



GCSE ART AND DESIGN 2010 EXAMINATION

SPECIMEN CONTROLLED ASSESSMENT MATERIAL

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1. INTRODUCTION

Teachers need to decide at the outset of the course which endorsement they will offer to candidates. It is acceptable for teachers to select from the range of endorsements available as appropriate to their individual centre resources and to suit the needs of their candidates. The endorsements available are:

- **Art and Design (Full Course and Short Course)**
- **Applied**
- **Fine Art**
- **Graphic Communication**
- **Textile Design**
- **Three-Dimensional Design**
- **Photography: lens-based and light-based media**

A candidate Portfolio of Work is required for the Controlled Assessment.

The content of the Portfolio will be determined by the particular requirements of the course of study undertaken. Candidates should carefully select, organise and present materials which exemplify work carried out during their course of study. Within any given task they may select all or some of the work produced for inclusion in their Portfolio. For the Full Course, it is recommended that the **total** portfolio submission will comprise **approximately** 45 hours of work.

Candidates need to ensure that they provide evidence of meeting all four assessment objectives.

The specimen tasks in this booklet are not prescriptive, nor exhaustive, they are intended as guidance for teachers and give examples of assignments which could be developed for inclusion in a candidate's Portfolio. Artist's references included are suggestions for further research within the context of the assignment. Teachers and candidates can choose other artists that are suitable. Teachers are expected to check the appropriateness and suitability of all references before presenting them to candidates and to offer accessibility to resources where possible.

Levels of control for teacher supervision

Candidates' work for the Portfolio should be carried out under informal supervision, that is, under a sufficient level of supervision to ensure that the contribution of candidates can be recorded accurately, that work can be authenticated as the candidates' own and that plagiarism does not take place. Research to help develop ideas may be completed with limited supervision. Teachers must be able to authenticate each candidate's whole work with confidence.

Marking

Teachers must mark the Portfolio according to the Assessment Criteria detailed in Section 4.6 of the specification. Candidates must evidence coverage of the four assessment objectives. The Controlled Assessment will be moderated by AQA according to the procedures outlined in Section 7.1 of the specification.

2. ART AND DESIGN

Task Summary

This task is a controlled assessment unit for candidates in the Art and Design course. The theme for the task is '*Ruins*'. The aim of this assignment is to introduce candidates to a variety of mixed media working processes including drawing, collage, digital imaging and three dimensional constructions that are both exploratory and experimental in nature, supported by observational study, and historical and contemporary reference featuring artists' work and architectural subject matter.

The task is awarded one and a half terms for completion including the construction of the final personal response outcome/or outcomes. All four assessment objectives will be fully covered and candidates will be given the opportunity to develop their own personal response in a choice of media. Candidates may select all or some of the work produced in this assignment for inclusion in their Portfolio.

Research, reference and initial observations

- The theme is introduced through a PowerPoint presentation of architectural sites which feature the structure and surface qualities of buildings affected by the passing of time and the effect of weather.
- The identification of key words related to the subject matter and the formal elements of art and design are discussed. Candidates respond to the PowerPoint through small scale mixed media collage (tissue, brown paper, masking tape, cartridge paper, etc.), to explore simple ways of creating surfaces and observing how different materials work together. Annotation is encouraged to record the process of making collages.
- Candidates share digital cameras to record observations of local sites in relation to weathered surfaces and structural decay. Mobile phone cameras can also be used to collect images within the locality.
- Candidates make sketches of architectural features and surface details. These are presented in sketchbooks with annotation.
- An A1 composite collaged drawing is constructed from the initial observational studies allowing the candidates further opportunity to explore structure and surface through mixed media and to compose an image that reflects a balance of representational and abstract detail.
- Candidates analyse the work of artists whose work shows a close connection with the theme, through subject and working process, considering the context of the artist's work in terms of materials, method of construction and purpose. These responses are documented through image and annotation in the candidates' sketchbooks. The candidates also make selected references to regional, national and international historical architectural sites, eg Timoleague Abbey in West Cork, Ireland.

Artist references include:

- Diedi Von Schaewen (photographer)
 - Ian Murphy (painter)
 - Claire Leaver (ceramicist)
 - Jim Robison (ceramicist)
 - Kurt Schwitters (mixed media)
 - Gillian Robinson (altered books)
- A professional artist can be appointed to lead a workshop and give candidates first hand experience of working with a professional practitioner.

Developments

- Candidates explore different working methods using their initial observational sources to compose the work. Skills in using collage techniques are further refined, with other materials introduced to develop the potential of modelling. All working processes introduced are supported by artist reference.
- Adobe Photoshop technology is used to develop imagery alongside the constructional work in ceramics, card and A1 drawings. Candidates are introduced to image layering and blending, combining observational photographs with sections of collage and hand drawn images.
- Ceramic work is introduced through small scale slabs using impressed and incised techniques coloured with oxides to develop textural qualities.
- Opportunity to work in a wider range of media as extension tasks allows for more individual, personal responses and encourages candidates to explore less familiar working methods in an exploratory manner.
- Candidates are introduced to the “altered books” of Gillian Robinson. Old, damaged, discarded books are collected and used in the art studios to further the exploration of surfaces that are weathered and decayed. Candidates work into the books through a process of collage and staining producing their own visual diaries containing photographic and hand made imagery.

Assessment and Target Setting

- Candidates are formally assessed twice against the assessment objectives and their resulting marks published against each assessment objective during the assignment. Regular assessment of work is supported by teacher commentary. Targets for development and improvement are set against the lowest scoring assessment objective mark in order to maintain the candidates’ awareness of progress against the objectives being evidenced.

Realisation of Intentions

- Following the development phase, candidates choose a method to realise their intentions which suits their preferred working style, with references included to the work of chosen artists, craftspeople and designers researched during the course. Opportunities include a ceramic slab vessel, a photographic (Photoshop) montage, a large scale composite image developed from the A1 drawing, a ceramic relief work or a mixed media construction (card vessel).
- The unit of work may be selected as a Portfolio project for submission in its entirety, demonstrating an ability to sustain work from initial starting points to a realisation of intentions, or may form part of the candidates’ Portfolio selection.

How will this task contribute to art and design and the whole curriculum?

- The candidates all begin with a uniform starting point of ‘*Ruins*’ but through careful reference and guided opportunity, a variety of personal responses will result.
- Throughout the project the individuality of the candidates’ creative journey is emphasised. Each candidate is encouraged to take ownership of their ideas and explore them in an expressive and inventive manner.
- Connections are established with first-hand sources to provide stimulus links with the work of others to engender breadth of knowledge and greater artistic understanding.
- IT opportunities are built into the working process as developmental and if preferred complete outcomes.
- Creativity, without prescription, but with informed guidance set against the assessment objectives is central to the learning process.

3. APPLIED

Task Summary

This task is set as a controlled assessment brief for candidates beginning the GCSE Art and Design - Applied course. The theme for the task is '*Country Parks*'. The project brief is a design for printed fabric to be used for parasols in the country park. Candidates may select all or some of the work produced in this assignment for inclusion in their Portfolio.

Scenario

A new country park is soon to open. The local authority wishes to commission parasols for the opening event.

The country park will be rich in wildlife and have something for everyone to enjoy from tranquil woodland walks to children's play areas to resident farm animals. The attractions are to include:

- a fun farm where children can feed the animals (including rare breeds, donkeys, ponies, chickens, ducks and many more)
- nature trails and walks
- a mini beast wood (an area where small animals and insects are found).

Brief

Candidates are asked to create a design for the printed fabric which is to be used on the parasols within the picnic area of the country park. Designs should reflect images of country life. Each parasol is circular and has a diameter of 2.5 m. The fabric will need to be weather proofed.

The aim of this project brief is to introduce candidates to a variety of working processes using mixed media in response to a project brief that is specifically vocational, in that content reflects a work-related and client orientated context.

The task, including the development for the final design proposal, should last approximately one and a half terms. All four assessment objectives should be fully covered and candidates should be given the opportunity to produce observational studies and opportunities to visit contemporary working practices in textile/surface design and parasol design.

Research, reference and initial observations

- The theme is set by the teacher and introduced through a PowerPoint presentation of country park sites illustrating different aspects and activities.
- Classroom discussion can lead to the identification of the key constraints and considerations related to the project brief to ensure that the research, reference and initial observations help develop a design proposal that effectively meets the client's requirements and uses the formal elements of art, craft and design appropriately.
- The working process may begin with a visit to a local country park to explore the theme and to gather first hand source material to be used in the classroom. This work can be recorded in A3 sketchbooks.
- Candidates should be encouraged, where appropriate, to record their ideas and thoughts in annotated form. It may be useful for them have access to shared digital cameras which can be used to record observations of the country park in relation to the set project brief.
- Candidates may also be able to use mobile phone cameras to collect images within their own localities and other visits. Candidates can make sketches of animals and present them in sketchbooks. The information collected is used to focus and inspire the design process.

- Candidates may analyse artists whose work shows a close connection with the theme. This analysis should consider the context of the artists' work in terms of materials, method of construction and purpose. Responses to the artists' work are documented through image and relevant annotation in the candidates' sketchbooks.
- The candidates should also refer to textile artists as well as contemporary and traditional artists while considering print production processes.
- A visiting professional textile artist could also be brought in to provide the candidates with first-hand experience of developing design ideas and producing print samples.

Developments

- Candidates can begin to explore different working methods over several lessons using their initial observations to develop appropriate design ideas within the constraints of the brief.
- Candidates should be introduced to range of image making techniques, using a range of drawing, painting and printmaking media to explore a wide range of different ideas.
- IT can be introduced as a tool to develop the potential of repeat pattern. All the working processes introduced are supported by references to contemporary and traditional artists and their working methods.
- The print opportunity may be introduced through small scale samples using block and screen printing techniques. The opportunity to work in different print media allows for personal response within the set constraints of the brief and encourages candidates to explore less familiar working methods.
- Candidates should be encouraged to produce a range of different alternative ideas which have been clearly informed by their research into the theme, others' work and initial visits.
- Candidates should aim to produce a final design proposal which is well executed with supporting printed samples presented to appropriate scale suitable to present to the client at the stage where it could be progressed to production.

Assessment and Target Setting

- Candidates are formally assessed twice against the assessment objectives and their resulting marks published against each assessment objective during the assignment. Regular assessment of work is supported by teacher commentary. Targets for development and improvement are set against the lowest scoring assessment objective mark in order to maintain the candidates' awareness of progress against the objectives being evidenced.

Realisation of Intentions

- Following the development phase candidates are able to choose a method of achieving a final design proposal with supporting samples which is appropriate to the requirements of the project brief.
- Most importantly, the uniform theme of '*Country Parks*' should lead, through careful reference and guided opportunity, to a variety of individual creative responses meeting the constraints of the project brief.
- IT opportunities may be built into the working process.
- Creativity, without prescription, but with informed guidance set against the assessment objectives is central to the learning process.
- The unit of work may be selected as a Portfolio project for submission in its entirety, demonstrating an ability to sustain work from initial starting points to a realisation of intentions, or may form part of the candidates' Portfolio selection.

4. FINE ART

Task Summary

This task is a controlled assessment unit based on the theme of '*Movement*'. The candidates visit the Tate Modern to explore a range of approaches to the idea of movement. The candidates are then given worksheets and use sketchbooks to record ideas, make notes and record visual information. The task is awarded one and a half terms for completion and covers all four assessment objectives, candidates may select all or some of the work produced in this assignment for inclusion in their Portfolio.

The task is divided into two sections. The first phase is investigative and allows candidates to work within structured frameworks as well as independently to explore and investigate a range of ideas and processes. The second phase encourages candidates to work with increased independence and develop a personal response.

Research, reference and initial observations

- At the Tate Modern visit, candidates are given worksheets to focus their research and use their sketchbooks to record visual, and other information, and to make notes about the context of the work seen. The visit is supervised by their teacher, and a member of staff from the Tate Modern Education Department is utilised in order to provide more specific guidance about appropriate examples that have been selected by their teacher.

Examples selected

- Giacomo Balla *Abstract Speed – The Car has Passed*
- Umberto Boccioni *Unique Forms of Continuity in Space*
- Alexander Calder *Antennae with Red and Blue Dots*
- Naum Gabo *Kinetic Sculpture (Standing Wave)*
- David Hockney *Joiners*
- Julio le Parc *Continual Mobile, Continual Light*
- Christopher Nevinson *The Arrival*
- Bridget Riley *Blaze*
- Gino Severini *Suburban Train Arriving in Paris*
- Jean Tinguely *Debricollage*
- Bill Viola *Nantes Triptych*
- Rebecca Horn *Ballet of the Woodpeckers*
- On their return to school candidates are asked to make comparisons between some of the examples chosen, commenting upon differences in approach to interpretation and/or use of materials.
- They are asked to focus in particular on the different methods used to record or create movement.
- They are encouraged to widen their research by investigating their own examples of movement, relating these to the ones previously explored.

Developments

- In subsequent practical sessions candidates begin to explore ways of recording movement, initially through a variety of drawing exercises.
- In addition they can explore the work of the early pioneers of movement photography, Eadweard Muybridge and Etienne Maray and contemporary filmmakers, such as Steve McQueen, using the work of these as the basis for testing out other methods of recording movement.

- They also explore methods of creating movement, using some of the methods they have researched, particularly those of Rebecca Horn and members of the Kinetic Art movement.

Assessment and Target Setting

- Using what they have learnt from their practical investigations, they begin to explore ways of developing their own personal responses. The teacher monitors the work of individual candidates, providing guidance where necessary. The balance is maintained between teacher guidance and the candidates own independent work, with candidates being encouraged to review, refine and modify their ideas as they progress.
- Regular assessment of work is supported by teacher commentary. Targets for development and improvement are set against the lowest scoring assessment objective mark in order to maintain the candidates' awareness of progress against the objectives being evidenced.

Realisation of Intentions

- In the second half term candidates begin to move towards their personal realisations, these take many forms, from two-dimensional paintings and prints exploring different kinds of movement, through film and video presentations of actual movement, to three-dimensional constructions that explore ways of creating actual movement. In all cases, candidates are encouraged to make informed connections with the work of the artist(s)/ designer(s) and craftspeople they have studied.
- In the final session candidates present their work to the rest of the group, describing the artists they have studied and citing which they have chosen as their influence and relate how their chosen artist(s) have influenced their own work. The other members of the group are given an opportunity to ask questions and make critical comments.
- The unit of work may be selected as a Portfolio project for submission in its entirety, demonstrating an ability to sustain work from initial starting points to a realisation of intentions, or may form part of the candidates' Portfolio selection.

How will this task contribute to art and design and the whole curriculum?

The candidates will:

- inform their work through engagement with the work of others
- develop their ideas and creativity through personal investigations
- review and modify their work by experimenting with media, materials, techniques and processes, and in the light of their own and others' evaluations
- record experiences, observations and ideas in visual and/or other forms
- develop an understanding of the codes and conventions of art, craft and design
- use new media and technologies as appropriate
- develop knowledge and understanding of art, craft and design in contemporary societies and in other times and cultures
- present a personal, informed and meaningful response, demonstrating analytical and critical understanding.

5. GRAPHIC COMMUNICATION

Task Summary

This task is a controlled assessment unit based on '*Packaging*'. The task includes research, generating and developing ideas, working to a set brief, practical work, and evaluation. The task is awarded 10 weeks for completion and covers all four assessment objectives.

The task is linked to the commercial design process, moving from initial research, product research, generating and developing ideas, experimenting with shape, colour and materials, and the study of others' work, to producing a 3D prototype and presenting the final realisation. The task is then divided into two interdependent phases: the production of a 3D prototype and graphic experiment, and analysis, considering typestyle, colour, layout and repeat pattern. Candidates may select all or some of the work produced in this assignment for inclusion in their Portfolio.

Research, reference and initial observations

- The candidates visit the Museum of Brands, Packaging and Advertising in London to gather visual and other information and to gain understanding of the social history/context of consumer culture. The candidates are given worksheets and use workbooks to record ideas, notes and visual information.
- They are introduced to the notion of branding and asked to record colour combinations, distinctive fonts and logos, the shapes and materials used for packaging, with annotations where appropriate, and record their thoughts and feelings.
- Back in the classroom candidates are encouraged to carry out further analysis, recording and information gathering, and are shown examples from the history of packaging.
- They make comparisons of product identities and explore the potential of multiple display.
- Candidates also investigate various packaging shapes, and those which use bubble pack or cut-out technologies.

Developments

- As a development of their research, candidates scan torn and crumpled food wrappers/packets and crushed drinks cans where legibility is impaired. They also take abstract sections from their research to produce repeat patterns using both traditional materials and new media.
- Candidates are given a brief, which requires them to design a piece of packaging to contain sports energy bars.
- The teacher monitors the work of individual candidates providing guidance where necessary. Candidates develop their own independent work and are encouraged to review, refine and experiment to inform their intentions.

Candidates are required to:

- investigate packaging shapes and prepare a 2D net and a 3D prototype to scale
- produce a series of possible layouts and effective colour combinations, considering how two or more packets would look when displayed together
- work in both traditional materials and ICT.

Assessment and Target Setting

Regular assessment of work is supported by teacher commentary. Targets for development and improvement are set against the lowest scoring assessment objective mark in order to maintain the candidates' awareness of progress against the objectives being evidenced

Realisation of Intentions

- On completion, candidates present their final realisation and supporting work to the others in the class, explaining key decisions and how research and connections with appropriate sources have influenced their work. The teacher makes notes on each presentation and assesses the work against the assessment objectives.
- The unit of work may be selected as a Portfolio project for submission in its entirety, demonstrating an ability to sustain work from initial starting points to a realisation of intentions, or may form part of the candidates' Portfolio selection.

How will this task contribute to art and design and the whole curriculum?

The candidates:

- inform their work through engaging with the work of others
- develop their ideas and creativity through investigations
- review and modify their work by experimenting with media, materials, techniques and processes and in the light of their own and others' evaluations
- record experiences, observations and ideas in visual and/or other forms
- develop an understanding of the codes and conventions of art, craft and design
- use new media practices and technologies as appropriate
- develop knowledge and understanding of art, craft and design in contemporary societies and in other times and cultures
- present a personal, informed and meaningful response demonstrating analytical and critical understanding.

6. TEXTILE DESIGN

Task Summary

This task is a controlled assessment unit based on the title '*Decoration*'. The candidates explore a range of approaches to the theme and experiment with a variety of technical processes, materials and media. Drawings and photographs of collected objects help to suggest ideas for motifs, patterns, colours and textures of a decorative nature. References to paintings by a selection of artists and textiles from different cultures and traditions can be considered and then links can be drawn to historical and contemporary fashion which reflects a decorative style.

Independent study is encouraged and candidates refine and evaluate their ideas through a variety of mood boards, sketchbooks, worksheets and regular discussions with the teacher.

The task is awarded a term for the completion of research work and a further five weeks for the construction of the final outcome. The task covers all four assessment objectives and allows candidates to follow personal areas of interest and use resources readily available in the school. Candidates may select all or some of the work produced in this assignment for inclusion in their Portfolio.

The task is divided into three sections all of which allow candidates to develop a personal response and work with increasing independence.

- Research and investigation
- Technical development and exploration
- Creation of a personal response outcome/or outcomes

Research, reference and initial observations

- The theme is set by the teacher and candidates discuss different sources for initial investigation. Objects such as shells, coins, decorative beads, wrapped sweets, iced biscuits, ceramics, jewellery, traditional masks and silk and dried flowers are provided and candidates record their observations using a variety of media including pencil, pen, pastel, paint, collage and stitching.
- Photographs are taken and different viewpoints, surfaces and compositions are considered.
- Candidates are asked to investigate the work of an artist, designer or cultural tradition that they considered to be particularly decorative. They analyse the context of the work in terms of scale, colour, texture, motif, pattern, materials, method of construction, function or purpose, and explore the maker's style. (Some candidates will take the opportunity to visit a local museum to gain additional references).
- Ideas and findings are documented using appropriate material methods, and candidates are encouraged to extend their understanding of the work of those they found most inspiring.

References include

- Paintings by Gustav Klimt, Georgia O'Keeffe, Wassily Kandinsky, Anthony Van Dyke, William Morris, Vincent van Gogh, and Henri Matisse
- Creative textiles by Michael Brennand Wood, Claire Johnson Knight, Helen Banzhaf, Sue Lawty, Jean Littlejohn and Kaffe Fassett
- Traditional embroidered textiles from India, Pakistan, China and Tudor England
- Printed and dyed textiles from Africa and India
- Weaving from Asia, North Africa and Turkey
- Fashion by Ossie Clark, Vivienne Westwood, John Galiano, Alexander McQueen and Gianni Versace and dress from the 19th Century

Developments

- Candidates use further lessons to explore their collected sources through a number of different processes and materials. They develop existing skills such as machine stitching and appliqué, silk painting, stencil printing and applying dyes with greater confidence and using their knowledge to produce a selection of samples appropriate to their ideas.
- The teacher demonstrates additional techniques such as bonding fabrics, image transfer, fabric etching and felting. Candidates are encouraged to select several for use in the further development of their theme.
- Candidates are also introduced to a wider variety of fabric types, weights and structures including, nets, gauzes, silk wastes, fancy yarns and fibre meshes. They are encouraged to explore how processes can be used to develop and reflect the decorative quality of their first hand sources and cultural influences.
- All work is monitored by the teacher, and candidates discuss their ideas and progress on a regular basis. Individual targets are set and personal creativity encouraged.

Assessment and Target Setting

- During the later part of the term candidates continue to develop their ideas towards a more focused outcome. They are encouraged to take ownership of their designs and inspired to consider how their research could help direct them towards a specific personal outcome.
- A variety of options are identified through discussion with the teacher, and candidates explore possible compositions and/or structures which they find to be appropriate, such as working diagrams, fashion drawings, trial patterns and large scale paper plans which can help with decision making. Candidates then make positive, informed and knowledgeable choices about how best to produce and present a personal response.
- A working time plan is set, evaluation continues and where necessary refinements are made.
- Photographs are taken to record the progress in the stages of construction.
- Candidates are formally assessed twice against the assessment objectives and their resulting marks published against each assessment objective during the assignment. Regular assessment of work is supported by teacher commentary. Targets for development and improvement are set against the lowest scoring assessment objective mark in order to maintain the candidates awareness of progress against the objectives being evidenced

Realisation of intentions

- Finished pieces are then displayed in the art department and for any garments submitted an opportunity is arranged for candidates to photograph their creation on a figure.
- Candidates are encouraged to discuss their achievements and recognise their successes.
- The unit of work may be selected as a Portfolio project for submission in its entirety, demonstrating an ability to sustain work from initial starting points to a realisation of intentions, or may form part of the candidates' Portfolio selection.

Among the pieces presented are fashion pieces and accessories including:

- skirts
- bodices
- shift dresses
- bags
- hats
- scarves
- belts
- wall hangings and stitched panels

- silk painted panels
- printed fabrics
- cushions
- fabric parasol
- tactile sculptural forms.

How will this task contribute to art and design and the whole curriculum?

- The candidates all begin with a uniform starting point but the end results are diverse and original.
- Through inspired and directed investigation, thought, questioning, evaluation and learning their artistic knowledge is extended and creativity explored.
- Throughout the project the individuality of the candidates' creative journey is emphasised.
- Each candidate is encouraged to take ownership of their ideas and explore them in an expressive and inventive manner.
- Connections are established with first-hand sources to provide stimulus links with the work of others to engender breadth of knowledge and greater artistic understanding.
- They develop designs that extend personal creativity and allow for positive self expression.

7. THREE-DIMENSIONAL DESIGN

Task Summary

This task is a controlled assessment unit for candidates undertaking the GCSE Art and Design Three-Dimensional Design course. It is a ceramics project involving a variety of different constructional working processes and materials entitled '*Sources of Inspiration*'. The aims of this assignment are to:

- introduce candidates to different methods of ceramic construction such as coiling and pinching
- show how direct observation can be developed towards abstraction
- develop sculptural modelling skills
- explore different decorative techniques including oxide and glaze colouring.

The practice includes observational study, drawing for design and researching historical and contemporary reference appropriate to the theme and working methods. The task is awarded one and a half terms for completion including the construction of the final personal outcome. All four assessment objectives will be fully covered and candidates will be given the opportunity to develop their own personal response. Candidates may select all or some of the work produced in this assignment for inclusion in their Portfolio.

Research, reference and initial observations

- The theme is set by the teacher and introduced through a variety of different resources relating to natural forms including a collection of selected fruits, vegetables, cacti, shells and dried seed pods together with mood boards showing illustrations of plant and marine life, and a PowerPoint presentation of various elements of natural forms.
- The candidates consider the resources and use discussion and sketchbook annotation, where appropriate, to record key words and initial responses to formal elements evident in the subject, such as structure, shape, form, surface, colour.
- Candidates make selections from the resources and begin with observational drawings based on structure and form on A1 paper and in A3 sketchbooks. Candidates use a variety of graphic media including pencil, fine pen, crayon, graphite and watercolour wash.
- The drawings become more exploratory as confidence is developed. Digital and mobile phone cameras are used to record and collect images of the subject matter.

References are made to artists who use natural form as a source of inspiration:

- Karl Blossfeldt (photography)
- Carolyn Genders (ceramics)
- Ernst Haeckel (botanical illustration)
- Ewen Henderson (ceramics)
- Kate Malone (ceramics)
- Catrin Mostyn-Jones (ceramics)
- Debra Swauger (ceramics)
- Geoffrey Swindell (ceramics)
- The candidates research the artists and record their responses, creating dedicated A3 sketchbook pages. The personalisation of sketchbook pages through the inclusion of low relief collage, mixed media, pictures of artists' work and their own commentary and annotation is encouraged. This process permeates the whole journey of enquiry and making, resulting in a highly personalised sketchbook central to the development of the eventual outcome and documenting the journey from idea to realisation.
- Candidates are introduced to specific artist websites and have the opportunity to research and analyse in depth.

- Ceramicist Catrin Mostyn-Jones is invited to lead a one day workshop. Original works are used to support the workshop and the artist is briefed to direct the practice around her own working methods. Candidates reflect and record the workshop experience in their sketchbooks.

Developments

- At this stage the work is focused on developing initial observational studies of structure and shape towards sculptural form and surface quality. Drawings are developed and accomplished using various graphic media including graphite, pencil, Indian ink, emulsion and dyes. The candidates are encouraged to work on a large scale, with emphasis on expression and less attention to fine detail. Form is explored through this drawing process. Structures begin to emerge.
- Candidates use Adobe Photoshop to combine photographic observations of natural forms with primary source drawings exploring elements of surface texture and form. The layered images provide ideas for abstract decoration and alternative design.
- Candidates work in buff clay exploring how the formal elements of the drawing can be transferred into modelling. The work is made in both two and three dimensions using techniques and methods that combine impressed textures, incised lines and raised surfaces.
- Candidates have the opportunity to experiment with wire lengths which are cut and threaded through the clay surface. The applied surface textures are made as samples reflecting the mark making seen in earlier drawings and collages.
- Sampling leads directly to the construction of the ceramic sculpture. The sketchbook is used to record the degree of success in applied decoration. Slip decoration, oxides, wax resist and brush on glazes are applied in layers using a 'lay on, rub off' technique which embeds the combined colouring into the fired clay surface revealing a distressed and weathered appearance.

Assessment and Target Setting

- Over the one and a half terms, candidates are formally assessed against the assessment objectives and their resulting marks published against each assessment objective during the assignment. Regular assessment of work is supported by teacher commentary. Targets for development and improvement are set against the lowest scoring assessment objective mark in order to maintain the candidates' awareness of progress against the objectives being evidenced.

Realisation of intentions

- Candidates consider the techniques of pinch and coil against the intention of height, width and scale from the drawing and ceramic sampling process.
- The final placement of the sculptural form which may include a bedding of alternative material such as wood shavings, sand, gravel, pebbles or water is also considered.
- Candidates construct the sculptures from a coiled or pinched base using a variety of tools to shape the form including standard modelling tools, wooden batons and 'surform blades'. Incised and built decoration is applied, together with pierced areas of surface for threading into at a later stage.
- Wire pieces are inserted into the clay surface to be burnt into the clay during the firing process.
- Following the bisque firing, pre-tested oxide and glaze is rubbed and painted directly onto the sculpture surface embedding deep glaze into cavities and edges, leaving raised areas with a stained matt appearance to enhance and reflect a more natural decorative quality.
- After the glaze firing, surfaces are further embellished with diluted dyes and tissue collage, and raw string and thread is used to finish the surface detail. The sculptural forms embrace different techniques of construction, texture and decoration illustrating highly creative and personal responses to the initial source of inspiration of natural form.

- Throughout the journey of observing, designing and making candidates will have ensured coverage of the four assessment objectives. Their final outcomes will have been informed by initial observations of natural form and by appropriate references to artists, craftspeople and designers.
- The unit of work may be selected as a Portfolio project for submission in its entirety, demonstrating an ability to sustain work from initial starting points to a realisation of intentions, or may form part of the candidates' Portfolio selection.

8. PHOTOGRAPHY: LENS-BASED AND LIGHT-BASED MEDIA

Task Summary

This task is set as a controlled assessment unit based on the title '*Landscape*'. The candidates explore a range of approaches to the theme and experiment with a variety of technical processes, materials and media. References to photographers who work in a variety of ways with this subject matter will become an intrinsic part of the gathering of initial material.

Independent study is encouraged and candidates develop, refine and evaluate their ideas through a variety of mood boards, sketchbooks and exploration with initial recording of ideas. There is regular discussion with the teacher both on an individual and group basis.

The task is awarded half a term for the completion of research and development work and three weeks for the production and presentation of the final selection of images. The task covers all of the four assessment objectives and allows candidates to follow personal areas of interest and use resources readily available in the centre. The task is internally assessed and externally moderated. Candidates may select all or some of the work produced in this assignment for inclusion in their Portfolio.

The task is divided into three sections, all of which allow candidates to develop a personal response and work with increasing independence.

- Research and investigation,
- Technical development and exploration
- Production and presentation of a personal response outcome/or outcomes

Research, reference and initial observations

- The theme is set by the teacher and candidates discuss different sources for their initial investigations. The genre of '*Landscape*' is a very broad one so initial explorations focus on the range of approaches taken by a variety of photographers. These are presented by the teacher via books and the internet.
- Candidates are taken to two contrasting locations: rural and urban. Initial photographs are taken utilising a variety of viewpoints. Attention is paid to small details using the camera's focus facility. Textures are studied and results show awareness and use of available lighting and compositional devices that use the camera lens and variety of focal length.
- Candidates are asked to investigate the work of a photographer or suitable artist that they find to be particularly interesting in their approach to the use or study of '*Landscape*'.
- They analyse the work in terms of artistic/photographic intent, selection of subject, use of camera viewpoint, composition, use of colour and tone, and presentation of image.
- Ideas and findings are documented using appropriate methods and materials, and candidates are encouraged to extend their understanding of the work of those they find most inspiring.

Examples include photographic works by:

- Berenice Abbott
- Ansel Adams
- Bill Brandt
- Andy Goldsworthy
- John Goto
- David Hockney
- Laszlo Moholy-Nagy
- Jerry Uelsmann
- Edward Weston

This list is not finite. Candidates are encouraged to explore the context freely and extensively.

Developments

- Candidates use further lessons to explore their collected sources through a number of different processes and materials.
- Some candidates develop and extend ideas through the use of image manipulation software, and explore viewpoint, formal elements and composition through the recording of further images.
- Candidates are encouraged to explore more than one approach to the theme and to develop their personal responses by continuous evaluation and reflection throughout the process of development.
- In order to facilitate this, candidates are encouraged to keep a process record. Sometimes this takes the form of a sketchbook, sometimes candidates choose to organise and present their ideas on mounting sheets.
- The progress of the work is monitored by the teacher and the candidates discuss their ideas and progress on a regular basis. Individual targets are set and personal creativity encouraged.

Assessment and Target Setting

- During the last three weeks of the project candidates are encouraged to synthesise their ideas and to make a final selection in terms of technique and photographic approach.
- Each candidate produces a plan of their final ideas(s) with written annotation supporting the visualisation if appropriate.
- Sometimes developmental photographs are 'drawn into', in order to extend this process.
- Time management is considered in relation to the production of final outcomes.
- It is left to the candidate to determine the quantity of prints and range of approaches.
- Some candidates choose to explore more than one response to the theme.
- The teacher assesses the work against the assessment objectives and the candidates' selected work may be added to the candidates' Portfolio for submission at the end of the course.

Realisation of Intentions

- An exhibition of the final outcomes is produced at the end of the project and candidates are encouraged to discuss their work with each other, and the audience in order to recognise their achievements and successes.
- Although candidates begin with a uniform starting point they are quickly encouraged to take on individual exploration of the theme.
- The resulting investigations are diverse and personal.
- The unit of work may be selected as a Portfolio project for submission in its entirety, demonstrating an ability to sustain work from initial starting points to a realisation of intentions, or may form part of the candidate's Portfolio selection.

How will this task contribute to art and design and the whole curriculum?

- Investigation, questioning and reflection are encouraged and candidates explore and experiment to realise a final outcome
- Individuality and creativity are encouraged.
- Candidates are encouraged to take ownership of their ideas and explore them in an expressive and inventive manner.
- The entire process is underpinned by the exploration of links with the work of others in order to stimulate breadth of knowledge and creativity.