

Edexcel GCSE in
Applied Art and Design (Double Award) (2301)
First examination 2003
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Authorised by Peter Goff

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Introduction

This Teachers' Guide accompanies the Edexcel GCSE specification for GCSE in Applied Art and Design (2301) and has been designed to help teachers prepare their candidates for first award in 2004 and beyond.

This guide should be used in conjunction with the specification and specimen assessment materials. It provides sections to help with planning teaching programmes and managing the assessment requirements.

Edexcel plans to issue a separate publication containing assessed items of candidate work. This will give further guidance on the application of the mark bands in the assessment grids for Units 1 and 2.

Specification summary

GCSEs in vocational subjects

A range of GCSE (Double Award) specifications in vocational subjects has been introduced to replace and extend the range of Part One GNVQ courses at levels 1 and 2 of the National Framework of Qualifications. They can be taken as two-year courses from September 2002 and one-year courses from September 2003 for first awarding in summer 2004.

Edexcel GCSE in Applied Art and Design (Double Award) (2301)

The Edexcel GCSE in Applied Art and Design (Double Award) is a new qualification and has been designed to provide a broad educational basis for further training, education or for moving into employment within the art and design sector.

Specification structure

The specification consists of three compulsory units, which are equally weighted. Two units are internally assessed through the production of portfolios, and one is externally assessed. The first external assessment opportunity will be in January 2004, and the first moderation of internal assessment will be carried out in June 2004.

Unit content	Assessment
<p>Unit 1: 2D and 3D Visual Language</p> <p>This unit lets the candidate explore what is meant by visual language and how artists, craftspeople and designers use visual language to communicate their ideas and feelings. It is important that the candidate takes enough time to develop their current skills as well as to acquire new skills.</p>	<p>Internal assessment</p> <p>This unit is assessed through the portfolio of work that the candidate produces.</p>
<p>Unit 2: Materials, Techniques and Technology</p> <p>This unit lets the candidate develop their own skills and explore how artists, craftspeople and designers use materials, techniques and technology to communicate their ideas and feelings. It is very important that the candidate takes enough time to develop their current skills as well as to acquire new skills.</p>	<p>Internal assessment</p> <p>This unit is assessed through the portfolio of work that the candidate produces.</p>
<p>Unit 3: Working to Project Briefs</p> <p>This unit will help the candidate understand how to work on project briefs. The candidate will learn how to plan and produce their own work to a good standard. Professional artists, craftspeople and designers get paid to meet their clients' needs.</p>	<p>External assessment</p> <p>This unit is assessed through an external examination. Edexcel will set a theme and project brief. The candidate will work on the theme and project for a preparatory period.</p> <p>They will then work independently in controlled conditions for a timed period and produce an outcome.</p> <p>This outcome will be marked by the centre and externally moderated by Edexcel.</p>

Planning a teaching programme

National Qualifications Framework criteria

Advice and guidance is given about the GCSE in Applied Art and Design programme, which is a general vocational course. It aims to reflect the needs of a wide range of employers and higher education through its delivery, assessment and content.

These materials have been designed mainly for the delivery of a two-year full-time programme.

Principles of programme delivery

The broad objectives of this GCSE are to:

- 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 these levels
- 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.

The broad objectives above should be interpreted and reflected in the delivery of the course.

Delivery should focus on:

- applications of art and design to reflect what happens in the creative arts practice and industries
- contextualisation of unit content to meet needs of candidates and make the learning relevant and interesting
- internal assessment, where the delivery is planned through a programme of assignments/activities to enable candidates to develop their practical and technical skills
- preparation for external assessment by developing the candidates art and design base of knowledge, understanding and skills in a vocational context
- developing the art and design base of knowledge, understanding and skills for candidates to enable them to progress to level 3 qualifications

Considerations for course delivery

A team approach

A team approach might be possible to enable a balance of human resource expertise, to ensure that support is available for the generation of ideas together with assessment standardisation and quality control. Such an approach may be particularly helpful for colleagues new to a vocational programme.

Consideration of the following may also be useful in looking at roles and functions:

Staff considerations

- Introducing the ethos of the programme
- The role of the teacher
- Timetabling to enable extended teaching and learning opportunities
- Identification of time for the delivery team to meet, plan and review
- Identifying time for development of appropriate assignments and assessment opportunities
- Mechanisms for the quality control of assessment and assignment materials
- Timing of units or modules to allow for revision and assessment of Units 1 and 2
- Teaching and assessing whole units or in an integrated way
- Opportunities for work visits and placements
- The role of work visits and placements in the learning and assessment process
- The role of multi media (eg videoing industrial visits) in delivering aspects of the course
- Internal standardisation of assessment.

Candidate considerations

- Induction to the programme
- Development of research, analysis and evaluative skills
- The role of assessment grids and their interpretation
- Organising of portfolios
- How and where to get information
- Where to go for help
- The role of the personal tutor
- Professional services available
- Expectations when working with artists in residence, or on work visits or placements
- Applying evidence gained from the workplace in assignments and assessments
- Action planning and the timetable.

Resource considerations

Human

- Teaching staff qualifications and vocational experience
- Support staff (technicians) and cross curricula links
- Development of ‘art practitioner’ links with parents, Further Education and local employees.

Physical

- The learning environment (access to workshops and studios)
- Appropriate learning resources and research facilities
- Availability of multi-media equipment to enhance the teaching and learning experience.

Curriculum models – some examples

The following provides some examples that colleagues may wish to consider.

Delivery models

Model 1 – Linear approach

Year 1

	Term 1		Term 2		Term 3	
Induction	Unit 1	Review	Unit 1	Review	Unit 1	Review
	Unit 2		Unit 2		Unit 2	

Year 2

Unit 1	Review	Unit 1	Unit 3	Review	Unit 3	Moderation
Unit 2		Unit 2				

Strengths and weaknesses

- Continuing review periods to enable action planning and ‘top up’ workshop activity
- Potentially enables one assessor to assess candidates’ evidence for the whole of an internally assessed unit assessment grid

- Enables candidates to concentrate on internally assessed units in the first year and for part of the second year
- Could lead to divisions between 2D and 3D language and Materials, Techniques and Technology.

Model 2 – Another linear approach

Year 1

	Term 1		Term 2		Term 3	
Induction	General	Review	General	Review	General	Review

Year 2

Unit 1	Review	Unit 1	Review	Unit 3	Moderation
Unit 2		Unit 2			

This model allows a flexible first year, where the candidates can explore and develop in relative freedom. All the activities that the candidates do should prepare them for the activities they undertake in the second year.

Strengths and weaknesses

- Enables integration of the introductory phases of the course
- Allows the candidates to submit their best work in the second year for formal assessment
- Allows staff and candidate to have a much more experimental first year
- All the formal assessment happens towards the end of the course.

Model 3 – Another linear approach

Year 1

	Term 1		Term 2		Term 3	
Induction	General	Review	General	Review	General	Review

Year 2

Unit 1	Review	Unit 2	Review	Unit 3	Moderation
---------------	---------------	---------------	---------------	---------------	-------------------

Strengths and weaknesses

- Enables integration of the introductory phases of the course
- Allows candidates to submit their best work in the second year for formal assessment
- Allows staff and candidates to have a much more experimental first year
- Provides a simple term by term focus on each of the coursework units
- Allows candidates to focus on one assignment at a time.

Model 4 – An integrated approach

Year 1

Term 1			Term 2			Term 3	
Induction	General	Review	General	Review	General	Review	

Year 2

Units 1 and 2	Review	Units 1 and 2	Review	Unit 3	Moderation
----------------------	---------------	----------------------	---------------	---------------	-------------------

Strengths and weaknesses

- Allows a fully integrated approach
- Allows the candidates to produce the best work for later assessment
- Reduces the number of assignments needed for assessment.

Integration of units

When fully or partially integrating, it is essential that the teachers involved know which activities and assessment criteria they are responsible for.

Assessment

The two modes of assessment in this qualification include external assessment (Unit 3) and internal assessment (Units 1 and 2).

Internal assessment requirements

Candidates will need to meet the requirements of the assessment evidence grids in the internally assessed Units 1 and 2.

The assessment evidence grid is made up of two parts as in Unit 1 (in pages 20 and 21 of the specification).

The upper part shows the evidence that the learner ‘needs to produce’, which includes the candidate activities and the lower part is the assessor’s marking grid.

Upper part – you need to produce

Candidates will need to produce evidence from the activities shown in the upper part of the assessment evidence grid as in Unit 1 on the next page.

Assessment evidence – Unit 1: 2D and 3D visual Language

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.

Lower Part – Assessor's marking grid

The lower part is the assessors marking grid and follows the same sequence in the left-hand column as in the upper part.

This assessor's marking grid shows the three benchmarks:

Mark band 1 – which is broadly equivalent to candidates work at an F grade

Mark band 2 – which is broadly equivalent to candidates work at a C grade and

Mark band 3 – which is broadly equivalent to candidates work at an A grade.

Assessor's marking grid							
	Mark band 1 At this level the candidate must:	Mark range	Mark band 2 At this level the candidate must:	Mark range	Mark band 3 At this level the candidate must:	Mark range	Mark awarded
AO1 AO2 14 marks	use a limited range of primary and secondary sources basically explore a limited range of visual language basically	1–6	use a range of primary and secondary sources effectively explore a wide range of visual language effectively	7–10	use a wide range of primary and secondary sources imaginatively and in depth explore a wide range of visual language imaginatively and in depth	11–14	
AO1 AO2 14 marks	use mark and object-making techniques basically use limited combinations of mark-making and object-making techniques basically	1–6	use mark and object-making techniques effectively use a range of combinations of mark and object-making techniques effectively	7–10	use mark and object-making techniques creatively and innovatively use a wide range of mark and object-making techniques imaginatively and in-depth	11–14	

Assessor's marking grid						
AO2 AO3	explain basically , in writing or visually, how the work of others influenced their practical work		explain effectively , in writing or visually, how the work of others influenced their practical work		explain imaginatively and in-depth , in writing or visually, how the work of others influenced their practical work	
11 marks	describe basically , in writing or visually, how others have used visual language	1–5	explain effectively , in writing or visually, how others have used visual language	6–8	explain imaginatively and in-depth , in writing or visually, how others have used visual language	9–11
AO3	demonstrate a basic use of visual language		demonstrate an effective use of visual language		demonstrate a creative and imaginative use of visual language	
11 marks	show basically , visually or in writing, how visual language has developed their ideas	1–5	explain effectively , visually or in writing, how visual language has developed their ideas	6–8	explain imaginatively and in-depth , visually or in writing, how visual language has developed their ideas	9–11
Total unit mark						50
Candidate unit mark						

The assessor's marking grid is known as a sequential grid where the number of criteria remains constant across the grid from mark band 1 to mark band 3 and shows progressive improvements in the quality of performance across the grid, and is characterised by increasing:

- breadth of understanding
- coherence, evaluation and analysis
- independence and originality.

This is known as a compensatory model where candidates can achieve marks in different bands for each of the assessment criteria. The full mark range should be used if warranted.

The total number of unit marks available is shown at the bottom right of the assessor's marking grid and is 50. Marks awarded to a candidate can be entered into the far right blank spaces and totalled to give the Candidate unit mark shown at the bottom right-hand corner of the assessor's marking grid.

Assessment objectives

Also shown in the left-hand column of the assessor's marking grid are the Assessment Objectives (AO1 to AO3) which demonstrate the knowledge, understanding and skills within each individual activity. A description of the assessment objectives is shown on page 6 of the specification.

Developing assignments

This teachers' guide contains a number of suggested activities and an exemplar assignment to cover part Unit 1 and Units 1 and 2 combined. Section 2 of the teachers' guide (available at a later date) will contain exemplar assignments and candidate work for a range of assignments.

Centres are encouraged to be creative and inventive and the examples given are illustrative and not prescriptive or exhaustive.

A blank exemplar assignment structure is included in this pack, and this can that can be used or adapted to write assignments.

The vocational focus

The Applied GCSE in Art and Design should focus on vocational areas of art, craft and design practice. Candidates should be encouraged to work in that way that creative practitioners work in the creative industries. They should be regularly faced with the challenge of realising their most creative ideas.

The structure of this qualification and the assessment has been based on the principles of the design process. An idea or theme is given to the candidate. The candidate then thinks about the theme and starts to develop their own response by researching into the work of others and doing their own first hand research. Gradually they refine their ideas, and possibly experiment with a variety of techniques and materials, until they reach a point where their ideas are resolved as some form of outcome. From this point further evaluation could lead them around the process of exploration, development, resolution and evaluation again.

Throughout the course there should be a series of assignments. The candidates complete the assignments from initial research through to outcome. The candidates can repeat this process several times through the course.

Assignments

Assignments are the building blocks of a good art and design course. It is important that they are based on relevant activities similar to the activities carried out by practitioners.

The following examples are intended as fairly obvious examples of what assignments could be based on. For example candidates focussed on graphic design might work on the design of a website. Candidates focused on design crafts may work on jewellery design. Multi-media candidates may work on the production of multi-media presentations. Photography candidates may produce work for a centre magazine and three-dimensional design candidates may re-design a space within the centre.

The assignments should be designed to take candidates successfully through the course. It is important that the assignments cater for differing degrees of expertise as the candidates progress through the course. Assignments can be integrated over the two coursework units or based on single coursework units.

Assignment structure

Assignments should contain all the following sections:

- a title
- details of the **staff** responsible
- details of the **units covered**. Some of the early assignments may not make a specific reference to units or criteria. Later in the course it is essential that candidates are aware of the criteria that they are to be assessed against, and these should be detailed in the assignment.
- the **date** the assignment is set
- the **due date**
- any **formative assessment dates**.
- a **focus**, this section is more technical early on in the course and becomes increasingly scenario driven as the candidate progresses through the course. Earlier on in the course the focus section may tend to list skills and techniques the candidates have to develop. Later scenarios should be more ‘lifelike’ and allow candidates to produce much more complex responses.
- a list of what the candidate is expected to produce, eg. sketch-books, work sheets, mood boards, idea boards and outcomes. This will vary depending on the type of work the assignment involves. Generally the list of outcomes should become less prescriptive as the candidates progress through the course, but should always relate to the unit outcomes if they are based on units.
- schemes of work are optional. Again early assignments will tend to have more detailed schemes of work with lists of activities and dates. As the candidates move through the course they should be the ones planning their own activities.
- key skills information is optional, but should be included in the assignments if the candidates are taking them.
- assessment tracking. It is essential that all the assessment decisions are tracked and that unit grades are noted.
- feedback section. This section is necessary to record all the assessment feedback discussions with the candidate. There should be space for formative and summative feedback. Also candidate should be able to make a comment at this point.

Integration and single unit assignments

The best work produced by candidates in art and design is usually done through assignments that are holistic. By this we mean assignments that often embrace more than one unit. Integrated unit delivery and assessment can allow candidates to develop a more imaginative and complex response to assignments. These assignments tend to reflect the activities of practitioners in vocational areas.

In some centres assignments are designed to cover single units. This approach can work for some units. Sometimes individual unit based assignments can generate overlapping evidence.

Assignment planning

Assignments should be planned for the whole of the candidate cohorts' time on the course – for most candidates this will be over a two-year period. Within this plan allowance should be made for some more responsive assignments. There should be an annual process of review and evaluation to ensure that the assignments are meeting the course requirements.

Assignment plans should:

- be vocationally focused. Early assignments should focus on appropriate techniques, materials and processes and may tend to be more personal. Later assignments should tend to focus on more meaningful vocational activities.
- cover all unit outcomes. Over the two-year period, or over the period the candidate is on the course the assignments should cover both the coursework units.
- be flexible. It is important that there is room in the plan for more responsive assignments to be given, especially in the first year of the course.
- contain the right number of assignments. If the candidates are carrying out too many assignments over their course then their activities will probably be piecemeal, dominated by deadlines and too small to allow a sufficiently complex response. If there are too few assignments then candidates may lose interest and not produce enough work to meet the course requirements.

The nature of assignments should change as candidates progress through the course. The early assignments should be more structured and directive. There should be more emphasis on skills development and the schemes of work should be more detailed. As the candidates move through the course the vocationally-focused scenario should become more important, and the candidates should become increasingly independent.

Context

Each assignment throughout the course should make sure that candidates examine the vocational context they are working in. They should be encouraged to develop a sound understanding of the contemporary, that builds on a firm understanding of the past.

Contextual studies should be approached from a critical stance. Many candidates tend to gather information on artists and designers without analysing what they have discovered. Candidates' should develop a critical understanding of context. This understanding allows the candidate to develop their own work in the context of what has already been done, and what is being done at the moment. They should be able to discuss their own work in a meaningful way.

Recording assessment

The assessment documentation provided in this pack is taken from the specifications. Each unit has an assessment grid which should be completed for each candidate.

Managing the assessment process

It is advised that centres formally sign off the assessment for each unit as late as possible in the two-year course, as this will allow the candidates to produce their strongest work for assessment. Early assignments can be left unsigned as a result of a review with the candidate. The candidate could negotiate a plan that will allow them to submit work at a later date in order to achieve the unit.

List of potential assignments

These assignment titles are designed to cover Unit 1 2D and 3D Visual Language and Unit 3 Materials, Techniques and Technology in a variety of ways. The assignments will help to prepare the candidates for the externally set *Unit 3: Working to a Brief*. Tutors may wish to explore their own developments for any of the themes given below.

All the themes offer the opportunity for IT based work. The themes will need to be structured carefully to meet the assessment criteria within the unit or units.

- 1 Sensations – use the formal elements; line, tone, colour, shape, form, surface and pattern to explore sensations. These might include sight, sound, taste, touch and smell. Candidates could develop a range of responses to music, optical effects and surfaces, and produce a variety of outcomes.
- 2 Movement – explore a rich variety of methods to communicate a sense of movement. The candidates could produce a range of 2D and 3D outcomes.
- 3 A chair for Picasso – (or Matisse, Dahli, Corbusier, etc) research, design and make a small chair using the artist/craftsperson/designer of your choice as a key influence to inform and inspire.
- 4 Box of mysteries – this is a design and make project which could combine surface design materials and techniques with 3D construction and joining techniques.
- 5 Through the looking glass – this is an opportunity to work with mirrors and distortion. Candidates should be able to develop their observational skills in a rich variety of ways using 2D visual language. There is also scope for some very imaginative and very personal responses.
- 6 Junk food – candidates could use a whole range of contemporary packaging combined with studio based food studies.
- 7 Inanimate forms – this assignment is an opportunity to focus on objective studies of many objects. Eg stone, pebbles, shell, rock. Fossil, bone, etc. Candidates could be encouraged to experiment with scale and detail so that they gain a greater understanding of form, shape, line and surface pattern. The final outcome might take the form of either 3D forms in clay or 2D montages.
- 8 Upside down and inside out – this assignment is an opportunity for candidates to play with ways of looking or seeing. Objects can be transformed by breaking them apart and suspending them from the ceiling. Sections of the object can be used to inspire abstract images.

Specimen integrated assignment 1: covering units 1 and 2

Assignment title: **From insects to body armour**

Units covered: Unit 1: 2D and 3D Visual Language and Unit 2: Materials, Techniques and Technology

Date set:

Review date:

Due date:

Focus:

This assignment focuses on insects (this could be crustaceans or reptiles as well). You are expected to develop a visual understanding of an insect or group of insects and then develop some armour for human use using your research on insects as inspiration.

What you should produce:

- 1 A body of research from primary and secondary sources.
- 2 A range of ideas documenting developments and reasons for choice.
- 3 A range of experiments with materials and techniques, documenting progress and reasons for acceptance or rejection.
- 4 Final outcomes – final design sheet, and a piece of body armour.

Scheme of work:

Research – primary research is essential for this assignment. You should study your chosen insect in terms of their shape, form and texture. This might involve trips to zoos, natural history museums or you might find your subjects closer to home. Remember the insect does not have to have body armour, it is only being used as an influence for your idea. Secondary research can come from a variety of reference sources, eg websites, books, videos, TV etc. All secondary research should be analysed and annotated so that it forms part of the development of your ideas.

Develop ideas – produce drawings, colour studies, prints, collages, fabrics or digital images. These studies will form the basis for a range of possible approaches, using a variety of techniques and processes. You should then develop your ideas in the workshops and experiment with card models. After this you should start to develop your ideas in wood, metal or plastic. You will need to explore a range of structural techniques, from joining to moulding. During this process of development you should be noting down how your ideas have developed and documenting the development process visually. You could record this process using a video or still camera.

Produce outcome – you should produce a final design sheet or sheets and a finished piece of body armour.

Evaluation – the process of evaluation should take place as you develop your ideas. All your experiments and different ideas should be commented on and this will form the basis for your evaluation.

Specimen assignment 2: covering unit 1

Assignment title: **Icons**

Unit covered: Unit 1: 2D and 3D Visual Language

Date set:

Review date:

Due date:

Focus:

The focus of the assignment is on icons, and imagery associated with icons. You are expected to develop an idea for representing an icon in both 2D and 3D..

Icons can be religious images, symbols, idols, or symbols displayed on computer screens to show options available to the user.

The aim of the assignment is to develop your skills and techniques for making images and objects. You should investigate 2D and 3D materials and processes, using formal elements and exploring the work of others.

What you should produce:

- 1 A sketchbook or sketchbooks detailing primary and secondary research. This research should include relevant artists or designers.
- 2 A variety of alternative ideas.
- 3 A variety of experiments in 2D and 3D.
- 4 The final pieces; a 3D model, a graphic design piece and a series of prints that represent the icon you have created.

Scheme of work:

- 1 Brainstorm – explore religious imagery, pop idols, film stars, sports figures, cartoon characters, political heroes, advertising use of icons, historical and cultural icons through history – eg the cross, the swastika.
- 2 Research - you should create a rich body of research by recording through objective study. This could be done by visits to galleries, museums and sites. You should also record and analyse media imagery, internet imagery, images from books, films and TV.

- 3 Develop ideas – using their research and early ideas the candidates should start to think about the three outcomes. They need to explore a wide range of alternative techniques and materials. They also need to investigate the work of others, either contemporary or past practitioners and look at how they have used different materials and techniques.
- 4 Produce the three outcomes – the outcomes should all demonstrate an effective representation of the icon you have created. The 3D model could be a head based on the popular icon you have chosen to study. The graphic design product could be a poster – which is then used as a basis for the prints.
- 5 Evaluation – evaluate the success of your ideas and the materials and techniques you used to produce the outcome.

Annex 1 – Assignment template

Assignment title:

Units:

Date set:

Review date:

Due date:

Focus:

What you should produce:

Scheme of work:

Key skills:

Communication

Application of number

IT

Working with others

Personal skills

Improving own learning performance

Problem solving

Assessment review

Date	Comments
	Signed:

Final assessment

Date	Comments
	Signed:

Candidate comments

Date	Comments
	Signed:

Annex 2 – Assessment grids

Centre No:
Candidate No:
Series No:

Centre name:
Candidate name:

Internal Moderator name:
RESUBMISSION OF WORK
All/mostly amended

Some amendments	
No amendments	

Assessment evidence – Unit 1: 2D and 3D Visual Language

Assessor's marking grid					
	Mark band 1 At this level the candidate must:	Mark range	Mark band 2 At this level the candidate must:	Mark range	Mark band 3 At this level the candidate must:
AO1 AO2 14 marks	use a limited range of primary and secondary sources basically explore a limited range of visual language basically	1–6	use a range of primary and secondary sources effectively explore a wide range of visual language effectively	7–10	use a wide range of primary and secondary sources imaginatively and in depth explore a wide range of visual language imaginatively and in depth
AO1 AO2 14 marks	use mark and object-making techniques basically use limited combinations of mark-making and object-making techniques basically	1–6	use mark and object-making techniques effectively use a range of combinations of mark and object-making techniques effectively	7–10	use mark and object-making techniques creatively and innovatively use a wide range of mark and object-making techniques imaginatively and in depth
AO2 AO3 11 marks	explain basically , in writing or visually, how the work of others influenced their practical work describe basically , in writing or visually, how others have used visual language	1–5	explain effectively , in writing or visually, how the work of others influenced their practical work explain effectively , in writing or visually, how others have used visual language	6–8	explain imaginatively and in depth , in writing or visually, how the work of others influenced their practical work explain imaginatively and in depth , in writing or visually, how others have used visual language

Centre No:	Centre name:	Internal Moderator name:
Candidate No:	Candidate name:	RESUBMISSION OF WORK
Series No:		All/mostly amended
		Some amendments
		No amendments

Assessment evidence – Unit 2: Materials, Techniques and Technology

Assessor's marking grid					
	Mark band 1 At this level the candidate must:	Mark range	Mark band 2 At this level the candidate must:	Mark range	Mark band 3 At this level the candidate must:
AO1 13 marks	explore a limited range of 2D and 3D materials safely produce a limited range of responses and ideas in a limited range of media	1–5	explore a range of 2D and 3D materials effectively produce a wide range of responses and ideas in a wide range of media effectively	6–9	explore a wide range of 2D and 3D materials imaginatively and in-depth produce a wide range of imaginative responses and ideas innovatively and in-depth
AO2 17 marks	use a limited range of tools, equipment and technology safely use a limited range of tools, equipment and technology basically	1–7	use a range of tools, equipment and technology effectively realise aims effectively	8–12	use a wide range of tools, equipment and technology innovatively realise aims innovatively and imaginatively
AO2 AO3 10 marks	basically identify, in writing or visually, how others use materials basically identify, in writing or visually, how others use techniques and technology	1–4	explain effectively , in writing or visually, how others use materials explain effectively , in writing or visually, how others use techniques and technology	5–7	explain creatively and in-depth , in writing or visually, how others use materials explain creatively and in-depth , in writing or visually, how others use techniques and technology
					8–10

Assessor's marking grid							
	Mark band 1 At this level the candidate must:	Mark range	Mark band 2 At this level the candidate must:	Mark range	Mark band 3 At this level the candidate must:	Mark range	Mark awarded
AO3	explain how they have used materials in a limited way , using appropriate terms		explain how they have used materials effectively , using appropriate terms		explain creatively and in-depth how they have used materials, using appropriate terms		
10 marks	explain how they have used techniques and technology in a limited way , using appropriate terms	1–4	explain how they have used techniques and technology effectively , using appropriate terms	5–7	explain creatively and in-depth how they have used techniques and technology, using appropriate terms	8–10	
Total Unit Mark							50
Candidate Unit Mark							

Assessor's marking grid							
	Mark band 1 At this level the candidate must:	Mark range	Mark band 2 At this level the candidate must:	Mark range	Mark band 3 At this level the candidate must:	Mark range	Mark awarded
AO3 13 marks	basically display the work basically evaluate responses to the brief	1–5	display the work effectively evaluate responses to the brief effectively	6–9	display the work imaginatively evaluate responses to the brief imaginatively	10–13	
Total unit mark							50
Candidate unit mark							

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