, techniques and technology

In selecting work and designing your portfolio for Unit 2, you should show how well you understand and can use media, materials and techniques.

This should include:

- studies in a range of different 2D media and samples, showing the use of both resistant and non-resistant 3D materials;
- records of your investigation into media, materials and associated use of tools, equipment, techniques and technology;
- evidence of different ways of working;
- research findings on how others use media, materials, techniques and technology.

*These could be in a range of suitable forms, such as sketchbooks, design sheets, models, maquettes and test pieces.*

You must also include your research findings about how others have used media, materials and technology and how you used what you found out.

### 9.4 Assessment marking criteria

Level 1:	Level 2:	Level 3:
<ul style="list-style-type: none"> <li>• explore different 2D and 3D media and materials safely, producing competent studies and samples (0 – 3 marks)</li> </ul>	<ul style="list-style-type: none"> <li>• carry out well-organised investigations into the working properties of 2D and 3D media and materials through producing a range of studies, maquettes and models (4 – 6 marks)</li> </ul>	<ul style="list-style-type: none"> <li>• produce in-depth independent investigations, showing a high level of technical skill and understanding of both the potential and limitations of media, materials and techniques you have used</li> </ul>
<ul style="list-style-type: none"> <li>• show how ideas changed and developed in the production of your studies and samples (0 – 3 marks)</li> </ul>	<ul style="list-style-type: none"> <li>• experiment with ideas and intentions, combining materials, techniques and technology in your developmental work (4 – 6 marks)</li> </ul>	<ul style="list-style-type: none"> <li>• explore visual and/or tactile qualities of media and materials to exploit their potential, developing innovative work (7 – 10 marks)</li> </ul>
<ul style="list-style-type: none"> <li>• show you can work in safety with the correct use of tools, equipment and technology (0 – 3 marks)</li> </ul>	<ul style="list-style-type: none"> <li>• work in a safe way, demonstrating skill and control in the use of tools, equipment and technology (4 – 6 marks)</li> </ul>	<ul style="list-style-type: none"> <li>• produce innovative developmental work that communicates ideas and demonstrates a high level of care and skill in the use of a range of techniques, equipment and technology (7 – 10 marks)</li> </ul>
<ul style="list-style-type: none"> <li>• describe how others use material, techniques and technology, using technical terms (0 – 3 marks)</li> </ul>	<ul style="list-style-type: none"> <li>• explain, using correct technical terms, how others use materials, techniques and technology to create specific effects (4 – 6 marks)</li> </ul>	<ul style="list-style-type: none"> <li>• explain how the working methods of others has been used to influence and develop your own work (7 – 10 marks)</li> </ul>
<ul style="list-style-type: none"> <li>• comment on your use of materials, techniques and technology in your work and in developing ideas (0 – 3 marks)</li> </ul>	<ul style="list-style-type: none"> <li>• use appropriate technical terms to reflect upon the way your work has improved and developed (4 – 6 marks)</li> </ul>	<ul style="list-style-type: none"> <li>• explain how and where refinements in your techniques and use of equipment/technology have changed as you progressed and how they have helped you to develop a personal style (7 – 10 marks)</li> </ul>



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**9.5 Essential Information for Teachers**

This unit is assessed by the centre through evidence in the candidate's portfolio. It should be possible to put in place a learning programme that will help candidates develop knowledge and understanding of working with, and handling, a variety of media and materials, and their associated techniques and processes. Candidates should be encouraged to keep an open mind when investigating. They may need support when experimenting with usual and unusual combinations, and advice on how to record and interpret results.

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**9.6 Guidance on Delivery**

The unit covers a wide range of media, materials and techniques. Much of the practising of these skills could be carried out without the restrictions of a brief, although it is important to ensure a structured approach as candidates develop the necessary basic skills in working with a range of media and materials. It is also important to relate the acquired knowledge and skills to the appropriate vocational context. The techniques and processes that are selected will depend on what equipment and materials are available in each centre, but it is hoped that candidates will familiarise themselves with as broad a range as possible.

When developing 2D and 3D techniques, candidates need to know how to:

- select and use a range of different 2D media and techniques (e.g. paints, pastel, pencil, photography);
- correctly mix colours when using different media to achieve a desired effect;
- ensure permanence of images with correct use of fixatives;
- use different 3D materials (e.g. clay, wood, fabrics, gathered material);
- apply surface decoration to 3D objects;
- work with fabrics and textiles;
- produce 2D surface pattern/designs using reprographic processes (e.g. lino and silk screen printing, mono printing, intaglio).

At this level, candidates are not expected to develop detailed knowledge of working characteristics and physical properties but teachers may need to explain the influence of these factors where appropriate.

Candidates will need to know about specialist processes that materials go through. Examples that could be used include:

- drying paints;
- preparing clay;
- firing a kiln.

They will also need to understand the conventions applied within different disciplines of art, craft and design. For example, rulers are often used for measuring in design work, but in art work it is more appropriate to measure by holding a pencil at arm's length or estimating with a thumb.

Candidates must establish safe working practices in all workshop environments. The learning programme should enable candidates to follow safe practices intelligently from early on in the programme.

Regular feedback may be given to candidates through day-to-day discussion. The Assessment marking criteria grid could be used to give regular day-to-day feedback and act as a touchstone for discussion about progress and skills needed.

As candidates' work progresses from learning basic skills to a more investigative and experimental approach, evidence should have a more holistic content with a more structured form to experimentation with media, materials and methods of working that reflect, where practical, a vocational context. Safe working practice should be reflected in the work candidates undertake, and comments written by candidates should reflect experience and not be evidenced as photocopied lists of rules.

Work experience is an important experiential aspect of learning and can significantly contribute to the vocational context of the qualification. This should be gained by either work placement or direct contact with practitioners through visits or specialist speakers.

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## 9.7 Guidance on Assessment

There are two strands of assessment for this unit:

- evidence of investigation into media, materials, tools, equipment and technology;
- evidence of developmental work in different contexts.

Candidates' work should include a range of studies and samples selected to show some understanding of working characteristics and physical properties, as well as an awareness of safe working practices.

Candidates should demonstrate an ability to reflect on their work as it progresses, using this to push their developmental work forward as well as predict how work can be improved in the future. Annotations can provide evidence of candidates' planning decisions, aesthetic judgement and critical ability. In general, candidates should annotate their work as it develops, rather than retrospectively, in order to support their learning rather than merely producing a diary of activity.

An important assessment theme in this unit is the candidates' ability to select media, materials and techniques for themselves. At high attainment levels, candidates are required to show depth of understanding in their arguments for, and justification of, their selections.

Candidates' work should show genuine development, not just the carrying out of given techniques. Candidates should show an understanding of the health and safety procedures associated with the techniques selected and used.

The Assessment marking criteria grid is used when assessing candidates' work. This provides a mark range for each criterion for candidates at different levels of achievement. It is important that there is a good balance between 2D and 3D work of vocational relevance evidenced in candidates' portfolios.

**Level 1** portfolios may show evidence of having been strongly teacher led in some or all of the range of techniques used to produce the required evidence. Competent work is expected which is supported by evidence of safe working practice and suitable annotation. The level of annotation may lack detail but should have substantive comments that are clearly above the level of titles or captions.

**Level 2** portfolios should exhibit a more detailed and better organised approach in the way 2D and 3D materials are investigated. The portfolio should show a more fluent use of media and materials, demonstrating experimentation with different combinations and techniques. Annotation and written observations should also have more depth and critical comment on the candidate's own working methods and those of others. The use of correct technical terms should also be more in evidence.

**Level 3** work should show in-depth investigation and research that supports an independent approach to working with a large range of media, materials and techniques. A high level of technical skill across a range of different development work will be evident. Written comments should demonstrate a high degree of understanding about others' working methods, and how cultural influences and background have directed the candidate's work. Candidates at this level should give both formative and summative observations about their work in terms of strengths, weaknesses and potential for development.

## 9.8 Resources

Candidates will need access to a range of media, materials and associated tools and equipment for this unit, together with adequate work and storage space. The resources suggested below will provide a suitable range.

### 2D media:

- dry media – chalk and charcoal, oil and chalk pastels, pencils, wax and pencil crayons;
- wet media – inks (Indian, coloured, water-based, printing), paints (poster, acrylic, powder, gouache);
- technological media – computer-based art and design packages, lens-based, photocopy based.

### 3D resistant materials:

- card – foam board, mounting board, smooth, textured, thin and thick;
- metal – wire, aluminium sheet;
- plastics – corrugated sheet for modelling, acrylic for line bending, polystyrene for vacuum forming;
- wood – manufactured boards, balsa, softwood.

### 3D non-resistant materials:

- clay – earthenware, stoneware;
- textiles – bonded, woven, knitted;
- paper – papier mâché.

### Tools and associated equipment:

- clay modelling – hand tools, banding wheels, potter’s wheel, kiln;
- design – rulers, technical drawing instruments;
- painting and drawing – brushes, pencils, erasers, pastels;
- technological media – mouse and keyboard, scanner, digital camera, 35 mm instant camera, photocopier;
- printing – rollers, palettes, cutting tools;
- textiles – fabrics, dyes, sewing machines.

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## 9.9 Key Skills Guidance

Details of opportunities for Key Skills development and assessment are provided in Section 11, ‘Key Skills’, and in Appendix D.

## Unit 3

### *Working to project briefs*

#### 10.1 About this Unit

This unit will help you understand how to work on project briefs. Professional artists, craftspeople and designers plan and work to project briefs to ensure that they meet their client's needs. You will learn how to plan and produce your own work to a good standard.

This includes how to:

- plan, create and develop ideas and prototypes to meet project briefs;
- produce a design proposal for art, craft or design work;
- present design proposals effectively to a client;
- evaluate work in relation to the brief.

In this unit, you will apply what you have learned about visual language in Unit 1: *2D and 3D visual language* and making in Unit 2: *Materials, techniques and technology*. You will also be able to apply your skills in using sources, developed through exploring others' work. These three units together provide you with vocationally related skills for producing art, craft or design work.

This unit is assessed through an externally set assignment. Your overall result for the unit will be reported as a mark on the Uniform Mark Scale, see Section 18.

#### 10.2 What you need to learn

##### Project briefs

A project brief explains what the client wants and how this work will be carried out. It typically includes a statement about the purpose of the project and a description of the task, technical requirements and any potential constraints. It may describe what has to be produced, and to what stage of completion. This could include adapting or modifying an existing product.

You need to understand why a project brief (or specification) is needed and why 'meeting the brief' is so important. You will be using your creativity and originality on behalf of the client. A project brief may include information on:

- the background to the work, which sets out the context for the work;
- the clients, which might be people or organisations. They will usually be in charge of paying for the work and will have specific aims which they want you to meet;
- constraints or factors that might limit what you are able to do, such as the size of the work, the money available, the intended market and available resources, such as time, media and materials;
- customer information, such as customer needs and views which you may need to investigate.

	<p>Professionals often work in teams, particularly in design. You will need to learn how to:</p> <ul style="list-style-type: none"><li>• contribute to group work (e.g. brainstorming, finding information);</li><li>• present your work effectively.</li></ul>
<b>Planning and research</b>	<p>You need to know what the client wants. This might involve getting more information about the topic/theme, audience/consumers and constraints. You also need to plan for the time you have and the resources you can use so that you can meet deadlines.</p>
<b>Exploring and developing ideas</b>	<p>You can develop ideas by ‘thinking on paper’, using mark-making media or collage. You can try out your ideas in 3D by making small-scale models.</p> <p>To develop ideas you will need to find, collect and use information and references from primary and secondary sources of information. It can be helpful to explore your client’s products and other similar products in the market place.</p> <p>Developing ideas for a project brief includes a number of stages:</p> <ul style="list-style-type: none"><li>• use sources to help create a range of ideas;</li><li>• choose one or more of these ideas which could satisfy the brief and identify any constraints;</li><li>• produce several versions of the chosen ideas, until a final version is reached which you feel you cannot improve any further;</li><li>• check that you are giving the clients what they want.</li></ul> <p>You may need to repeat stages: for example, to find more information to convince the client about your final idea.</p> <p>When developing ideas you will need to be aware of copyright laws, which cover:</p> <ul style="list-style-type: none"><li>• reproducing images/objects including photographs;</li><li>• copying or using other people’s ideas.</li></ul>
<b>Completing final ideas</b>	<p>Most commercial products are produced in large quantities. So the project brief might ask you to produce a model, or a design proposal. Whatever you produce, its quality is very important. Your design proposal must also take account of constraints and, most importantly, satisfy the aims of the client.</p>
<b>Presentation</b>	<p>Good presentation is good business. You should present and display your design proposal as effectively as possible. You will need to consider the kind of work, the purpose of the display and the space available where the display is to be held.</p> <p>You need to describe and explain how you:</p> <ul style="list-style-type: none"><li>• created and developed your ideas;</li><li>• arrived at the design proposal (having rejected some ideas);</li><li>• why your design proposal is a good solution for the client and the customers.</li></ul> <p>Where you use others’ work as a source, you will need to be able to comment on how your work has been influenced.</p>

**Evaluation**

You will need to be able to evaluate your work against the brief. This evaluation should take into account:

- your own judgements;
- feedback from other people.

**Learning to work to a project brief**

To be successful in this unit, you will need to reflect on how well you respond to project briefs. For example, what are your strengths and weaknesses in problem solving when it comes to:

- understanding what the customer/client really wants;
- getting information, even if it is difficult to find;
- developing alternative ideas and deciding which one to develop further;
- producing and presenting work to a high quality;
- explaining what you could do to improve when working on briefs.

Many people do not realise the range of jobs that use art, craft and design skills. While you study others' work, especially living makers' work, you should investigate the range of jobs that are possible in art, craft and design.

### 10.3 Assessment requirements for GCSE in Applied Art and Design (Double Award) Unit 3: Working to project briefs

**For the external assessment, you will respond to a set brief. You should produce:**

- research and developmental work to meet the brief;
- a design proposal, suitably presented, that meets the requirements of the brief;
- a short written evaluation of your design proposal.

In preparation for the assessment, you will probably work on similar vocationally related project briefs or tasks that will help you to develop an understanding of how to work to a brief.

### 10.4 Assessment marking criteria

Level 1:	Level 2:	Level 3:
<ul style="list-style-type: none"> <li>• work to the requirements of the brief, considering the topic or theme, constraints and deadline (0 – 3 marks)</li> </ul>	<ul style="list-style-type: none"> <li>• create a range of possible ideas in response to the brief, showing potential alternatives that take account of constraints (4 – 6 marks)</li> </ul>	<ul style="list-style-type: none"> <li>• offer a range of innovative responses to the brief that show an in-depth understanding of the requirements and constraints set by the brief (7 – 10 marks)</li> </ul>
<ul style="list-style-type: none"> <li>• collect relevant information to help you understand the requirements of the brief and develop more than one idea (0 – 3 marks)</li> </ul>	<ul style="list-style-type: none"> <li>• collect and make effective use of primary and secondary source material to inform and develop different ideas, carry forward the most appropriate idea to produce a satisfactory design proposal (4 – 6 marks)</li> </ul>	<ul style="list-style-type: none"> <li>• use a range of resources effectively, recording how you overcame unforeseen problems, to develop a design proposal that effectively meets the client’s requirements (7 – 10 marks)</li> </ul>
<ul style="list-style-type: none"> <li>• use media, materials, techniques and technology with care (0 – 3 marks)</li> </ul>	<ul style="list-style-type: none"> <li>• make effective use of materials, processes and techniques in developing ideas and the design proposal (4 – 6 marks)</li> </ul>	<ul style="list-style-type: none"> <li>• show confidence and fluency in your work through the use of media, materials and techniques (7 – 10 marks)</li> </ul>
<ul style="list-style-type: none"> <li>• display your design proposal for the client (0 – 3 marks)</li> </ul>	<ul style="list-style-type: none"> <li>• display your design proposal effectively in a suitable way (4 – 6 marks)</li> </ul>	<ul style="list-style-type: none"> <li>• explain to the client how your design proposal meets the brief and how it has been influenced by similar work by others (7 – 10 marks)</li> </ul>
<ul style="list-style-type: none"> <li>• comment on your design proposal and explain how it might be improved (0 – 3 marks)</li> </ul>	<ul style="list-style-type: none"> <li>• use appropriate technical terms to annotate and comment on the strengths and weaknesses of both your ideas and design proposal (4 – 6 marks)</li> </ul>	<ul style="list-style-type: none"> <li>• evaluate your design proposal indicating changes of direction and how they affected the design proposal (7 – 10 marks)</li> </ul>



**10.5 Essential Information for Teachers**

In this unit candidates learn to understand and use the creative process to meet a set brief in art, craft or design. It is assessed through an external assignment. There will be a preparatory period of 4 weeks, followed by 10 hours of supervised time.

Candidates should be able to draw on the knowledge and skills they developed in other units to carry out their own project confidently.

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**10.6 Guidance on Delivery**

It is important that candidates are adequately prepared before undertaking the brief and related work. It is therefore expected that centres will provide underpinning knowledge and guidance on the practicalities of working to a brief through the introduction of similar vocationally related activities, possibly in the form of smaller briefs and assignments. The teacher-set briefs for this unit may be from an external client or a simulated brief. The briefs should:

- establish a scenario, or give information about a situation or location;
- allow candidates to identify further information about client or situational requirements;
- set out clear practical constraints and/or limitations for the work, such as costs, time and materials;
- offer opportunities for candidates to research a range of sources, including others' work where appropriate.

Candidates should realise that briefs can be approached in a personal way and they do not have to follow a defined 'step-by-step' process. Candidates should be encouraged to adopt a professional approach through planning, recording and evaluating their progress.

Candidates should be taught and encouraged to:

- clarify accurately the requirements of a set brief, for example, by asking questions;
- carry out effective research and use this to understand the brief and inspire ideas;
- explore and develop creative opportunities, using any media or materials available;
- make realistic plans and work within deadlines;
- select and use appropriate media, materials, technology, processes and techniques;
- use effective working methods to develop design proposals, while working within the confines of the brief;

- develop clear ways of recording the development of their ideas and thinking, as well as recording the modifications and refinements made to their work;
- review how they worked and resolved practical constraints, and the extent to which their design proposal met the project objectives;
- discuss their working methods and design proposal with others, and take any criticism offered constructively.

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## 10.7 Guidance on Assessment

This unit is assessed by an externally set assignment (10 hours supervised). The external assignment will:

- confirm candidates' understanding of the set brief and the working methods and resources needed to fulfil it;
- enable candidates to demonstrate their ability to carry out preparatory research, develop ideas and create a design proposal that meets the brief;
- enable candidates to show that they can appraise and evaluate their response to the brief, the way they carried it out and the design proposal.

Candidates will be advised in the Candidate Guidance material (see Specimen Assessment Materials booklet and past papers) that work will have to be of a standard suitable for client approval, i.e. of a quality to present to clients at the point where the client agrees to accept the design proposal and agrees that the work can progress to its final finished piece. It is suggested that candidates spend no more than 30 minutes of the 10 hours supervised time on their written evaluation.

The Assessment marking criteria grid is used when assessing candidates' work in response to the set brief. This provides a mark range for each criterion for candidates at different levels of achievement.

**Level 1** responses will address the requirements of the brief in a competent manner, taking account of constraints and deadlines. Information collected may not always be used effectively in the development of ideas. Materials, techniques and technology will be used with care in developing the design proposal which will be displayed appropriately. There will be limited or no evidence of evaluation.

**Level 2** responses should consider a range of alternative ideas acknowledging constraints. Primary and secondary source materials will be used effectively in the development of ideas. Candidates will select their most appropriate idea, using materials, processes and techniques with skill to produce a satisfactory solution. The design proposal will be displayed effectively. There will be some evaluation, which will show some depth of understanding and will address both initial ideas and the design proposal. The correct use of technical terms will be more in evidence than in a level 1 response.

**Level 3** responses should show a range of innovative ideas reflecting a thorough understanding of the brief and appreciating constraints. A wide range of resources will be used with confidence to develop a design proposal that meets the brief's requirements effectively. Candidates will show a high level of technical skill when working with media, materials and techniques. Evaluation will show a high degree of understanding of how the work of others has influenced their responses. Both formative and summative observations should be made about the design proposal.

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**10.8 Resources**

Candidates will need access to a range of media, materials and associated tools and equipment for this unit, together with adequate work and storage space. Access to visual information can be through printed publications, originals or reproductions of art, craft or design work and electronic sources such as CD-ROM or the Internet. Information about copyright should come from up-to-date sources, to ensure that it is accurate. Facilities will also be needed for storing work safely and securely.

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**10.9 Key Skills Guidance**

Details of opportunities for Key Skills development and assessment are provided in Section 11, 'Key Skills', and in Appendix D.

# Key Skills and Other Issues

## 11

## Key Skills

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### 11.1 Introduction

The Key Skills qualification requires candidates to demonstrate levels of achievement in the Key Skills of *Application of Number, Communication and Information Technology*.

The units for the ‘wider’ Key Skills of *Improving own Learning and Performance, Working with Others* and *Problem Solving* are also available. The acquisition and demonstration of ability in these ‘wider’ Key Skills is deemed highly desirable for all candidates, but they do not form part of the Key Skills qualification.

Copies of the Key Skills Units may be downloaded from the QCA website ([www.qca.org.uk/keyskills](http://www.qca.org.uk/keyskills))

Copies of the Key Skills specification may be downloaded from the AQA Website ([www.aqa.org.uk](http://www.aqa.org.uk)).

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### 11.2 Teaching, Developing and Providing Opportunities for Generating Evidence

Opportunities for Key Skills development and assessment are indicated in Appendix D.

Key Skills links are identified in two ways: Key Skills Signposting and Keys to Attainment.

Key Skills Signposting indicates naturally occurring opportunities for the development of Key Skills during teaching, learning and assessment. Candidates will not necessarily achieve the signposted Key Skill through the related vocational evidence.

Keys to Attainment, where appropriate, are identified Key Skills or aspects of Key Skills which are central to vocational achievement. If a candidate has met the indicated vocational requirements of the unit, the specified Key to Attainment shows that the relevant aspect of the Key Skill has also been achieved. A Key to Attainment does not negate the need for candidates to develop and practise the Key Skill during teaching and learning.

## 12

## Spiritual, Moral, Ethical, Social, Cultural and Other Issues

12.1 Spiritual, Moral, Ethical, Social and Cultural Issues	GCSE in Applied Art and Design (Double Award) offers a wide range of opportunities for the exploration of spiritual, moral, ethical, social and cultural issues. Further details are provided in Appendix E.
12.2 European Dimension	AQA has taken account of the 1988 Resolution of the Council of the European Community in preparing this specification and associated specimen paper. European examples should be used where appropriate in the delivery of the subject content. Relevant European legislation is identified within the specification where applicable. Further details are provided in Appendix E.
12.3 Environmental Issues	AQA has taken account of the 1988 Resolution of the Council of the European Community and the Report “ <i>Environmental Responsibility: An Agenda for Further and Higher Education</i> ” 1993 in preparing this specification and associated specimen paper. Further details are provided in Appendix E.
12.4 Health and Safety	This specification will encourage the development of a sense of responsibility for the health and safety of self and others. Particular opportunities should be exploited to promote these issues, and such opportunities will be found in all units. Specific references to Health and Safety are found in Unit 2: <i>Materials, techniques and technology</i> in section 9.1 and 9.2. A key theme is the safe use and manipulation of tools, equipment, materials and technology. Common accident and emergency procedures will also be relevant.
12.5 Citizenship	This specification will assist with the development of candidates’ reflection on and sense of social and moral responsibility. Opportunities will be available for the development of knowledge and understanding of responsibilities. The specification will assist with the development of the skill of enquiry and communication of topical issues. Further details are provided in Appendix E.
12.6 Avoidance of Bias	AQA has taken great care in the preparation of this specification and associated specimen paper to avoid bias of any kind.
12.7 Issues for Centres in Wales and Northern Ireland	Terms, legislation or aspects of government that are different from those in England should not disadvantage candidates in Wales or Northern Ireland. Where such situations might occur, including in the external assignment, the terms used have been selected as neutral, so that programmes can be developed to reflect local and regional circumstances.

## Centre-Assessed Units

### 13

## Guidance on Setting Centre-Assessed Units

#### 13.1 Portfolio Advisers

Advisers will be available to assist centres with any matters relating to portfolio units. Details will be provided when AQA knows which centres are following the specification.

#### 13.2 External assessment

##### The question paper

The external assessment for Unit 3: *Working to project briefs* will be set by AQA. There will be Teachers' Notes and Candidate Guidance containing the project brief and general guidance for teachers and candidates.

For the January series, the Teachers' Notes and Candidate Guidance will be issued to centres in September. For the June series papers will be issued in January. The Teachers' Notes may be opened immediately by the teacher.

##### Preparatory Period

Candidates are allowed a four-week preparatory period prior to the 10 hours of supervised time and the Candidate Guidance should be distributed at the start of this preparatory period. The 10 hours of supervised time must be completed by 10 January for the January series and by 31 May for the June series. During the preparatory period teachers may discuss the brief with candidates. Preparatory work may be carried out in class and for homework or private study, as appropriate.

##### Supervised sessions

Candidates are allowed 10 hours of supervised time in which to produce a final idea in response to their chosen brief. This work should be of a quality to present to clients at the point where the client agrees to accept the design/artwork and agrees that the work can progress to its final finished piece. A final finished piece is not required. The first supervised session must be at least two hours. Centres may timetable the remaining eight hours at their own discretion. Work completed during the supervised sessions must be kept under secure conditions between sessions. Candidates may continue to work on further supporting studies until they have completed their final idea if they wish to do so. Work done during the supervised sessions must be the candidates' unaided work. Candidates must submit their preparatory work, final idea and the evaluation of their work at the end of the supervised time for assessment.

## 14

## Supervision and Authentication

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| <b>14.1</b> <b>Supervision of Candidates' Work</b> | Candidates' work for assessment must be undertaken under conditions which allow the teacher to supervise the work and enable the work to be authenticated. If it is necessary for some assessed work to be done outside the centre, sufficient work must take place under direct supervision to allow the teacher to authenticate each candidate's whole work with confidence. |
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| <b>14.2</b> <b>Guidance by the Teacher</b> | Internal assessors must record, on the Candidate Record Form (see Appendix B), full details of the nature of any assistance given to individual candidates that is beyond that of the teaching group as a whole, but within the parameters laid down by the specification. Any assistance given must be taken into account when assessing candidates' work. |
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| <b>14.3</b> <b>Unfair Practice</b> | At the start of the course, the supervising teacher is responsible for informing candidates of the AQA Regulations concerning malpractice. Candidates must not take part in any unfair practice in the preparation of portfolio unit work to be submitted for assessment, and must understand that to present material copied directly from books or other sources without acknowledgement will be regarded as deliberate deception. Centres must report suspected malpractice to AQA. The penalties for malpractice are set out in the AQA Regulations. |
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| <b>14.4</b> <b>Authentication of Candidates' Work</b> | Both the candidate and the teacher are required to sign declarations confirming that the work submitted for assessment is the candidate's own. The teacher declares that the work was conducted under the specified conditions, and records details of any additional assistance. |
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## Standardisation

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### 15.1 Standardising Meetings

Annual standardising meetings will usually be held in the Spring term. Centres entering candidates for the first time must send a representative to the meetings. Attendance is also mandatory in the following cases:

- where there has been a serious misinterpretation of the specification requirements;
- where the nature of portfolio unit tasks set by a centre has been inappropriate;
- where a significant adjustment has been made to a centre's marks in the previous year's examination.

Otherwise, attendance is at the discretion of centres. At these meetings, support will be provided for centres in the development of appropriate portfolio unit tasks and assessment procedures.

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### 15.2 Internal Standardisation of Marking

The centre is required to standardise the assessment across different teachers and teaching groups and within and across units to ensure that all work at the centre has been judged against the same standards. If two or more teachers are involved in marking units, one teacher must be designated as responsible for internal standardisation. Common pieces of work must be marked on a trial basis and differences between assessments discussed at a training session in which all teachers involved must participate. The teacher responsible for standardising the marking must ensure that the training includes the use of reference and archive materials such as work from a previous year or examples provided by AQA. The centre is required to provide the moderator with the Centre Declaration Sheet, duly signed, to confirm that the marking of work at the centre has been standardised. If only one teacher has undertaken the marking, that person must sign this form. A specimen Centre Declaration Sheet appears in Appendix B.



## 16

## Administrative Procedures

- 
- 16.1 Recording Assessments Within Each Unit** The candidates' work must be marked according to the Assessment criteria. Teachers should keep records of their assessments during the course in a format which facilitates the complete and accurate submission of the final overall assessments for each unit on a Unit Record Sheet. At the end of the course the Candidate Record Forms should be completed. A specimen Candidate Record Form appears in Appendix B.
- 
- 16.2 Submitting Marks and Sample Work for Moderation** For each centre-assessed unit, a mark for each candidate must be submitted to AQA by 10 January for the January series and by 31 May for the June series. Centres will be informed which candidates' work is required in the samples for the moderator.
- 
- 16.3 Factors Affecting Individual Candidates** Teachers should be able to accommodate the occasional absence of candidates by ensuring that the opportunity is given for them to make up missed assessments.
- Special consideration should be requested for candidates whose work has been affected by illness or other exceptional circumstances. Information about the procedure is issued separately.
- If work is lost, AQA should be notified immediately of the date of the loss, how it occurred, and who was responsible for the loss. AQA will advise on the procedures to be followed in such cases.
- Where special help, which goes beyond normal learning support is given, AQA must be informed so that such help can be taken into account when assessment and moderation take place.
- Candidates who move from one centre to another during the course sometimes present a problem for a scheme of internal assessment. Possible courses of action depend on the stage at which the move takes place. If the move occurs early in the course the new centre should take responsibility for assessment. If it occurs late in the course it may be possible to accept the assessments made at the previous centre. Centres should contact AQA at the earliest possible stage for advice about appropriate arrangements in individual cases.
- 
- 16.4 Retaining Evidence and Re-Using Marks** The centre must retain the work of candidates, with Candidate Record Forms attached, under secure conditions, from the time it is assessed, to allow for the possibility of an enquiry upon results. The work may be returned to candidates after the issue of results provided that no enquiry upon results is to be made which will include re-moderation of the work in the portfolio unit(s). If an enquiry upon result is to be made, the work must remain under secure conditions until requested by AQA.
-

## Moderation

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### 17.1 Moderation Procedures

Moderation of the candidates' work is by inspection of a sample of candidates' work by a moderator appointed by AQA. The centre marks must be submitted to AQA by the specified date. The moderator will normally inspect the work by visiting the centre.

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### 17.2 Post-Moderation Procedures

On publication of the GCSE results, the centre is supplied with details of the final marks for the units.

At the same time as the issue of results, the centre receives a report form giving feedback on the appropriateness of the tasks set, the accuracy of the assessments made, and the reasons for any adjustments to the marks.

Some candidates' work may be retained by AQA for archive purposes.

# Awarding and Reporting

## 18

## Grading, Shelf-Life and Re-Sits

### 18.1 Qualification

The qualification based upon this specification has the following title: AQA GCSE in Applied Art and Design (Double Award).

### 18.2 Grading System

Individual assessment unit results will be reported.

The qualification will be graded on a 15-point scale, A\*A\*, A\*A, AA, AB, BB, BC, CC, CD, DD, DE, EE, EF, FF, FG and GG.

Candidates who fail to reach the minimum standard for grade GG will be recorded as U (unclassified) and will not receive a qualification certificate.

### 18.3 Marking of Each Unit

Each unit contains its own set of marking criteria, contextualised specifically to the content of that unit. Each unit will be marked according to its own marking criteria, which will be expressed as different levels to recognise the different quality of responses in each part of the marking criteria.

### 18.4 Internally Assessed Units

A candidate's work for a portfolio unit must aim to cover the Assessment requirements for each unit.

In the Assessment marking criteria grids, a mark range is given for each criterion within each level. For each criterion, assessors should first identify the level of a candidate's work, then use their professional judgement to decide which mark within that level best describes the depth and quality of the work. The candidate's mark for the unit is determined by adding the marks for the different criteria.

The moderated mark will be converted by AQA to a mark on the uniform mark scale. The ranges of uniform marks available for each grade are as follows:

	<b>U</b>	<b>G</b>	<b>F</b>	<b>E</b>	<b>D</b>	<b>C</b>	<b>B</b>	<b>A</b>	<b>A*</b>
UMS marks per Unit	0-19	20-29	30-39	40-49	50-59	60-69	70-79	80-89	90-100

### 18.5 Grading of Each Unit

The minimum raw mark for each grade will be recommended by an awarding committee. The boundary decisions will be reported to centres for each unit at each assessment opportunity. Candidates' raw marks will be converted by AQA to uniform marks, which will be reported to the centre.

Uniform marks are related to grades as follows:

	<b>U</b>	<b>G</b>	<b>F</b>	<b>E</b>	<b>D</b>	<b>C</b>	<b>B</b>	<b>A</b>	<b>A*</b>
UMS marks per Unit	0-19	20-29	30-39	40-49	50-59	60-69	70-79	80-89	90-100

### 18.6 Qualification

The number of UMS marks achieved by the candidate for each unit is recorded and added to those for the other two units to give an overall uniform marks total. This total for the qualification is then compared to the ranges allocated to each grade.

<b>Grade</b>	<b>UMS marks for the qualification</b>
A*A*	270-300
A*A	255-269
AA	240-254
AB	225-239
BB	210-224
BC	195-209
CC	180-194
CD	165-179
DD	150-164
DE	135-149
EE	120-134
EF	105-119
FF	90-104
FG	75-89
GG	60-74
U	0-59

Hence, a candidate will be awarded both an **overall qualification grade** (based on total uniform marks) and **individual unit uniform marks**.

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**18.7 Shelf-Life of Unit Results**

The shelf-life of individual unit results, prior to certification of the qualification, is limited only by the shelf-life of the specification.

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**18.8 Assessment Unit Re-Sits**

Each assessment unit may be re-sat once only. The better result will count towards the final award. Candidates may, however, re-sit the whole qualification more than once.

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**18.9 Minimum Requirements**

Candidates do not have to achieve a grade G or better on every unit to achieve overall qualification certification. Candidates will be graded on the basis of the work submitted for the award of the qualification.

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**18.10 Quality Assurance**

This specification complies with the grading, awarding and certification requirements of the Code of Practice.

# Appendices

## A

### Grade Descriptions

The following grade descriptions indicate the level of attainment characteristic of the given grade for GCSE in Applied Art and Design (Double Award). They give a general indication of the required standard at each specified grade. The descriptions should be interpreted in relation to the content and assessment evidence requirements outlined in the specification; they are not designed to define that content.

The grade awarded will depend in practice upon the extent to which the candidate has met the assessment evidence requirements overall. Shortcomings in some aspects of the assessment may be balanced by better performance in others.

**Grade A** Grade A candidates will typically explore a wide range of ideas and approaches, clarifying ways forward and working with some element of adventure and risk taking. They will demonstrate broad technical fluency in using drawing and visual language to develop and communicate work that shows a clear sense of personal identity. They will experiment with processes/techniques, materials/technologies, learning by experience to combine qualities effectively, and to take creative risks in developing connections between ideas, intentions and outcomes. They will select and present information from a range of sources, making informed judgements about images, artefacts and objects and their context, and explore through others' work how professional practice could inform their own work and practice. They will communicate and present ideas and meanings with impact, using observation and experience effectively, selecting codes and conventions appropriately. They will take shared responsibility for their own progress and, by reflecting on their work, deliver high quality solutions at most stages of the project.

**Grade C** Grade C candidates will typically explore ideas, review and plan possible ways forward, and select ideas worth pushing beyond their obvious boundaries to achieve a quality outcome. They will typically demonstrate competent technical skill and understanding in using drawing and visual language to develop and communicate their work clearly with some individuality in how they work. They will experiment purposefully with processes or techniques, materials or technologies to interpret their qualities, possibilities and limitations, learning from accidents and recognising some connections between ideas, intentions and outcomes. They will select and present information from a range of sources, making judgements about images, artefacts and objects in order to understand their context and to engage through others' work in exploring professional practice. They will communicate ideas and meanings effectively, developing observation and experiences, selecting codes and conventions appropriately. They will reflect on their own progress within a structured environment and develop work patterns that show some awareness of vocational practice.

**Grade F** Grade F candidates will typically use given vocational starting points to explore an idea, take it forward with support and modify aspects of the work as it progresses. They will typically demonstrate basic technical skill in using drawing for different purposes, applying the fundamentals of visual language in different ways in a limited range of media and materials. They will apply basic processes and techniques by exploring materials and technologies in terms of their visual and/or tactile qualities, possibilities and limitations. They will collect, organise and use information as references for their own work, responding to images, artefacts and objects with some understanding of context, and make simple connections between their own work and that of others. They will communicate ideas and meanings, using codes and conventions with some control and understanding that are broadly appropriate to their intentions. They will work with on-going supervision and support, and will develop some ability to work to targets and reflect on developments, adapting work as needed.

**B**

# Record Forms



ASSESSMENT and  
QUALIFICATIONS  
ALLIANCE

## Centre-assessed work Centre Declaration Sheet

Qualification:  ELC  EP  FCSE  GCSE  GCE  FSMQ  Key Skills  L1/L2

Specification title: ..... Unit code(s): .....

Centre name: ..... Centre no:

### Authentication of candidates' work

This is to certify that marks/assessments have been given in accordance with the requirements of the specification and that every reasonable step has been taken to ensure that the work presented is that of the candidates named.

Any assistance given to candidates beyond that given to the class as a whole and beyond that described in the specification has been recorded on the *Candidate Record Form(s)* and has been taken into account. The marks/assessments given reflect accurately the unaided achievement of the candidates.

*Signature(s) of teacher(s) responsible for assessment (please print name below signature)*

Teacher 1: ..... Teacher 4: .....

Name : ..... Name : .....

Teacher 2: ..... Teacher 5: .....

Name : ..... Name : .....

Teacher 3: ..... Teacher 6: .....

Name : ..... Name : .....

*(continue overleaf if necessary)*

### Internal standardisation of marking

Each centre must standardise assessment across different teachers/assessors and teaching groups to ensure that all candidates at the centre have been judged against the same standards.

If two or more teachers/assessors are involved in marking/assessing, one of them must be designated as responsible for standardising the assessments of all teachers/assessors at the centre.

I confirm that *[tick either (a) or (b)]*

(a) the procedure described in the specification has been followed at this centre to ensure that the assessments are of the same standard for all candidates; or

(b) I have marked/assessed the work of all candidates.

Signed: ..... Name: ..... Date: .....

Signature of Head of Centre: ..... Date: .....

*This form should be completed and sent to the moderator with the sample of centre-assessed work*





# Centre-assessed work Candidate Record Form 2008

## GCSE Applied Art and Design (Double Award) 3810/1 Unit 1: 2D and 3D visual language

Centre name: .....

Centre no:

--	--	--	--	--

Candidate name: .....

Candidate no:

--	--	--	--

*This side is to be completed by the candidate*

### Sources of advice and information

1. Have you received any help or information from anyone other than your subject teacher(s) in the production of this work? (Write YES or NO) .....
2. If you have answered YES, give details below. Continue on a separate sheet if necessary.

.....

3. If you have used any books, information leaflets or other materials (e.g. videos, software packages or information from the Internet) to help you complete this work, you must list these below, unless they are clearly acknowledged in the work itself. To present material copied from books or other sources without acknowledgement will be regarded as deliberate deception.

.....

.....

### NOTICE TO CANDIDATE

The work you submit for assessment must be your own.

If you copy from someone else or allow another candidate to copy from you, or if you cheat in any other way, you may be disqualified from at least the subject concerned.

### Declaration by candidate

I have read and understood the Notice to Candidate (above). I have produced the attached work without assistance other than that which is acceptable under the scheme of assessment.

As part of AQA's commitment to assist students, AQA may make your coursework available on a strictly anonymous basis to teachers, examining staff and students in paper form or electronically, through the Internet or other means, for the purpose of indicating a typical mark or for other educational purposes. In the unlikely event that your coursework is made available for the purposes stated above, you may object to this at any time and we will remove the work on reasonable notice. If you have any concerns, please contact [crf@aqa.org.uk](mailto:crf@aqa.org.uk)

Candidate's signature: .....

Date: .....

*This form should be completed and attached to the candidate's work and retained at the Centre.*

PTO

*This side is to be completed by the teacher*

Marks must be awarded in accordance with the instructions and assessment marking criteria (section 8.4) in the subject content section in the specification.

Supporting information to show how the marks have been awarded should be given in the form of annotations on the candidate's work.

Please complete the boxes to show the marks awarded and add appropriate summative comments in the space below.

Assessment criteria	Maximum mark	Mark awarded
1	10	
2	10	
3	10	
4	10	
5	10	
<b>Total</b>	<b>50</b>	

Concluding comments

Details of additional assistance given (if any)

Record here details of any assistance given to this candidate which is beyond that given to the class as a whole and beyond that described in the specification. Continue on a separate sheet if necessary.

**Declaration by teacher**

I confirm that the candidate's work was conducted under the conditions laid out by the specification.

I have authenticated the candidate's work and am satisfied that to the best of my knowledge the work produced is solely that of the candidate.

Teacher's signature: .....

Date: .....



# Centre-assessed work Candidate Record Form 2008

## GCSE Applied Art and Design (Double Award) 3810/2 *Unit 2: Materials, techniques and technology*

Centre name: .....

Centre no:

--	--	--	--	--

Candidate name: .....

Candidate no:

--	--	--	--

*This side is to be completed by the candidate*

### Sources of advice and information

1. Have you received any help or information from anyone other than your subject teacher(s) in the production of this work? (Write YES or NO) .....
2. If you have answered YES, give details below. Continue on a separate sheet if necessary.

.....

3. If you have used any books, information leaflets or other materials (e.g. videos, software packages or information from the Internet) to help you complete this work, you must list these below, unless they are clearly acknowledged in the work itself. To present material copied from books or other sources without acknowledgement will be regarded as deliberate deception.

.....

.....

### NOTICE TO CANDIDATE

The work you submit for assessment must be your own.

If you copy from someone else or allow another candidate to copy from you, or if you cheat in any other way, you may be disqualified from at least the subject concerned.

### Declaration by candidate

I have read and understood the Notice to Candidate (above). I have produced the attached work without assistance other than that which is acceptable under the scheme of assessment.

As part of AQA's commitment to assist students, AQA may make your coursework available on a strictly anonymous basis to teachers, examining staff and students in paper form or electronically, through the Internet or other means, for the purpose of indicating a typical mark or for other educational purposes. In the unlikely event that your coursework is made available for the purposes stated above, you may object to this at any time and we will remove the work on reasonable notice. If you have any concerns, please contact [crf@aqa.org.uk](mailto:crf@aqa.org.uk)

Candidate's signature: .....

Date: .....

*This form should be completed and attached to the candidate's work and retained at the Centre.*

PTO

*This side is to be completed by the teacher*

Marks must be awarded in accordance with the instructions and assessment marking criteria (section 9.4) in the subject content section in the specification.

Supporting information to show how the marks have been awarded should be given in the form of annotations on the candidate's work.

Please complete the boxes to show the marks awarded and add appropriate summative comments in the space below.

Assessment criteria	Maximum mark	Mark awarded
1	10	
2	10	
3	10	
4	10	
5	10	
<b>Total</b>	<b>50</b>	

Concluding comments

Details of additional assistance given (if any)

Record here details of any assistance given to this candidate which is beyond that given to the class as a whole and beyond that described in the specification. Continue on a separate sheet if necessary.

Declaration by teacher

I confirm that the candidate's work was conducted under the conditions laid out by the specification.

I have authenticated the candidate's work and am satisfied that to the best of my knowledge the work produced is solely that of the candidate.

Teacher's signature: .....

Date: .....



# Centre-assessed work Candidate Record Form 2008

## GCSE Applied Art and Design (Double Award) 3810/3 *Unit 3: Working to project briefs*

Centre name: .....

Centre no:

--	--	--	--	--

Candidate name: .....

Candidate no:

--	--	--	--

*This side is to be completed by the candidate*

### Sources of advice and information

1. Have you received any help or information from anyone other than your subject teacher(s) in the production of this work? (Write YES or NO) .....
2. If you have answered YES, give details below. Continue on a separate sheet if necessary.

.....

3. If you have used any books, information leaflets or other materials (e.g. videos, software packages or information from the Internet) to help you complete this work, you must list these below, unless they are clearly acknowledged in the work itself. To present material copied from books or other sources without acknowledgement will be regarded as deliberate deception.

.....

.....

### NOTICE TO CANDIDATE

The work you submit for assessment must be your own.

If you copy from someone else or allow another candidate to copy from you, or if you cheat in any other way, you may be disqualified from at least the subject concerned.

### Declaration by candidate

I have read and understood the Notice to Candidate (above). I have produced the attached work without assistance other than that which is acceptable under the scheme of assessment.

As part of AQA's commitment to assist students, AQA may make your coursework available on a strictly anonymous basis to teachers, examining staff and students in paper form or electronically, through the Internet or other means, for the purpose of indicating a typical mark or for other educational purposes. In the unlikely event that your coursework is made available for the purposes stated above, you may object to this at any time and we will remove the work on reasonable notice. If you have any concerns, please contact [crf@aqa.org.uk](mailto:crf@aqa.org.uk)

Candidate's signature: .....

Date: .....

*This form should be completed and attached to the candidate's work and retained at the Centre.*

PTO

*This side is to be completed by the teacher*

Marks must be awarded in accordance with the instructions and assessment marking criteria (section 10.4) in the subject content section in the specification.

Supporting information to show how the marks have been awarded should be given in the form of annotations on the candidate's work.

Please complete the boxes to show the marks awarded and add appropriate summative comments in the space below.

Assessment criteria	Maximum mark	Mark awarded
1	10	
2	10	
3	10	
4	10	
5	10	
<b>Total</b>	<b>50</b>	

Concluding comments

Details of additional assistance given (if any)

Record here details of any assistance given to this candidate which is beyond that given to the class as a whole and beyond that described in the specification. Continue on a separate sheet if necessary.

Declaration by teacher

I confirm that the candidate's work was conducted under the conditions laid out by the specification.

I have authenticated the candidate's work and am satisfied that to the best of my knowledge the work produced is solely that of the candidate.

Teacher's signature: .....

Date: .....

C

## Overlaps with Other Qualifications


There is some overlap between GCSE in Applied Art and Design (Double Award) and GCSE Art and Design. Areas of overlap include the use of materials, processes and techniques, and references to the work of other artists, designers and craftspeople.

## D

## Summary of Key Skills Opportunities

**D.1** The grid below shows Key Skills opportunities within each unit as either Keys to Attainment or Signposts as appropriate.








**D.2** Key Skills mapping: Level 1

 = Keys to Attainment

 = Signposts


× = there are no obvious opportunities for the development or assessment of the key skill in the unit

## Communication

Key skill	GCSE unit	<i>Examples of opportunities for developing the key skill or for generating key skills portfolio evidence in GCSE in Applied Art and Design (Double Award)</i> <i>NB these are illustrative only</i>	
C1.1 Take part in a one-to-one discussion and a group discussion about different straightforward subjects.	Unit 1		Discussing the formal elements and 2D and 3D mark-making techniques and ideas contained in own and others' work. Discussing historical and contemporary art, design and craft, and western and non-western work.
	Unit 2		Discussing own and others' work: influences and origins, use of media, techniques and equipment etc.
	Unit 3		Discussing the project brief with the client and with the other members of the team if any, covering client needs, resources, ideas, constraints, etc. Developing ideas, checking these with the client, making sure client needs are understood and ideas, etc., properly communicated.
C1.2 Read and obtain information from two different types of documents about straightforward subjects, including at least one image.	Unit 1	×	
	Unit 2		Exhibition reviews, newspaper arts supplements, magazines, journals, textbooks, etc., for use in informing own work and studying that of others.
	Unit 3		Magazines, journals, textbooks, newspapers, works of fiction, brochures, technical literature, etc.; there are many potential sources of primary and secondary material which might inform the brief.
C1.3 Write two different types of documents about straightforward subjects. Include at least one image in one of the documents.	Unit 1	×	
	Unit 2		There may be some scope for written work in the commentaries candidates are expected to make on work studied: investigations of materials and techniques as well as biographical details, and the circumstances in which the work was done.
	Unit 3		Work presented to clients and preparatory work may include some text, e.g. in reproducing ideas from others, describing and explaining how ideas were developed, etc. Also, reporting on the range of jobs possible in art, craft and design.



## Application of Number

Key skill	GCSE unit	<i>Examples of opportunities for developing the key skill or for generating key skills portfolio evidence in GCSE in Applied Art and Design (Double Award)</i> <i>NB these are illustrative only</i>	
N1.1 Interpret straightforward information from two different sources. At least one source should be a table, chart, diagram or line graph.	Unit 1	×	
	Unit 2	×	
	Unit 3	×	
N1.2 a Carry out straightforward calculations to do with amounts and sizes;	Unit 1	×	
	Unit 2		Combining materials, involving straightforward measurements, and identifying how to manipulate these.
	Unit 3	×	
N1.2 b Carry out straightforward calculations to do with scales and proportion;	Unit 1	×	
	Unit 2	×	
	Unit 3	×	
N1.2 c Carry out straightforward calculations to do with handling statistics.	Unit 1	×	
	Unit 2	×	
	Unit 3	×	
N1.3 Interpret the results of your calculations and present your findings. You must use one chart and one diagram.	Unit 1	×	
	Unit 2	×	
	Unit 3	×	




Information Technology

Key skill	GCSE unit	<i>Examples of opportunities for developing the key skill or for generating key skills portfolio evidence in GCSE in Applied Art and Design (Double Award)</i>	
		<i>NB these are illustrative only</i>	
IT 1.1 Find, explore and develop information for two different purposes.	Unit 1		Accessing a range of primary and secondary sources on the internet, CD ROMS, databases, etc., which can inform candidates' work, as well as from other media, identifying and using information as appropriate. A number of international galleries show parts of their collections online, and many offer background information on major works in their collections, for example, <a href="http://www.tate.org.uk">www.tate.org.uk</a> , <a href="http://www.metmuseum.org">www.metmuseum.org</a> and <a href="http://www.nationalgallery.org.uk">www.nationalgallery.org.uk</a> .
	Unit 2		Accessing art online to help learn about others' use of visual language. Developing skills in different media.
	Unit 3		Accessing and using a range of primary and secondary sources to develop ideas and learn about techniques, materials, etc., on the Internet, CD ROMS, databases, and in other media. Being aware of copyright issues.
IT 1.2 Present information for two different purposes. Your work must include at least one example of text, one example of images and one example of numbers.	Unit 1		Presenting written work, e.g. reflections on own use of visual language, recording ideas, etc.
	Unit 2		Presenting information about how mark-making techniques, etc. were explored and developed, commenting on others' work using IT.
	Unit 3		Recording the results of research and the development of ideas, presenting ideas, reporting on jobs in the industry.







Working with others

W01.1 Confirm what needs to be done to achieve given objectives, including your responsibilities and working arrangements.	Unit 1	×	
	Unit 2	×	
	Unit 3		Tackling the project brief as a team, being allocated group and individual objectives, e.g. sourcing materials, developing 3D models, researching material, etc., and clarifying these and how the brief is to be met. Reference might be made to timescales, resources, opportunities for feedback, etc. Could fulfil the group-working requirement for this key skill.
W01.2 Work with others towards achieving given objectives, carrying out tasks to meet your responsibilities.	Unit 1	×	
	Unit 2	×	
	Unit 3		Individuals will be given their own responsibilities and approaches/techniques might be suggested. Students must show that they can carry out tasks safely and effectively to meet the design brief, whether liaising with the client on resourcing, trying out a new technique, etc. Asking for help and supporting other members of the design team. If working in pairs or liaising with client could satisfy the one-to-one working requirement for this key skill.
W01.3 Identify progress and suggest ways of improving work with others to help achieve given objectives.	Unit 1	×	
	Unit 2	×	
	Unit 3		If group working is planned in such a way as to allow discussion of progress, identifying good ways of working, for example, finding information or solving a technical problem, as well as identifying problems and how they were dealt with, with a view to suggesting better ways of working together.

## Improving Own Learning and Performance







Key skill	GCSE unit	<i>Examples of opportunities for developing the key skill or for generating key skills portfolio evidence in GCSE in Applied Art and Design (Double Award)</i>	
		<i>NB these are illustrative only</i>	
LP1.1 Confirm understanding of your short-term targets and plan how these will be met, with the person setting them.	Unit 1	×	
	Unit 2		If the group's work is planned to allow an appropriate person to set individual targets, e.g. to learn a new skill or find out how a particular effect is achieved, etc. Planning how these targets will be met by setting action points and identifying deadlines, arrangements for reviewing progress, and whom to ask for help.
	Unit 3	×	
LP1.2 Follow your plan, using support given by others to help meet targets. Improve your performance by: <ul style="list-style-type: none"> <li>▪ Studying a straightforward subject</li> <li>▪ Learning through a straightforward practical activity.</li> </ul>	Unit 1	×	
	Unit 2		If the candidate follows the plan agreed in LP1.1, seeking support where necessary, and uses different approaches to learning, e.g. investigating new media/materials, techniques and technology, etc. Also, acting on suggestions for improvements.
	Unit 3	×	
LP1.3 Review your progress and achievements in meeting targets, with an appropriate person.	Unit 1	×	
	Unit 2		Reviewing what has been learned and how they went about it, on a one-to-one basis with the candidate, e.g. in tutorials, with encouragement to identify good work and bad, and suggest improvements.
	Unit 3	×	





Problem Solving

Key skill	GCSE unit	<i>Examples of opportunities for developing the key skill or for generating key skills portfolio evidence in GCSE in Applied Art and Design (Double Award)</i>	
		<i>NB these are illustrative only</i>	
PS1.1 Confirm your understanding of the given problem with an appropriate person and identify two options for solving it.	Unit 1	×	
	Unit 2		With support from an appropriate person or people, identifying an objective, e.g. achieving a particular finish or effect, and then identifying different options for achieving it. Also, taking inspiration from others' work in solving technical problems. Keeping records of each step in development, e.g. photos or sketches, selecting an approach based on results of experimentation.
	Unit 3		The project brief is the 'problem'. Identifying the different aspects of it, and what would constitute success, exploring and developing ideas, finding and considering sources of ideas and choosing ones which might work. Keeping records, e.g. sketches or photos.
PS1.2 Plan and try out at least one option for solving the problem, using advice and support given by others.	Unit 1	×	
	Unit 2		Planning the means by which the desired result might be achieved, e.g. by using new printing techniques or a different material, and going ahead with that plan. Seeking advice as necessary.
	Unit 3		Planning how the brief will develop, e.g. thinking about timing, resources, health and safety, etc., as necessary for different options. Trying out at least one option, following the plan and seeking advice as necessary.
PS1.3 Check if the problem has been solved by following given methods and describe the results including ways to improve your approach to problem solving.	Unit 1	×	
	Unit 2		Comparing results to records kept, and possibly to source material. Describing how the results were achieved, methods used and developed, what went well and what did not, and how any problems were dealt with. Also, making suggestions for avoiding those problems.
	Unit 3		Measuring the solution against the original project brief and client feedback, describing how the brief was tackled, what went well and what did not, and how any problems were dealt with. Also, making suggestions for avoiding those problems.

D.3 Key Skills mapping: Level 2.

Communication




C2.1 a Contribute to a discussion about a straightforward subject.	Unit 1		Discussing the formal elements and 2D and 3D mark-making techniques and ideas contained in own and others' work. Discussing historical and contemporary art, design and craft, and western and non-western work.
	Unit 2		Discussing own and others' work: influences and origins, use of media, techniques and equipment, etc.
	Unit 3		Discussing the project brief with the client and with the other members of the team if any, including client needs, resources, ideas, constraints, etc. Developing ideas, checking these with the client, making sure client needs are understood and ideas, etc., properly communicated.
C2.1 b Give a short talk about a straightforward subject, using an image.	Unit 1		Explaining how visual language has been used, and about influences on work will necessarily involve preparation, structure, appropriate use of language and the use of imagery.
	Unit 2		Explaining own work, including describing techniques, skills and ideas, which materials worked well and which did not, possible improvements, etc. Commenting on work studied, on media, materials, techniques and effects, etc., using appropriate terms.
	Unit 3		Presenting ideas to the client as part of developing the project brief, explaining how they came about and relying on a range of source materials, commenting on influences in the work, presenting and displaying the final design idea effectively, etc. Also, presenting work to the group.

Key skill	GCSE unit	<p style="text-align: center;"><i>Examples of opportunities for developing the key skill or for generating key skills portfolio evidence in GCSE in Applied Art and Design (Double Award)</i></p> <p style="text-align: center;"><i>NB these are illustrative only</i></p>	
C2.2  Read and summarise information from <b>two</b> extended documents about a straightforward subject. One of the documents should include at least one image.	Unit 1	×	
	Unit 2		Exhibition reviews, newspaper arts supplements, magazines, journals, textbooks, etc. There must be evidence that information from such sources has been summarised in the candidate's written work.
	Unit 3		Magazines, journals, textbooks, newspapers, fictional books, brochures, technical literature, etc. There are many potential sources of primary and secondary material which might inform the brief. These influences must be summarised as part of a written aspect of the presentation. Also, reporting on the range of jobs possible in art, craft and design.
C2.3  Write two different types of documents about straightforward subjects. One piece of writing should be an extended document and include at least one image.	Unit 1	×	
	Unit 2		There may be some scope for written work in the commentaries candidates are expected to make on work studied: investigations of materials and techniques as well as biographical details, and the circumstances in which the work was done.
	Unit 3		Presenting work to clients, and preparatory work may include some text, e.g. in reproducing ideas from others, describing and explaining how ideas were developed, etc.




Application of Number

Key skill	GCSE unit	<p><i>Examples of opportunities for developing the key skill or for generating key skills portfolio evidence in GCSE in Applied Art and Design (Double Award)</i></p> <p><i>NB these are illustrative only</i></p>	
N2.1  Interpret information from two different sources, including material containing a graph.	Unit 1	X	
	Unit 2	X	
	Unit 3	X	
N2.2 a  Carry out calculations to do with amounts and sizes;	Unit 1	X	
	Unit 2	X	
	Unit 3	X	
N2.2 b  Carry out calculations to do with scales and proportions;	Unit 1	X	
	Unit 2	X	
	Unit 3	X	
N2.2 c  Carry out calculations to do with handling statistics;	Unit 1	X	
	Unit 2	X	
	Unit 3	X	
N2.2 d  Carry out calculations to do with using formulae.	Unit 1	X	
	Unit 2	X	
	Unit 3	X	
N2.3  Interpret the results of your calculations and present your findings. You must use at least one graph, one chart and one diagram.	Unit 1	X	
	Unit 2	X	
	Unit 3	X	

## Information technology

Key skill	GCSE unit	<i>Examples of opportunities for developing the key skill or for generating key skills portfolio evidence in GCSE in Applied Art and Design (Double Award)</i>	
		<i>NB these are illustrative only</i>	
IT 2.1 Search for and select information for two different purposes.	Unit 1		Accessing a range of primary and secondary sources on the Internet, CD ROMS, databases, etc. which can inform candidates' work. A number of international galleries also show parts of their collections online, and many offer background information on major works in their collections, for example, <a href="http://www.tate.org.uk">www.tate.org.uk</a> and <a href="http://www.metmuseum.org">www.metmuseum.org</a> .
	Unit 2		Accessing art online, to form the basis of candidates' commentaries, and to help them develop skills. See suggestions above, also <a href="http://www.nationalgallery.org.uk">www.nationalgallery.org.uk</a>
	Unit 3		Accessing a range of primary and secondary sources, on the Internet, CD ROMS, databases, etc.
IT 2.2 Explore and develop information, and derive new information, for two different purposes.	Unit 1	×	
	Unit 2	×	
	Unit 3	×	
IT 2.3 Present combined information for two different purposes. Your work must include at least one example of text, one example of images and one example of numbers.	Unit 1	×	
	Unit 2	×	
	Unit 3	×	

## Working with others







W02.1 Plan straightforward work with others, identifying objectives and clarifying responsibilities, and confirm working arrangements.	Unit 1	×	
	Unit 2	×	
	Unit 3		Tackling the project brief as a team, allocating group and individual objectives, e.g. sourcing materials, developing 3D models, researching material, etc. Could fulfil the group-working requirement for this key skill.
W02.2 Work co-operatively with others towards achieving identified objectives, organising tasks to meet your responsibilities.	Unit 1	×	
	Unit 2	×	
	Unit 3		Allocating responsibilities to individuals which they must then pursue to achieve the group's objectives, e.g. liaising with the client on resourcing, or trying out a new technique, etc. Showing co-operative and effective working, and seeking advice as appropriate. If working in pairs or need to deal with client, could satisfy one-to-one working requirement in W02 unit.
W02.3 Exchange information on progress and agree ways of improving work with others to help achieve objectives.	Unit 1	×	
	Unit 2	×	
	Unit 3		Planning the group's work to allow for progress checking, feedback and brainstorming, e.g. on ways to find information, ideas for solving a technical problem, etc.

Improving Own Learning and Performance

Key skill	GCSE unit	<i>Examples of opportunities for developing the key skill or for generating key skills portfolio evidence in GCSE in Applied Art and Design (Double Award)</i>	
		<i>NB these are illustrative only</i>	
LP2.1  Help set short-term targets with an appropriate person and plan how these will be met.	Unit 1	×	
	Unit 2	☞	Supporting the development of skills with structured planning, e.g. strengths and weaknesses identified, objectives for development set, and ways of meeting those agreed, on a one-to-one basis with the candidate.
	Unit 3	×	
LP2.2  Take responsibility for some decisions about your learning, using your plan and support from others to help meet targets. Improve your performance by: <ul style="list-style-type: none"> <li>▪ Studying a straightforward subject</li> <li>▪ Learning through a straightforward practical activity.</li> </ul>	Unit 1	×	
	Unit 2	☞	If the candidate takes responsibility for successfully executing the plan agreed in LP2.1, and chooses different approaches to developing skills, including investigating new media/materials, techniques and technology, etc. Taking advice where appropriate.
	Unit 3	×	
LP2.3  Review progress with an appropriate person and provide evidence of your achievements, including how you have used learning from one task to meet the demands of a new task.	Unit 1	×	
	Unit 2	☞	Reviewing what has been learned and how they went about it, on a one-to-one basis with the candidate, e.g. in tutorials.
	Unit 3	×	



## Problem Solving

Key skill	GCSE unit	<i>Examples of opportunities for developing the key skill or for generating key skills portfolio evidence in GCSE in Applied Art and Design (Double Award)</i> <i>NB these are illustrative only</i>	
PS2.1  Identify a problem and come up with two options for solving it.	Unit 1	×	
	Unit 2		Identifying an objective, e.g. achieving a particular finish or effect, and then experimenting with different tools, equipment and technology, exploring new media and materials, etc. to achieve it. Also, taking inspiration from others' work in solving technical problems. Keeping records of each step, e.g. photos or sketches, selecting an approach based on results of experimentation, taking advice from, for example, tutor, where necessary.
	Unit 3		The project brief is the 'problem'. Identifying the different aspects of it, and what would constitute success, exploring and developing ideas, finding and considering sources of ideas, choosing ones which might work, and identifying possible problems. Keeping records, e.g. sketches or photos.
PS2.2  Plan and try out at least one option for solving the problem, obtaining support and making changes to your plan when needed.	Unit 1	×	
	Unit 2		Planning the means by which the desired result might be achieved, e.g. by using new printing techniques or a different material, and going ahead with that plan. Making changes and seeking advice as necessary while executing plan.
	Unit 3		Planning and completing final ideas, working through the production stage, obtaining resources, etc., as necessary and making any changes, to produce a high quality solution.
PS2.3  Check if the problem has been solved by applying given methods, describe results and explain your approach to problem solving.	Unit 1	×	
	Unit 2		Comparing results to records kept, and possibly to source material. Presenting work with explanations of how the results were achieved, describing methods used and developed, what went well and what did not, media/materials used, skills learnt, etc., and evaluating work.
	Unit 3		Measuring solution against the original project brief and client feedback, explaining as part of the presentation how you approached it, what went well and what did not, explaining the use of materials and techniques and how the final solution was developed. Also, evaluating work in terms of strengths, weaknesses and how it might be done differently next time.

E

# Spiritual, Moral, Ethical, Social, Cultural and Other Issues Signposting

Opportunities for the exploration of Spiritual, Moral, Ethical, Social, Cultural and Other Issues within each unit is indicated in the grid below.

	Spiritual	Moral	Ethical	Social	Cultural	Citizenship	European Initiatives	Environment
<b>Unit 1</b>								
• Communication of ideas or personal responses and feelings or moods.	*			*		*?		
• How others use visual language.	*			*	*			
• Production of images and objects: environmental trends in materials.								*
• Health and safety issues of making 3D objects: working in a socially acceptable manner and responsibly, Health & Safety legislation.		*	*	*		*	*	
• Explore historical and contemporary art work (western and non-western).	*			*	*			
• Collecting, recording and presenting information: professional, ethical, moral and legal obligations to recognise source data. Interviewing people: research ethics.		*	*				*	
<b>Unit 2</b>								
• Communication of ideas and feelings/thinking and talking, working with others.	*			*	*			
• Production of images and objects: environmental trends in materials.								*
• Health and safety issues of making 3D objects: working in a socially acceptable manner and responsibly, Health & Safety legislation.		*	*	*		*	*	
• Gather background information to identify the influence of past work.				*	*			
• Collecting, recording and presenting information: professional, ethical, moral and legal obligations to recognise source data.		*	*				*	
• Experimentations: ethical and legal/European initiatives and considerations.			*				*	
<b>Unit 3</b>								
• Meeting client's needs creatively and originally (NB – also, days available to work will be influenced by social, cultural and spiritual factors due to religious holidays, etc.).	*			*	*			
• Working within constraints: business, environmental and ethical pressures and concerns.			*					*
• Work in teams and communication with others.	*			*	*	*?		
• Collecting, recording and presenting information: professional, ethical, moral and legal obligations to recognise source data and copyright laws.		*	*				*	
• Work to a good standard: professional, moral and ethical obligations, also European Initiatives for quality standards.		*	*				*	