

# Applied Art and Design

Unit 1 - Food and Feasts

Unit 2 - Letterforms

Student Assessment Activity - Teachers Notes

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Professional Development and Training



## Assessment Activities

### Introduction

These assessment activities have been written by a team of subject specific people including teachers and moderators. They are examples of the type of activities you might want to consider using with your students.

They give a basic format that you might want to follow for your assessment activities. If you use this format remember **it is your responsibility to check that the work the students produce meets the requirements of the specification.**

Before you use these **assessment** materials remember that there are various preliminary stages to pass through -

**Teaching** - remember the 'What you need to learn' section of the specification - make sure you have read the specification and have fully addressed the detail of the unit. Teach the knowledge that is required.

**Learning** - students need to engage in activities that reinforce learning. This may be through group work, discussion, role plays, problem solving activities, worksheets, interviews, investigations or visits to real organisations.

**Assessment** - once the teaching and learning aspects are complete and you are confident that the student has gained the appropriate knowledge you will want to give them an assessment activity. The work that is then produced becomes the evidence for their portfolios.

## Teaching and Learning

### Skills the students need to learn

- Ensure the pupils know the vocabulary of the specification - you may want to put key words on display somewhere, or use the development of understanding of key words as an activity; encourage them to use correct vocabulary from the start.
- Students will need help to differentiate between a description and an evaluation - the relevant words in the mark bands.
- Students will need practice at applying the concepts and vocabulary in real contexts - have activities that replicate the world of work.
- Ensure the skills developed relate to the standard required by industry. In Engineering for example students must be able to produce engineering drawings that comply with sector specific standards and conventions

### Links/External needs/Resources

- Industry links could be used to provide useful resources and give the students opportunities to experience different types of organisations/products relevant to the course - visits, case studies, speakers, sample documentation
- Check out the resources and other advice in the Teachers Guide

### Delivery

- These are vocational courses - avoid making it too theoretical.
- When planning the course build in the vocational relevance
- When delivering the course make the most of links with industry/commerce
- Make the classroom an 'adult learning environment'

### Assessment

- Check assessment activities to make sure they allow the student to
  - demonstrate learning and work independently where possible so as to access the higher mark bands
  - produce the right evidence across the mark bands
- Make sure the students have access to the most appropriate resource in order to get the unit evidence right, here are a few examples of the things you need to remember but it is important that you check the unit specifications carefully:
  - Applied Art & Design - check the specifications carefully if you are integrating the delivery
  - Applied Business - make sure they have chosen the right organisation
  - Applied ICT - they have chosen the right business organisation to investigate
  - Applied Science - make sure they cover all the topics in Unit 1 'What you need to learn' and that it is relevant to the content
  - Engineering - they have a client brief and a product specification to include a set of drawings
  - Health & Social Care - they have chosen two different clients with an appropriate range of needs who use the services of their chosen organisation
  - Leisure & Tourism - they need practice in customer service situations
  - Manufacturing - they have the right client Brief and Production Plan including a product specification
- **Check the specification carefully to ensure that you have covered the key points like the things noted above**
- Ensure students work is internally moderated
- Attend Getting the Standards Right events to help with marking

## Assessment Activities in this pack

These follow closely the structure of the assessment evidence grid and give suggested activities the students might do in each of the mark bands.

### The Front Page

This clearly identifies the 'Title of the Assessment Activity', Subject, Unit Number and Title. The subject and unit number are then given in the footer in case the pages get misplaced.

**Get Ready** This states the banner - the first line in the assessment evidence grid - which states the nature of the work the student has to produce.

**Get Set** This gives the context in which the work is to be done. This reinforces the nature of the GCSEs and gives a work-related context.

**Go** The assessment criteria are listed here - these form the basis of the assessment activities that follow.

The pages that follow take one of the criteria at a time and suggest activities in the given context for each mark band. Clearly just stating the work the students might do does not guarantee that they will do it, nor that what they produce meets the evidence requirements. It is important therefore to check the work and give feedback to the students.

### Formative and Summative Feedback

Teachers giving feedback to the students as they work through the activities can motivate them to achieve their full potential. Once the work has been assessed the **mark record sheet** should be completed and put with the work. The work can then go in the **portfolio**.

### Mark Record Sheets

These are given in the Teachers Guide.

## Portfolio Management

- Only the evidence that meets the assessment criteria should be put in the portfolio - nothing else, no teaching notes, handouts or unnecessary materials. Where questionnaires have been used then one example with a summary should be included - not all the completed questionnaires
- Look at the sheet headed Virtual Portfolio included with these notes - it outlines a portfolio structure that you might want to follow
- Portfolios must have a front sheet clearly indicating the student name and qualification
- Each unit should have a separate section in the portfolio - with the possible exception of Applied Science and Applied Art & Design
- Annotate the work - refer again to the instructions, show the moderator where the evidence can be found and why marks have been awarded. Moderators should be able to locate the evidence quickly and easily
- Use the mark record sheets given
- Students should put page numbers on the work
- Witness statements should be detailed, what exactly has been witnessed, by whom and when
- Make sure any photographs are real evidence of an individual student's work - a photograph of a class/group without annotation is not evidence. The photograph must clearly show the specified student with the specified evidence and must be annotated/signed by the teacher
- Do not put work in plastic wallets it is preferable if each unit of work is hole punched and treasury tagged on the left hand side

## Other types of evidence

### Witness Statements

A witness statement should be a statement about an individual student outlining what the witness wishes to state about the student in the context of the assessment evidence criteria.

Witness statements should not be a list photocopied for each member of the class - such statements are meaningless. If lists are used anything ticked should be supported by a statement outlining what the individual student should be credited with having done or achieved.

### Photographs

Photographs are only acceptable as evidence if it is clearly annotated - the performance of the individual student clearly seen. A group photograph around an object/display or such like without any annotation is not evidence. Evidence must be of what the individual student did as part of the group outcome.

## Teachers' Guide and Portfolio Marking Guidance

Teachers should refer to the Edexcel Teachers Guide and Portfolio Marking Guidance for further use of Witness Statements and Observation Records.

|                                     |   |
|-------------------------------------|---|
| <b>TITLE OF ASSESSMENT ACTIVITY</b> | Food and Feasts   |
| <b>SUBJECT</b>                      | Applied Art & Design  |
| <b>UNIT NUMBERS AND TITLES</b>      | Unit 1 - 2D and 3D Visual Language<br>Unit 2 - Materials, Techniques and Technology |

|                   |  |
|-------------------|--|
| <b>GET READY:</b> | <p>Junk food, fast food, posh nosh and fancy food . . . authentic food or fantasy food . . . fresh and wholesome, or over-the-top . . . food for a Cubist feast, a Gothic party, a pink, green, or blue party . . . a Caribbean beach party, a medieval banquet . . .</p> <p><b>The creation of food for a feast of your choice</b> is the subject of this project</p>   |
| <b>GET SET:</b>   | <p>You will be working from a range of <b>primary and secondary source material</b> based on the theme, using drawing, experimental mark-making and object-making to explore the interesting qualities of food such as texture, shape and colour.</p> <p>Food itself will be your primary source, (but there will be no real food in your final outcomes). You can draw it, paint it, print it and print with it, make models and carvings, construct organic forms. Be adventurous. Large scale? Small scale? Be colourful, have fun.</p> <p>Your secondary source research will be to investigate the work of other artists, designers and craft workers who have used the theme of food and feasting in their work. Your teacher will guide you to suitable sources.</p> <p>You should use books and magazines, the internet, etc to find other relevant research (perhaps historical or related to cooking) to help you develop your theme.</p> <p>You are to explore 'Food and Feasts' and using your findings, develop ideas using visual language to create the atmosphere of a Feast and to produce a range of artefacts in 2D and 3D for a table which may include:</p> |
| <b>GO:</b>        | <p><b>2D OUTCOMES</b><br/>Place settings, menu cards, napkins, place name cards, decoration on plates, tablecloth or runner.</p> <p><b>3D OUTCOMES</b><br/>Replica food, themed decorations, pots, cups, vessels and tools.<br/>Hats and costumes to be worn to the feast.</p> <p>You will present your work in a feast or party setting as though presenting your work to a client explaining how you have used visual language to develop your ideas and explain how others have influenced your work.</p>   |

**You need to produce** evidence, which would typically be sketchbooks, preparatory work and some resolved work in order to demonstrate:

- your understanding of 2D and 3D visual language
- your investigations into a variety of materials, techniques and technologies.

For Unit 1 you should:

- use a range of primary and secondary sources and explore visual language.
- use combinations of formal elements, mark-making and object-making and use drawing to develop ideas and intentions
- identify formal elements, and techniques used in work you have studied and describe how others have used visual language
- demonstrate use of visual language and show how visual language has developed your ideas.

For Unit 2 you should:

- explore 2D and 3D materials
- produce responses and ideas in a range of media
- use tools, equipment and technology in an art, craft or design context
- identify, in writing or visually, how others use materials and techniques
- comment on how you have used materials and techniques.

## What you must do to gain a score within mark band 1

Your response to the assignment will generally be **limited and basic**.

### Research and Development

You must present a **limited range of** research, ideas and development work in a logical way, eg in a sketchbook.

You must use at least **one primary source** (your own studies of food) and **one secondary source** (the work of an artist, designer or crafts person) for your **2D work** and **one** for your **3D work**. The sources must be relevant to the theme of Food and Feasts.

You must explain, **basically**, in writing, or visually (through your own work) how the artist, designer or crafts person has used visual language, materials, techniques and technology and how the work has influenced your own.

You should also collect pictures of different types of food and feasts for reference.

### 2D Outcome(s)

You will work to a theme that you, or your teacher, have chosen. You should consider ideas for more than one possible outcome, such as a design to be painted onto a plate and a design for matching table cloth and napkins. You should complete **at least one finished 2D outcome**.

Make **basic** notes on your use of visual language and on the media, techniques and technologies **you use**.

### 3D Outcome(s)

The 3D work can stem from the same initial **basic** research as the 2D work.

Show more than 1 design idea, such as a dish in clay or papier-mâché, replica food or a hat to wear at the feast. You should complete **at least one finished 3D outcome**. Make **basic** notes on your use of visual language and on the tools, techniques and technologies **you use**.

### Evaluation

You should reflect on the success of each outcome for the assignment. This evaluation is important to help you learn to work better next time. Make **basic** comments about some of the points on the evaluation list at the end of 'Food and Feasts final checklist'.

You should attempt all parts of the assignment. It is possible for you to achieve a higher score in some areas than others.

If parts of the required work are not submitted, you will receive no points for that part of the assessment strand.

However, if parts of your work are above the standard of mark band 1, they will be marked within a higher band and will help raise your score.



## What you must do to gain a score within mark band 2

Your response to the assignment will generally be **effective**. This means that often the work will completely meet the requirements of the brief and your proposals will be realistic and workable, but it will sometimes fall short of these expectations.

### Research and Development

You will produce a **range of** ideas and develop one of them. '**A range**' means that your work will be based on several references from primary and secondary sources.

You must explain **effectively**, in writing, or visually (that is, through your own work), how others have used visual language, materials, techniques and technology, and how their work has influenced your own. Your secondary source material should also include relevant references to Food and Feasts from magazines, books, etc. The information gathered will be less obvious than, and may take more time to access, than that for mark band 1 (e.g. visits to galleries and studios, information gained through background reading).

You are expected to show some independence and personal style in the development of your ideas and to use a **range of** media, materials, techniques and technology **effectively**, selecting creative combinations in your experiments and outcomes, (for instance using ceramics techniques and printmaking of various types).

You should show a competent and **effective** level of skill in your work.

You should try to move your work away from being predictable and safe to being adventurous and original. Your personal interests/viewpoint may come over in the outcomes. **Effective** annotation of your work should explain and demonstrate your understanding, not simply describe the activity carried out.

### 2D Outcomes

Many items go together to make the setting for a feast. You should not try to make too many items of a low quality, rather a careful selection that will show a **range of** ideas, combinations of media, materials, techniques and technology. The work should be carried out in an original and **effective** way and should start to show a sense of personal style.

### 3D Outcomes

Your **range of** ideas should encompass a **range of** materials, equipment, techniques and technology. As long as it fits your theme, being original and adventurous will gain you marks, but your outcomes must be **effective**, with a suitable level of skill and presentation.

You will not lose marks if the work is presented as a group project, you may even gain marks by taking a positive role in the planning and presentation of the Feast.

### Evaluation

Remember the need to evaluate the success of each stage of the assignment.

Make **effective** comments based on the 'Food and Feasts Final Checklist' Evaluation section. Your comments should show an insight into possible improvement and modification of your work for the future.

If parts of your work fall below the standard for mark band 2 they will be assessed within mark band 1. If parts exceed the standard for mark band 2 they will be assessed within mark band 3.

### What you must do to gain a score within mark band 3

Your response to the assignment will generally be **imaginative, innovative, creative and in-depth**. Your approach will be highly motivated.

#### Research and Development

You will thoroughly explore and make good use of a large number of references and a wide variety of information from a variety of sources.

You will show an ability to develop new approaches and ideas, building on your investigations into the work of others and will make informed choices on the basis of what you have researched.

You will be willing to make changes to the direction and emphasis of your work as you progress.

You will show a fluent command of visual language shown by independent, creative use of materials, techniques and technology.

Your work and its presentation will be exciting, sometimes unexpected, with a high level of skill and creativity.

You will continually review and analyse your work and that of others using critical vocabulary and appropriate terms in order to produce new outcomes.

#### 2D Outcomes

These should be **creative, imaginative**, skilful pieces of work. You should show **a wide range** of ideas, combinations of media, materials, techniques and technology. All stages of the production should have been carried out with independence, showing a considerable **depth and breadth of understanding** at every stage.

**Quality and quantity should go hand in hand.** There should be sufficient different outcomes to communicate your idea successfully. However, avoid time-consuming repetition in favour of pursuing another approach. For example, one complete place setting, skilfully made, is better than struggling to complete several identical ones.

The work should be carried out and presented in an **innovative and imaginative** way.

## What you must do to gain a score within mark band 3 (continued)

### 3D outcomes

Your **wide range** of ideas should show a clear understanding of the potential and constraints of a **wide range** of materials, equipment, techniques and technology. As with 2D, your wide range of development and design work must **be imaginative and in-depth**.

You will work independently and skilfully to produce and present highly **creative and imaginative** outcomes which exceed the requirements of mark band 2 and show a strong sense of personal style and originality. E.g. you could even choose to make additional 'props', such as a palm tree for a Caribbean beach party or an arched window for a Gothic feast.

You will not lose marks if the work is presented as a group project. For this level of achievement it is likely that you will play a leading part in group activities offering constructive, thoughtful ideas about the presentation.

### Evaluation

Your evaluation, based on the 'Letterforms Final Checklist' Evaluation section will show evidence of **sound judgements** being made that demonstrate an **understanding** of complex issues.

You should express opinions and justify your decisions. Your comments should show an insight into possible improvement and modification of your work for the future.

If any parts of your work fall below the standard for mark band 3, they will be assessed within a lower, more appropriate mark band. This will not prevent you reaching mark band 3 in the strongest parts of your work.

## What must be included in your portfolio:

### Have you done it? (tick boxes)

#### Research which includes a range of primary and secondary sources:

- Primary** = Observational drawing and painting/your own photographs of various kinds of food. (*Unit 1: strand 1*).
- Secondary** = Postcards, cuttings from magazines, photocopies, drawings and notes made from books, internet research etc (*Unit 1: strand 1*).

One of the main **secondary sources** you should use is the **work of others**: people in art, craft and design, connected with the theme of Food and Feasts (in paintings, sculpture, ceramics and product design etc).

This should result in:

- a description, in writing or visually, of how others have used **visual language** in their work eg composition, use of colour, scale etc (*Unit 1: strand 3*)
- how they have used **materials, techniques and technology** eg type of paint and how they have applied it, or their choice of clay and how it has been shaped and joined (*Unit 2: strand 3*).

You should carry this through to:

- a description, in writing or visually, of how the work of others has **influenced your own work** (*Unit 1: strand 3*).

### The exploration and development of ideas

Create a range of responses and alternative ideas, using your own images and relevant visual information you have gathered.

Within your examples of **mark-making/object making**, show your ability to create a variety of different effects.

You should:

- use visual language** through the use of combined formal elements (such as line, tone, colour, texture, shape, form, structure, scale, etc) (*Unit 1: strands 1, 2, and 4*).
- explore a range of 2D and 3D media and materials** (*Unit 2: strand 2*).
- use a range of tools, equipment and technology safely** (*Unit 2: strands 1 and 2*).

These 3 points will be assessed throughout your project, from your first sketches, through the development of your ideas, to the final outcomes. As you work you should comment on how you have used materials, techniques and technology, using appropriate terms (*Unit 2: strand 4*).

## Your final outcomes

The quality of these should evidence:

- how successfully you have used **visual language** (*Unit 1: strands 2 and 4*)
- how successfully you have used **tools, equipment and technology** (*Unit 2: strand 2*)
- how well you have **realized your aims** relating to the use of tools, equipment and technology (*Unit 2: strand 2*).

The evidence will be visual; the actual pieces themselves. It will be backed up by your evaluation.

## Evaluation

This has been set out on the next page as a checklist for you.

## Evaluation

This records the development of your ideas through your use of **visual language** (*Unit 1: strand 4*) and how successfully you have used **materials, techniques and technology** (*Unit 2: strand 4*).

It should be shown in 2 ways:

- firstly, by annotating your work as you go along, recording which formal elements and techniques you have used. Make comments on your work explaining how you are developing and improving your ideas
- secondly, by reflecting on your work at the end of the assignment.

Use appropriate technical terms wherever possible. You may present this in writing or as a recorded (video or audio tape) or witnessed verbal presentation.

### Reflecting on your own use of visual language

Ask yourself such questions as:

- which formal elements you used?
- what techniques you used?
- what went well or badly in your work?
- what new skills have you learned?
- what are the strengths and weaknesses in your use of visual language?
- how can you get better?
- you also need to explain how other people used visual language.

You could use similar questions to help explain how they influenced your work.

### 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 including what you were using or doing when:

- keeping notes/test pieces in your sketchbook
- recording and 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 different ways you wanted to use media and materials
- what went well and badly
- what were 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 will involve:

- the media or materials used
- the techniques used
- the sort of effects 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 professional language 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.

**Space to note items not yet completed**

**Formative Feedback**

**Signature:**

**Date:**

**Summative Feedback**

**Signature:**

**Date:**



## Food and Feasts - Teacher Guidance

This project encourages the exploration of a wide range of media and materials. It is aimed at addressing all three mark bands to produce an imaginative response/s through the innovative use of tools, techniques and technology.

### Research

The first research activity involves engaging the students in making observational studies of fruit, vegetables, fast food, anything that is readily available to focus on the theme.

The second research activity involves the collection and collation of relevant images.

Teachers should encourage the discriminate use of images from the internet, magazines, flyers, books and advertising generally. Students should be directed to explore the work of other artists, designers and craftspersons who have responded to the subject of food.

Progression through the mark bands will depend on the students' ability to explain basically (MB1), effectively (MB2) or imaginatively and in depth (MB3), in writing or visually, how others have used visual language and materials, techniques and technology. They will also need to show how this study has influenced their own practical work.

### Development

The development from these sources should lead to a series of investigations into the theme through experimentation with a range of 2D techniques and technologies, recording safe practice as they work, which could include various forms of drawing, painting, collage, printmaking and surface decoration using traditional and non-traditional methods. Their own photography could play a part here; also the manipulation of images on photocopier and computer. Progression through the mark bands will be dependent on the extent, quality and combination of these explorations.

Investigations into 3D materials could include experimentation with card, wax, sponge, papier-mâché, ceramics, fabric, wadding, wire, sticks, straws and found objects, in activities such as cutting, casting, moulding and modelling, constructing, carving, stitching, stretching and gluing to create maquettes and models.

Once again, safe practice should be evidenced, by log or witness statement.

This use of visual language should give the student the means by which they can select emerging ideas for further development in response to the brief. Student responses should have several outcomes, not just one individual piece.

### Suggestions for sources:

Claus Oldenberg  
 Marcel Duchamp  
 Tom Wessleman  
 Sarah Lucas  
 Jeff Koons  
 Vivienne Westwood  
 Leonardo da Vinci  
 Philip Treacey  
 Grindling Gibbons

Paul Cezanne  
 George Braque  
 Pablo Picasso  
 Patrick Caulfield  
 Georgia O'Keefe  
 John-Baptiste Chardin  
 The still life paintings of the Dutch Masters  
 Contemporary ceramicists  
 Carnival, theatre and film costume  
 eg Carmen Miranda

These sources show a fine art bias as that is the context in which teachers frequently request examples. Design and craft references should also be sourced.

### Final Outcome(s)

After considering several ideas, students should then move on to more focussed development towards a specific themed outcome - a table setting - and any other additional items with which you choose to expand the theme. This work could then be displayed by the student, to best advantage in a feast or party setting, preferably with a photographic/video record of their presentation to an invited audience.

### Evaluation

Such presentation will provide valuable feedback to the student and will help provide verbal evidence for their evaluation in a vocationally relevant setting, as a unique combination of fine art orientated work and commercial design.

|                                     |  |
|-------------------------------------|--|
| <b>TITLE OF ASSESSMENT ACTIVITY</b> | Letter Forms   |
| <b>SUBJECT</b>                      | Applied Art & Design   |
| <b>UNIT NUMBER AND TITLE</b>        | Unit 1- 2D and 3D Visual Language<br>Unit 2 - Materials, Techniques & Technology |

|                   |   |
|-------------------|---|
| <b>GET READY:</b> | <p>You are asked to produce <b>unusual promotional material</b> for a location/occasion which will be nominated by your client.</p> <p>He/she may be a representative of an organisation or business, or may be role-played by your teacher.</p> <p><b>You are asked to produce a booklet, a banner and a 3D object.</b></p>  |
| <b>GET SET:</b>   | <p>You may be given the following details exactly, or you may be given a choice. When they have been decided, write them here.</p> <p>Location .....</p> <p>Occasion .....</p> <p>Client's name .....</p> <p><b>This assignment is based around your ability to take an inventive approach when looking at your surroundings.</b></p> <p>You will <i>not</i> be looking at letterforms as they are found in a conventional, functional place, like in a book of typefaces or in a computer list of fonts. Instead, you are asked to find your own examples of 'accidental' letters and parts of letters which can be discovered when you look around the location nominated by your client; in its architecture, its organic and mechanical shapes and forms. For example. a bicycle wheel can look like the letter 'O', a drainpipe leading from a gutter can make the letter 'T', a cracked paving slab can resemble the letter 'K', tree branches can form a 'Y'.</p> <p>This will be your primary source research.</p> <p>Your secondary source research will be to investigate the work of other artists, designers and craft workers who have used letter-like shapes and forms in their work. Your teacher will guide you to suitable sources.</p> |

|                   |  |
|-------------------|--|
|                   | <p>This research will 'set the mood' for the art work you will go on to develop as promotional material.</p> <p>For example, if you are working on a 'Clean up Campaign' for the local docks, your images may be of letterforms found within rubbish, debris and broken machinery, giving a general feeling of neglect and decay.</p> <p>If you are working on a publicity campaign for a local tourist attraction, your images may be the opposite; bright, colourful and inviting.</p> <p>When you have collected your research, you will be given the opportunity to work with several different materials, techniques and technologies to produce images for a commemorative booklet, a banner and a 3D object.</p>  |
| <p><b>GO:</b></p> | <p><b>The booklet</b> should be presented in an unusual and individual way; perhaps as a concertina or a fan. It could have cut-away sections, or pop-up pages. It may be regarded either as a 'one-off' or as a design for a commercially-printed limited edition. It could be intended as an item to be auctioned to raise funds, or as a 'Thank you' present to sponsors.</p> <p>You may decide to spell out a name or message, within the images included in the booklet, such as 'Bristol Docks' or 'Save our Park', but you do not have to add any additional text unless you think it necessary.</p> <p><b>The banner</b> can be as large as your teacher thinks is practical. It may be of strong paper, plastic, fabric, or a combination of materials joined together.</p> <p>It may incorporate several techniques/technologies.</p> <p>If it is made as a group project, you must carefully record your own contribution. You cannot be awarded marks for work you did not take part in.</p> <p><b>The 3D object</b> may be a maquette for a sculpture for the location, a prize for a competition, a piece of craftwork to be presented to a local dignitary, or anything else that you propose as being relevant to your project. Your teacher will discuss this with you. It must carry on the theme of letterforms and link with your research, either in a realistic or abstracted way. You should state what the actual materials would be if they are not used in your maquette, and what size the finished piece would be.</p> |

**You need to produce** evidence, which would typically be sketchbooks, preparatory work and some resolved work in order to demonstrate:

- your understanding of 2D and 3D visual language
- your investigations into a variety of materials, techniques and technologies.

For Unit 1 you should:

- use a range of primary and secondary sources and explore visual language.
- use combinations of formal elements, mark-making and object-making and use drawing to develop ideas and intentions
- identify formal elements, and techniques used in work you have studied and describe how others have used visual language
- demonstrate use of visual language and show how visual language has developed your ideas.

For Unit 2 you should:

- explore 2D and 3D materials
- produce responses and ideas in a range of media
- use tools, equipment and technology in an art, craft or design context
- identify, in writing or visually, how others use materials and techniques
- comment on how you have used materials and techniques.

## What you must do to gain a score within mark band 1

Your response to the assignment will generally be **limited and basic**.

### Research and Development

You must present **a limited range of** research, ideas and development work in a logical way, eg in a sketchbook.

You must explain, **basically**, in writing, or visually (through your own work) how the artist, designer or crafts person has used visual language, materials, techniques and technology and how the work has influenced your own.

### Booklet

Comprised of **at least 5 pages**, each based on a letter-like image you have found and developed **basically** each using **a limited range of** media, materials, techniques and technology.

### Banner

You should show **more than 1 design** of your own for the banner, even if it is a group project and your design is not chosen. You should make **basic** notes about the media, materials, tools and techniques used.

### 3D Object

The 3D work can stem from the same initial **basic** research as the 2D work. Show **more than 1 design idea**. Make **basic** notes on the tools, techniques and technologies **you use**.

### Evaluation

You should reflect on the success of each outcome for the assignment. This evaluation is important to help you learn to work better next time. Make **basic** comments about some of the points on the evaluation list at the end of 'Letterforms final checklist'.

You should attempt all parts of the assignment. It is possible for you to achieve a higher score in some areas than others.

If parts of the required work are not submitted, you will receive no points for that part of the assessment strand.

However, if parts of your work are above the standard of mark band 1, they will be marked within a higher band and will help raise your score.

## What you must do to gain a score within mark band 2

Your response to the assignment will generally be **effective**.

This means that often the work will completely meet the requirements of the brief and your proposals will be realistic and workable, but it will sometimes fall short of these expectations.

### Research and Development

You will produce **a range of** (several) ideas and develop one of them. **'A range'** means that your work will be based on several references from primary and secondary sources.

You must explain **effectively**, in writing, or visually (that is, through your own work), how others have used visual language, materials, techniques and technology, and how their work has influenced your own. Your secondary source material should also include references to both actual and 'accidental' letters and letter-like forms from magazines, books etc. The information gathered will be less obvious than, and may take more time to access, than that for Mark band 1, eg site visits, visits to galleries and studios, information gained through reading.

You are expected to show some independence and personal style in the development of your ideas and to use **a range of** media, materials, techniques and technology **effectively**, selecting creative combinations in your experiments and outcomes, (for instance, using photography and printmaking of various types). You should show a competent and **effective** level of skill in your work.

You should try to move your work away from being predictable and safe to being adventurous and original. Your personal interests/viewpoint may come over in the outcomes. **Effective** annotation of your work should explain and demonstrate your understanding, not simply describe the activity carried out.

### Booklet

It is the quality not the quantity of pages that counts, although **at least 6** is realistic. Include as many as are necessary to fulfil your intentions, perhaps spelling out a message within the images, but definitely showing **a range of** ideas, combinations of media, materials, techniques and technology. The booklet should be constructed in an original and **effective** way.

### Banner

As with the booklet, your **range of** development work and designs for the banner must start to show a sense of personal style and originality which results in an **effective** outcome.

You will not lose marks if the work is carried out as a group project, as long as you record your personal input, but for this level of achievement you may prefer to work alone or in a pair.

### 3D Object

Your **range of** ideas should encompass **a range of** materials, equipment, techniques and technology. Be adventurous. You could even create a model for something functional, such as a children's playground based on letterforms, or a new foyer for a building, or furniture to go in it. As long as it fits your theme, being original and adventurous will gain you marks, but your outcome must be **effective**, with a suitable level of skill and presentation.

## Evaluation

Remember the need to evaluate the success of each stage of the assignment. Make **effective** comments based on the 'Letterforms Final Checklist' Evaluation section.

Your comments should show an insight into possible improvement and modification of your work for the future.

If parts of your work fall below the standard for mark band 2 they will be assessed within mark band 1. If parts exceed the standard for mark band 2 they will be assessed within mark band 3.



## What you must do to gain a score within mark band 3

### Research and Development

You will thoroughly explore and make good use of a large number of references and a wide variety of information from a variety of sources.

You will show an ability to develop new approaches and ideas, building on your investigations into the work of others and will make informed choices on the basis of what you have researched.

You will be willing to make changes to the direction and emphasis of your work as you progress.

You will show a fluent command of visual language shown by independent, creative use of materials, techniques and technology.

Your work and its presentation will be exciting, sometimes unexpected, with a high level of skill and creativity.

You will continually review and analyse your work and that of others using critical vocabulary and appropriate terms in order to produce new outcomes.

### Booklet

This should be a **creative, imaginative**, skilful piece of work. In short, it should have the 'Wow!' factor - stylish, well-executed and very tactile. People should not be able to resist picking it up.

You should show a **wide range** of ideas, combinations of media, materials, techniques and technology. All stages of its production should have been carried out with independence, showing a considerable **depth and breadth of understanding** at every stage.

There is no maximum number of pages, but **quality and quantity should go hand in hand**.

The booklet should be constructed in an **innovative and imaginative** way.

### Banner

As with the booklet, your **wide range** of development work and designs for the banner must **be imaginative and in-depth**. This and the outcome will show a strong sense of personal style and originality.

You will not lose marks if the work is carried out as a group project, as long as you record your personal input. For this level of achievement it is likely that you will play a leading part in group activities.

### 3D Object

Your **wide range** of ideas should show a clear understanding of the potential and constraints of a **wide range** of materials, equipment, techniques and technology.

You will work independently and skilfully to produce and present a highly **creative and imaginative** outcome which exceeds the requirements of mark band 2.

## Evaluation

Your evaluation, based on the 'Letterforms Final Checklist' Evaluation section will show evidence of **sound judgements** being made that demonstrate an **understanding** of complex issues. You should express opinions and justify your decisions.

Your comments should show an insight into possible improvement and modification of your work for the future.

If any parts of your work fall below the standard for mark band 3, they will be assessed within a lower, more appropriate mark band. This will not prevent you reaching mark band 3 in the strongest parts of your work.

## What must be included in your portfolio:

Have you done it? (tick boxes)

### Research - which includes a range of primary and secondary sources

- Primary** = Drawing and painting / your own photographs, from real life objects found within the location. (*Unit 1: strand 1*).
- Secondary** = Postcards, cuttings from magazines, photocopies, drawings and notes made from books, internet research etc. (*Unit 1: strand 1*).

One of the main **secondary sources** you should use is the **work of others**; letter shapes and forms that have been used by other people in art, craft and design (in paintings, sculpture, ceramics, furniture and product design, poster design etc).

This should result in:

- a description, in writing or visually, of how others have used **visual language** in their work eg composition, use of colour, scale etc. (*Unit 1: strand 3*)
- how they have used **materials, techniques and technology** eg type of paint and how they have applied it, or their choice of metal and how it has been manipulated and joined (*Unit 2: strand 3*).

You should carry this through to:

- a description, in writing or visually, of how the work of others has **influenced your own work** (*Unit 1: strand 3*).

### The exploration and development of ideas

Create a range of responses and alternative ideas, using your own images and relevant visual information you have gathered.

**You may choose to simplify, abstract or manipulate the images you have sourced.**

Within your examples of **mark-making/object making**, show your ability to create a variety of different effects.

You should:

- use visual language** through the use of combined formal elements (such as line, tone, colour, texture, shape, form, structure, scale, etc) (*Unit 1: strands 1, 2, and 4*)
- explore a range of 2D and 3D media and materials** (*Unit 2: strand 2*)
- use a range of tools, equipment and technology safely** (*Unit 2: strands 1 and 2*)

These 3 points will be assessed throughout your project, from your first sketches, through the development of your ideas, to the final outcomes. As you work you should comment on how you have used materials, techniques and technology, using appropriate terms (*Unit 2: strand 4*).

## Your final outcomes - the booklet, banner and 3D object

The quality of these should evidence:

- how successfully you have used **visual language** (*Unit 1: strands 2 and 4*).
- how successfully you have used **tools, equipment and technology** (*Unit 2: strand 2*).
- how well you have **realized your aims** relating to the use of tools, equipment and technology (*Unit 2: strand 2*).

The evidence will be visual; the actual pieces themselves. It will be backed up by your evaluation.

## Evaluation

This records the development of your ideas through your use of **visual language** (*Unit 1: strand 4*) and how successfully you have used **materials, techniques and technology** (*Unit 2: strand 4*).

It should be shown in 2 ways:

- ❑ Firstly, by annotating your work as you go along, recording which formal elements and techniques you have used. Make comments on your work explaining how you are developing and improving your ideas.
- ❑ Secondly, by reflecting on your work at the end of the assignment. Use appropriate technical terms wherever possible. You may present this in writing or as a recorded (video or audio tape) or witnessed verbal presentation.

### Reflecting on your own use of visual language

Ask yourself such questions as:

- ❑ which formal elements you used?
- ❑ what techniques you used?
- ❑ what went well or badly in your work?
- ❑ what new skills have you learned?
- ❑ what are the strengths and weaknesses in your use of visual language?
- ❑ how can you get better?
- ❑ you also need to explain how other people used visual language. You could use similar questions to help explain how they influenced your work.

### 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 including what you were using or doing when:

- ❑ keeping notes/test pieces in your sketchbook
- ❑ recording and 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:

- ❑ what were the different ways you wanted to use media and materials?
- ❑ what went well and badly?
- ❑ what were your strengths and weaknesses?
- ❑ what improvements you could make to your work?
- ❑ what new skills have you learnt?

You will need to make your own comments about the work you studied.

This will involve:

- ❑ which media or materials have been used?
- ❑ what techniques have been used?
- ❑ what sort 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 professional language 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.

**Space to note items not yet completed**

**Formative Feedback**

**Signature:**

**Date:**

**Summative Feedback**

**Signature:**

**Date:**

## Letterforms - Teacher Guidance

This brief is intended to integrate Unit 1 2D and 3D Visual Language and Unit 2 Materials, techniques and technology and potentially addresses all assessment criteria across all 3 mark bands.

Through the programme of study, students should develop the ability to use Visual language through the practical use of materials, techniques and technology, looking at the methods used by others and commenting on this and the way it has influenced their own work. They should also become familiar with working within the constraints of a brief and with the presentation of their work, as if to a client.

Teachers are strongly recommended to re-familiarize themselves with the unit specifications and the accompanying Teacher Guidance before commencing delivery of this assignment.

### Research

As a starting point encourage students to explore letterforms, or parts of letterforms in the world around them. Decide upon a location and an occasion around which you can build your scenario and provide the source for primary research. For example, you may choose the local Zoo on the occasion of the opening of a new animal house, or the centenary of a famous local landmark. If it is not possible to take students out of school/college then consider your immediate environment. For example, look at architectural details, fences, gates, drain covers, cracks in the pavement, roof lines and so on within the school grounds.

You could base the work on the journey from school gate to classroom, or on a contrast between old and new. Essentially, this brief is one which is inspired by well-used themes such as 'A sense of Place', 'Urban Decay', 'Landscape' and 'Architecture', but approaches the subject in a focussed way.

For their secondary research students should be encouraged to collect unusual letter forms from books and publications as an investigation of the versatility of letterforms. The assignment has not been written as a tightly controlled graphics exercise. It has a much freer, fine-art focus. However, if you so wish, you may add more formal graphic tuition as an extra strand to the assignment, which would broaden the range of activities - **the assignment is only intended as a guide and should be adapted to suit your centre and resource strengths**. If you decide that you wish to incorporate text within the final outcomes, it will be necessary at this level to direct students to which simple typefaces would be most appropriately employed and which techniques should be used to apply them.

Most importantly for their secondary research students should explore the use of letter forms in the work of others, eg Jim Dine explored the expressive qualities of lettering and colour in his work, Paul Klee explored the repeat pattern of letter-like shapes in his work. At this level it is anticipated that students will need to be taught an appreciation of the formal elements and visual language within the work of others. (Progression through the mark bands will be dependent on the extent and the use made of relevant sources gathered).



## Suggested Artists

Paul Klee  
Jim Dine  
Kurt Schwitters  
Pablo Picasso  
David Carson  
Neville Brody  
Roy Lichtenstein

Moholy-Nagy  
Andy Goldsworthy  
Gillian Wearing  
Chris Drury  
Jasper Johns  
Tracy Emin  
Joe Tilson

## Development

Students should be encouraged to use mark-making and object-making to experiment with a range of techniques and technologies, recording safe practice as they work. Progression through the mark bands will be dependent on the extent, quality and combination of these explorations. A possible range and combinations of activities are included in the following list:

### 2D Mark-making/materials/technique/technology

Both wet and dry materials, use of traditional and non-traditional (hand made) tools for drawing, painting, printing/collotype, frottage, decorating, dipping, dripping, stippling.

Use of a range of various papers and cards for paper-making, cutting, tearing, folding, layering, collage.

Photography, use of photocopies for effect, computer manipulation.

### 3D Object-making/materials/technique/technology

A selection of card and board for scoring, cutting, slotting, folding, corrugating, bending, gluing, tiering. Plaster, wood, stone or construction blocks for carving, casting, vacuum forming, construction. Metal sheet (aluminium, copper, steel) for riveting, soldering, welding. Various found materials/objects for assemblage, balancing, building. Ceramic materials and associated techniques.

## Outcomes

Students investigations will lead to the production of:

- 1 a booklet**
- 2 a banner**
- 3 a 3D object based on letter forms.**

**The booklet** should be as inventive, creative, and individual as possible, carefully presenting the developed images in for example, a concertina form, a fan form, a cube and so on. Each page of the booklet could take the form of a letter of the alphabet, or spell out a word or message. The pages may be joined in unusual ways - by fabric or tape hinges, lacing etc. To give uniformity and stability to the pages it is suggested that they are all produced on a stiff card such as mounting board, or are glued to a suitable backing with a carefully selected adhesive. The size of the pages may be negotiated with each student individually or pre-set as a vocational constraint.

**The banner** should encourage further development and exploration of scale. It may include a combination of media/materials such as paint, inks, papers, fabrics, threads and found objects, using techniques such as painting, printing, collage and stitchery. It may be carried out as a group project to ease time, space and resource limitations, in which case individual student participation should be carefully recorded. Witness statements for workshop activities will be particularly useful here.

**The 3D object** should be the outcome developed from the experimental use of 3D visual language to explore letter forms and their inherent qualities in a range of 3D materials, techniques and technologies. Small scale models and maquettes are permissible, also photographic evidence of 3D outcomes that are too large to store for moderation. (An indication of scale will be necessary in the photo).

**For all 3 outcomes** students should be encouraged to comment on how they have used materials and techniques with ongoing annotation in their sketchbooks and as either written summative evaluation or evidence of a verbal presentation (witness statement or video recording) at the end of the assignment.

Unit assessment record and portfolio index

Student:

Centre:

**Unit 1: 2D and 3D visual language**

Assignments contributing to this unit (write assignment titles in these boxes):

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**Instructions for use**

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- Photocopy the enlarged assessment grid on the other side.
- Fold it in half, with this page on the outside.
- This forms a four-page booklet, providing an assessment record for the unit and a portfolio index, that enables internal standardisers and external moderators to locate evidence claimed to substantiate the assessment criteria for the unit.

Feedback to student:

Signed (tutor):                      Signed (student):                      Date :

Feedback to student:

Signed (tutor):                      Signed (student):                      Date :

Feedback to student:

Signed (tutor):                      Signed (student):                      Date :

Feedback to student:

Signed (tutor):                      Signed (student):                      Date :

Witness statements:

# Edexcel GCSE in Applied Art & Design (Double Award) Unit 1: 2D and 3D visual language

Centre name and number

Student name

## Assessment evidence (The assessment evidence is subsumed in the mark band descriptions)

You need to produce the following evidence, which would typically be sketchbooks, preparatory work and some resolved work in order to demonstrate your understanding of 2D and 3D visual language. You should:

- Use a range of primary and secondary sources and explore visual language.
- Use combinations of formal elements, mark-making and object-making and use drawing to develop ideas and intentions.
- Identify formal elements, and techniques used in work you have studied and describe how others have used visual language.
- Demonstrate use of visual language and show how visual language has developed your ideas.

## Assessor's marking grid

| Marks available   | Mark band 1<br>At this level the student must:  | Mark range | Mark band 2<br>At this level the student must:   | Mark range | Mark band 3<br>At this level the student must:  | Mark range | Mark awarded |
|---|---|------------|--|------------|---|------------|--------------|
| 14 marks<br>(relates to AO1, AO2)                           | <ul style="list-style-type: none"> <li>• use a <b>limited</b> range of primary and secondary sources <b>basically</b></li> <li>• explore a <b>limited</b> range of visual language <b>basically</b></li> </ul>  | 1–6        | <ul style="list-style-type: none"> <li>• use a <b>range</b> of primary and secondary sources <b>effectively</b></li> <li>• explore a <b>range</b> of visual language <b>effectively</b></li> </ul>   | 7–10       | <ul style="list-style-type: none"> <li>• use a <b>wide range</b> of primary and secondary sources <b>imaginatively</b> and <b>in depth</b></li> <li>• explore a <b>wide range</b> of visual language <b>imaginatively</b> and <b>in depth</b></li> </ul>  | 11–14      |              |
| Comments/evidence locations/justification for mark awarded: |   |            |  |            |   |            |              |
| 14 marks<br>(relates to AO1, AO2)                           | <ul style="list-style-type: none"> <li>• use mark-making and object-making techniques <b>basically</b></li> <li>• use <b>limited</b> combinations of mark-making and object-making techniques <b>basically</b></li> </ul>                                       | 1–6        | <ul style="list-style-type: none"> <li>• use mark-making and object-making techniques <b>effectively</b></li> <li>• use a <b>range</b> of combinations of mark-making and object-making techniques <b>effectively</b></li> </ul>                                   | 7–10       | <ul style="list-style-type: none"> <li>• use mark-making and object-making techniques <b>creatively</b> and <b>innovatively</b></li> <li>• use a <b>wide range</b> of mark-making and object-making techniques <b>imaginatively</b> and <b>in depth</b></li> </ul>  | 11–14      |              |
| Comments/evidence locations/justification for mark awarded: |   |            |  |            |   |            |              |
| 11 marks<br>(relates to AO2, AO3)                           | <ul style="list-style-type: none"> <li>• explain <b>basically</b>, in writing or visually, how the work of others influenced their practical work</li> <li>• describe <b>basically</b>, in writing or visually, how others have used visual language</li> </ul> | 1–5        | <ul style="list-style-type: none"> <li>• explain <b>effectively</b>, in writing or visually, how the work of others influenced their practical work</li> <li>• explain <b>effectively</b>, in writing or visually, how others have used visual language</li> </ul> | 6–8        | <ul style="list-style-type: none"> <li>• explain <b>imaginatively</b> and <b>in depth</b>, in writing or visually, how the work of others influenced their practical work</li> <li>• describe <b>imaginatively</b> and <b>in depth</b>, in writing or visually, how others have used visual language</li> </ul> | 9–11       |              |
| Comments/evidence locations/justification for mark awarded: |   |            |  |            |   |            |              |
| 11 marks<br>(relates to AO3)                                | <ul style="list-style-type: none"> <li>• demonstrate a <b>basic</b> use of visual language</li> <li>• show <b>basically</b>, visually or in writing, how visual language has developed their ideas</li> </ul>   | 1–5        | <ul style="list-style-type: none"> <li>• demonstrate an <b>effective</b> use of visual language</li> <li>• explain <b>effectively</b>, visually or in writing, how visual language has developed their ideas</li> </ul>  | 6–8        | <ul style="list-style-type: none"> <li>• demonstrate a <b>creative</b> and <b>imaginative</b> use of visual language</li> <li>• explain <b>imaginatively</b> and <b>in depth</b>, visually or in writing, how visual language has developed their ideas</li> </ul>  | 9–11       |              |
| Comments/evidence locations/justification for mark awarded: |   |            |  |            |   |            |              |

Assessor signature

Total marks available for this unit

50

Date

Total mark for student for this unit

(transcribe this mark on to OPTEMS)

Feedback to student:

Signed (tutor):                      Signed (student):                      Date :

Feedback to student:

Signed (tutor):                      Signed (student):                      Date :

Feedback to student:

Signed (tutor):                      Signed (student):                      Date :

Feedback to student:

Signed (tutor):                      Signed (student):                      Date :

Witness statements:

**Edexcel GCSE in Applied Art & Design (Double Award)**

Unit assessment record and portfolio index

Student:

Centre:

**Unit 2: Materials, techniques and technology**

Assignments contributing to this unit (write assignment titles in these boxes):

**Instructions for use**

- Enlarge this page to A3 on the photocopier.
- Photocopy the enlarged assessment grid on the other side.
- Fold it in half, with this page on the outside.
- This forms a four-page booklet, providing an assessment record for the unit and a portfolio index, that enables internal standardisers and external moderators to locate evidence claimed to substantiate the assessment criteria for the unit.

# Edexcel GCSE in Applied Art & Design (Double Award) Unit 2: Materials, techniques and technology

Centre name and number

Student name

## Assessment evidence (The assessment evidence is subsumed in the mark band descriptions)

You need to produce the following evidence, which could typically be sketchbooks, preparatory work and some resolved work in order to demonstrate your investigations into a variety of materials, techniques and technology. You should:

- Explore 2D and 3D materials.
- Produce responses and ideas in a range of media.
- Use tools, equipment and technology in an art, craft or design context.
- Identify, in writing or visually, how others use materials and techniques.
- Comment on how you have used materials and techniques.

## Assessor's marking grid

| Marks available   | Mark band 1<br>At this level the student must:   | Mark range | Mark band 2<br>At this level the student must:   | Mark range  | Mark band 3<br>At this level the student must:   | Mark range   | Mark awarded |
|---|--|------------|--|-------------|--|--------------|--------------|
| <b>13 marks</b><br>(relates to AO1)                         | <ul style="list-style-type: none"> <li>• explore a <b>limited</b> range of 2D and 3D materials <b>safely</b></li> <li>• produce a <b>limited</b> range of responses and ideas in a <b>limited range</b> of media</li> </ul>  | <b>1–5</b> | <ul style="list-style-type: none"> <li>• explore a <b>range</b> of 2D and 3D materials <b>effectively</b></li> <li>• produce a <b>range</b> of responses and ideas in a <b>range</b> of media <b>effectively</b></li> </ul>                                    | <b>6–9</b>  | <ul style="list-style-type: none"> <li>• explore a <b>wide range</b> of 2D and 3D materials <b>imaginatively</b> and <b>in depth</b></li> <li>• produce a <b>wide range</b> of imaginative responses <b>imaginatively</b> and <b>in depth</b></li> </ul>   | <b>10–13</b> |              |
| Comments/evidence locations/justification for mark awarded: |  |            |  |             |  |              |              |
| <b>17 marks</b><br>(relates to AO2)                         | <ul style="list-style-type: none"> <li>• use a limited range of tools, equipment and technology <b>safely</b></li> <li>• use a <b>limited range</b> of tools, equipment and technology <b>basically</b></li> </ul>   | <b>1–7</b> | <ul style="list-style-type: none"> <li>• use a <b>range</b> of tools, equipment and technology <b>effectively</b></li> <li>• realise aims <b>effectively</b></li> </ul>  | <b>8–12</b> | <ul style="list-style-type: none"> <li>• use a <b>wide range</b> of tools, equipment and technology <b>innovatively</b></li> <li>• realise aims <b>innovatively</b> and <b>imaginatively</b></li> </ul>  | <b>13–17</b> |              |
| Comments/evidence locations/justification for mark awarded: |  |            |  |             |  |              |              |
| <b>10 marks</b><br>(relates to AO2, AO3)                    | <ul style="list-style-type: none"> <li>• <b>basically</b> identify in writing or visually, how others use materials</li> <li>• <b>basically</b> identify in writing or visually, how others use techniques and technology</li> </ul>                                     | <b>1–4</b> | <ul style="list-style-type: none"> <li>• explain <b>effectively</b>, in writing or visually, how others use materials</li> <li>• explain <b>effectively</b>, in writing or visually, how others use techniques and technology</li> </ul>                       | <b>5–7</b>  | <ul style="list-style-type: none"> <li>• explain <b>creatively</b> and <b>in depth</b>, in writing or visually, how others use materials</li> <li>• explain <b>creatively</b> and <b>in depth</b>, in writing or visually, how others use techniques and technology</li> </ul>                       | <b>8–10</b>  |              |
| Comments/evidence locations/justification for mark awarded: |  |            |  |             |  |              |              |
| <b>10 marks</b><br>(relates to AO3)                         | <ul style="list-style-type: none"> <li>• explain how they have used materials in a <b>limited way</b>, using <b>appropriate</b> terms</li> <li>• explain how they have used techniques and technology in a <b>limited way</b>, using <b>appropriate</b> terms</li> </ul> | <b>1–4</b> | <ul style="list-style-type: none"> <li>• explain how they have used materials <b>effectively</b>, using <b>appropriate</b> terms</li> <li>• explain how they have used techniques and technology <b>effectively</b>, using <b>appropriate</b> terms</li> </ul> | <b>5–7</b>  | <ul style="list-style-type: none"> <li>• explain <b>creatively</b> and <b>in depth</b> how they have used materials, using <b>appropriate</b> terms</li> <li>• explain <b>creatively</b> and <b>in depth</b> how they have used techniques and technology, using <b>appropriate</b> terms</li> </ul> | <b>8–10</b>  |              |
| Comments/evidence locations/justification for mark awarded: |  |            |  |             |  |              |              |

Assessor signature

Total marks available for this unit

50

Date

Total mark for student for this unit  
(transcribe this mark on to OPTEMS)

Feedback to student:

Signed (tutor):                      Signed (student):                      Date :

Feedback to student:

Signed (tutor):                      Signed (student):                      Date :

Feedback to student:

Signed (tutor):                      Signed (student):                      Date :

Feedback to student:

Signed (tutor):                      Signed (student):                      Date :

Witness statements:

**Edexcel GCSE in Applied Art & Design (Double Award)**

Unit assessment record and portfolio index

Student:

Centre:

**Unit 3: Working to project briefs**

**This unit is assessed only on the basis of the Edexcel external project brief**

List of main contributions from this project to Unit 1:

List of main contributions from this project to Unit 2:

**Instructions for use**

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# Edexcel GCSE in Applied Art & Design (Double Award) Unit 3: Working to project briefs

Centre name and number

Student name

## Assessment evidence (The assessment evidence is subsumed in the mark band descriptions)

You need to produce the following evidence, which would typically be sketchbooks, preparatory work and a finished piece of work suitable for presentation to a client. You should:

- Produce work in response to a brief.
- Meet the constraints of a brief, including time and material constraints.
- Collect primary and secondary source information.
- Use primary and secondary source material to understand and respond to the brief
- Use tools, equipment and technology safely and effectively to meet the requirements of a brief.
- Display the work.
- Evaluate your response to the brief.

## Assessor's marking grid

| Marks available   | Mark band 1<br>At this level the student must:   | Mark range | Mark band 2<br>At this level the student must:   | Mark range  | Mark band 3<br>At this level the student must:  | Mark range   | Mark awarded |
|---|--|------------|--|-------------|---|--------------|--------------|
| <b>10 marks</b><br>(relates to AO1)                         | <ul style="list-style-type: none"> <li>• collect <b>limited</b> primary and secondary source information</li> <li>• use <b>limited</b> primary and secondary source material to understand and respond to a brief</li> </ul> | <b>1–4</b> | <ul style="list-style-type: none"> <li>• collect <b>extensive</b> relevant primary and secondary source information</li> <li>• use <b>relevant</b> primary and secondary source material to <b>develop ideas</b> when responding to a brief</li> </ul> | <b>5–7</b>  | <ul style="list-style-type: none"> <li>• collect <b>extensive, imaginative</b> and <b>relevant</b> secondary source information and <b>well worked</b> primary source information</li> <li>• select <b>relevant</b> primary and secondary source material <b>imaginatively</b>, to <b>develop ideas</b> when responding to a brief</li> </ul> | <b>8–10</b>  |              |
| Comments/evidence locations/justification for mark awarded: |  |            |  |             |   |              |              |
| <b>10 marks</b><br>(relates to AO2)                         | <ul style="list-style-type: none"> <li>• basically use materials, techniques and technology <b>safely</b> to meet the requirements of a brief in a <b>limited way</b></li> </ul>   | <b>1–4</b> | <ul style="list-style-type: none"> <li>• use materials, techniques and technology <b>safely</b> and <b>effectively</b> to meet the requirements of a brief</li> </ul>  | <b>5–7</b>  | <ul style="list-style-type: none"> <li>• use materials, techniques and technology <b>safely, imaginatively</b> and <b>with a high level of skill</b> to meet the requirements of a brief</li> </ul>   | <b>8–10</b>  |              |
| Comments/evidence locations/justification for mark awarded: |  |            |  |             |   |              |              |
| <b>17 marks</b><br>(relates to AO3)                         | <ul style="list-style-type: none"> <li>• produce <b>limited</b> work in response to a brief</li> <li>• meet the constraints of a brief in a <b>limited way</b></li> </ul>  | <b>1–7</b> | <ul style="list-style-type: none"> <li>• produce <b>a range</b> of work in response to a brief <b>effectively</b></li> <li>• meet the constraints of a brief having considered a <b>range</b> of options</li> </ul>                                    | <b>8–12</b> | <ul style="list-style-type: none"> <li>• produce <b>a wide range</b> of work in response to a brief <b>imaginatively</b></li> <li>• meet the constraints of a brief <b>imaginatively</b> having considered <b>a wide range</b> of options</li> </ul>  | <b>13–17</b> |              |
| Comments/evidence locations/justification for mark awarded: |  |            |  |             |   |              |              |
| <b>13 marks</b><br>(relates to AO3)                         | <ul style="list-style-type: none"> <li>• <b>basically</b> display the work</li> <li>• <b>basically</b> evaluate responses to the brief</li> </ul>  | <b>1–5</b> | <ul style="list-style-type: none"> <li>• display the work <b>effectively</b></li> <li>• evaluate responses to the brief <b>effectively</b></li> </ul>  | <b>6–9</b>  | <ul style="list-style-type: none"> <li>• display the work <b>imaginatively</b></li> <li>• evaluate responses to the brief <b>imaginatively</b></li> </ul>   | <b>10–13</b> |              |
| Comments/evidence locations/justification for mark awarded: |  |            |  |             |   |              |              |

Assessor signature

Total marks available for this unit

50

Date

Total mark for student for this unit  
(transcribe this mark on to OPTEMS)