



General Certificate of Secondary Education

Art and Design (Full Course) 3201–3206 (Short Course) 3211 2009

Material accompanying this Specification

- Specimen and Past Papers
- Reports on the Examination
- Teachers' Guide

SPECIFICATION

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

Further copies of this specification booklet are available from:

AQA Logistics Centre, Unit 2, Wheel Forge Way, Ashburton Park, Trafford Park, Manchester, M17 1EH.

Telephone: 0870 410 1036 Fax: 0161 953 1177

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Background Information

1

The Revised General Certificate of Secondary Education

Following a review of the National Curriculum requirements, and the establishment of the National Qualifications Framework, all the unitary awarding bodies have revised their GCSE syllabuses for examination in 2003 onwards.

1.1 Changes at GCSE

Key Skills

All GCSE specifications must identify, as appropriate, opportunities for generating evidence on which candidates may be assessed in the “main” Key Skills of communication, application of number and information technology at the appropriate level(s). Also, where appropriate, they must identify opportunities for developing and generating evidence for addressing the “wider” Key Skills of working with others, improving own learning and performance and problem solving.

Spiritual, moral, ethical, social, cultural, environmental, health and safety and European Issues

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

ICT

The National Curriculum requires that students should be given opportunities to apply and develop their ICT capacity through the use of ICT tools to support their learning. Further guidance in the use of ICT in Art and Design is given in Section 8 of this Specification and in the Teachers’ Guide.

Tiering

In most subjects the scheme of assessment must include question papers, targeted at two tiers of grades, i.e. A* - D and C - G.

However, in Art and Design there will be a single tier of assessment which will target all grades A* to G.

Citizenship

Since 2002 students in England are required to study Citizenship as a national curriculum subject. Each GCSE specification must signpost, where appropriate, opportunities for developing citizenship knowledge, skills and understanding. Further guidance is given in paragraph 17.4.

2

Specification at a Glance

Art and Design

This is the only specification in this subject offered by AQA.
The Scheme of Assessment is not tiered.

<div>GCSE</div> <div>3201-3206</div>	←	<div>GCSE 3201-3206</div> <div> <div>Coursework</div> <div>No time limit</div> <div>60% of total marks</div> </div> <div> Choice of Unendorsed or Endorsed options. Two, three or four units of coursework in the chosen option. Response to all assessment objectives required in coursework as a whole. Centre-assessed and moderated by AQA. </div> <div> <div>Controlled Test</div> <div>10 hours</div> <div>40% of total marks</div> </div> <div> Candidates must respond to one starting point. Four week preparatory period and 10 hours of supervised time. Response to all assessment objectives required. Set by AQA, centre-assessed and moderated by AQA. </div>
<div>GCSE (Short Course)</div> <div>3211</div>	←	<div>GCSE Art and Design (Short Course) 3211</div> <div> <div>Coursework</div> <div>No time limit</div> <div>60% of total marks</div> </div> <div> Available as Unendorsed option only. One or two units of coursework. Response to all assessment objectives is required in coursework as a whole. Centre-assessed and moderated by AQA. </div> <div> <div>Controlled Test</div> <div>10 hours</div> <div>40% of total marks</div> </div> <div> Candidates must respond to one starting point. Four week preparatory period and 10 hours of supervised time. Response to all assessment objectives required. Set by AQA, centre-assessed and moderated by AQA. </div>

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Availability of Assessment Units and Entry Details

3.1	Availability of Assessment Units	Examinations based on this specification are available in the June examination series only.
3.2	Entry Codes	<p>Normal entry requirements apply, but the following information should be noted.</p> <p>The Subject Codes for entry to the GCSE award are as follows:</p> <ul style="list-style-type: none"> 3201 Art and Design (Unendorsed) 3202 Art and Design (Fine Art) 3203 Art and Design (Graphic Design) 3204 Art and Design (Textiles) 3205 Art and Design (Three-Dimensional Design) 3206 Art and Design (Photography) 3211 Art and Design (Short Course)
3.3	Prohibited Combinations	<p>Candidates entered for any full AQA GCSE in Art and Design may not enter at the same sitting for the AQA GCSE (Short Course) in Art and Design.</p> <p>There are no other restrictions within AQA on entry for the Unendorsed or Endorsed options of this specification, provided that there is no overlap of content (as, for example, between the areas of study covered in an Unendorsed course and those covered in the chosen Endorsed option).</p> <p>Each specification is assigned to a national classification code, indicating the subject area to which it belongs. Centres should be aware that candidates who enter for more than one GCSE qualification with the same classification code, will have only one grade (the highest) counted for the purpose of the School and College Performance Tables.</p> <p>The Classification Codes for this specification are:</p> <ul style="list-style-type: none"> Art and Design (Unendorsed) 3510 Art and Design (Fine Art) 3690 Art and Design (Graphic Design) 3550 Art and Design (Textiles) 3650 Art and Design (Three-Dimensional Design) 3670 Art and Design (Photography) 3570 Art and Design (Short Course) 3510
3.4	Private Candidates	This specification is not available for private candidates.

3.5 Access Arrangements and Special Consideration

AQA pays due regard to the provisions of the Disability Discrimination Act 1995 in its administration of this specification.

Arrangements may be made to enable candidates with disabilities or other difficulties to access the assessment. An example of an access arrangement is the production of a Braille paper for a candidate with a visual impairment. Special consideration may be requested for candidates whose work has been affected by illness or other exceptional circumstances.

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

Access Arrangements and Special Consideration

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

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

This document can be viewed via the AQA Website (www.aqa.org.uk).

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

3.6 Language of Examinations

All assessment will be through the medium of English. Assessment materials will not be provided in Welsh or Gaeilge.

Scheme of Assessment

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Introduction

4.1 National Criteria

This AQA GCSE in Art and Design specification complies with the following:

- The GCSE Subject Criteria for Art and Design;
- The GCSE, GCE, GNVQ and AEA Code of Practice April 2007;
- The GCSE Qualification Specific Criteria;
- The Arrangements for the Statutory Regulation of External Qualifications in England, Wales and Northern Ireland: Common Criteria.

4.2 Rationale

This specification offers an appropriate means for students to develop the knowledge, skills and understanding learned at Key Stage 3. It also lays the foundation for post-16 studies. In addition, it provides a suitable course for students who wish to develop their interests and enthusiasm for creative activities in art, craft and design as part of the more general educational aims of Key Stage 4.

4.3 Prior level of attainment and recommended prior learning

The specification is intended to build upon the Programmes of Study for Art and Design at Key Stage 3.

4.4 Progression

The qualification is recognised as part of the National Qualification framework. As such, GCSE provides progression from Key Stage 3.

The specification is suitable for candidates who wish to go on to further study in Art and Design in GCE Advanced Subsidiary or Advanced or the Foundation GNVQ, Intermediate GNVQ or Advanced Vocational Certificate of Education. The Aims and Assessment Objectives are consistent with those for earlier Key Stages and with the GCE Subject Criteria for Art.

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Aims

5.1 Introduction

The aims set out the educational purposes of a GCSE course in Art and Design. The aims are common to the Unendorsed and the Endorsed options and the Short Course.

5.2

A course based on this specification should encourage candidates to develop:

- a. creative and imaginative powers, and the practical skills for communicating and expressing ideas, feelings and meanings in art, craft and design;
- b. investigative, analytical, experimental and interpretative capabilities, aesthetic understanding and critical skills;
- c. understanding of codes and conventions of art, craft and design and awareness of contexts in which they operate;
- d. knowledge and understanding of art, craft and design in contemporary societies and in other times and cultures.

6

Assessment Objectives

6.1 Introduction

The Assessment Objectives represent those qualities which can be demonstrated in candidates' work and which can be measured for the purposes of assessment.

6.2

Candidates will be expected to demonstrate a response to all of the assessment objectives in each component of the examination. They are equally weighted.

Candidates will be required to demonstrate their ability to:

- AO1 record observations, experiences and ideas in forms that are appropriate to intentions;
- AO2 analyse and evaluate images, objects and artefacts showing understanding of context;
- AO3 develop and explore ideas using media, processes and resources, reviewing, modifying and refining work as it progresses;
- AO4 present a personal response, realising intentions and making informed connections with the work of others.

6.3 Quality of Written Communication

There is no requirement in the Scheme of Assessment for Art and Design for candidates to produce written work as part of the Coursework or the Controlled Test. However, where candidates produce extended written material in English, they are expected to:

- present relevant information in a form that suits its purposes;
- ensure that text is legible and that spelling, punctuation and grammar are accurate, so that meaning is clear.

Quality of written communication will not be assessed in either component of this examination.

7

Scheme of Assessment

7.1 Assessment Units

The Scheme of Assessment comprises two components.

Full Course

Coursework	60% of the marks
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Two, three or four units of coursework.
A coursework unit should include preparatory work, sketch books, logs or journals related to the final piece(s) in the chosen area(s) of study.
All assessment objectives must be met in the Coursework as a whole.
Centre-assessed and moderated by AQA.

Controlled Test	10 hours	40% of the marks
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Candidates will be required to respond to **one** starting point in their chosen option. A response to all assessment objectives is required. Starting points will be set by AQA. Separate papers for each option. There will be a preparatory period of 4 weeks, followed by 10 hours of supervised time. Candidates will be expected to develop their own work to resolve their investigations, producing a final piece or pieces based upon preparatory studies and research.
The Controlled Test will be centre-assessed and moderated by AQA.

Short Course

Coursework	60% of the marks
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One or two units of coursework.
A coursework unit should include preparatory work, sketch books, logs or journals related to the final piece(s) in the chosen medium.
All assessment objectives must be met in the Coursework as a whole.
Centre-assessed and moderated by AQA.

Controlled Test	10 hours	40% of the marks
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Candidates will be required to respond to **one** starting point in their chosen option. A response to all assessment objectives is required. Starting points will be set by AQA. There will be a preparatory period of 4 weeks, followed by 10 hours of supervised time. Candidates will be expected to develop their own work to resolve their investigations, producing a final piece or pieces based upon preparatory studies and research.
The Controlled Test will be centre-assessed and moderated by AQA.

7.2 Weighting of Assessment Objectives

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

Assessment Objectives	Component Weightings (%)		Overall Weighting of AOs (%)
	1 (Coursework)	2 (Controlled Test)	
AO1	15	10	25
AO2	15	10	25
AO3	15	10	25
AO4	15	10	25
Overall Weighting (%)	60	40	100

Subject Content

8 Summary of Subject Content

8.1 Choice of Option

Candidates are required to develop the knowledge, skills and understanding relevant to their chosen Unendorsed or Endorsed option through integrated critical, practical and theoretical study of art, craft and design which includes first-hand experience of original work.

Unendorsed (3201)

Art and Design (Unendorsed)

Candidates' submissions should include practical and critical/contextual work in at least two of the following: Fine Art, Graphic Design, Textiles, Three-Dimensional Design, Photography.

Fine Art (3202)

Art and Design (Fine Art)

Candidates' submissions should include practical and critical/contextual work in one or more area(s) of Fine Art, such as: drawing, painting, sculpture, land art, installation, printmaking, film, video or mixed media.

Graphic Design (3203)

Art and Design (Graphic Design)

Candidates' submissions should include practical and critical/contextual work in one or more area(s) of Graphic Design, such as: computer-aided design, illustration, advertising, packaging, digital imaging, film, video or animation.

Textiles (3204)

Art and Design (Textiles)

Candidates' submissions should include practical and critical/contextual work in one or more area(s) of Textiles, such as: printed and/or dyed materials, domestic textiles, constructed and/or applied textiles, fashion and/or costume.

Three-Dimensional Design (3205)

Art and Design (Three-Dimensional Design)

Candidates' submissions should include practical and critical/contextual work in one or more area(s) of Three-Dimensional Design, such as: ceramics, sculpture, theatre, television, film and/or exhibition design, jewellery, interior, product or environmental design.

Photography (3206)

Art and Design (Photography)

Candidates' submissions should include practical and critical/contextual work in one or more area(s) of Photography, such as: portraiture, documentary and/or photo-journalism, environmental photography, experimental imagery, working from objects, still life and/or the natural world.

Short Course (3211)

Art and Design (Short Course)

Candidates' submissions should include practical and critical/contextual work in one or more of the following: Fine Art, Graphic Design, Textiles, Three-Dimensional Design, Photography.

8.2 Knowledge, skills and understanding

The specification requires candidates to develop knowledge, skills and understanding, in their chosen Unendorsed or Endorsed option, of:

- a. how ideas, feelings and meanings are conveyed in images and artefacts;
- b. a range of art, craft and design processes in two and/or three dimensions, including, where appropriate, information and communication technology;
- c. how images and artefacts relate to their social, historical and cultural context;
- d. a variety of approaches, methods and intentions and the contribution of contemporary practitioners and others from different times and cultures to continuity and change in art, craft and design.

8.3

Candidates should be introduced to a variety of experiences, exploring a range of media, processes and techniques.

Candidates should explore relevant images, artefacts and resources relating to art, craft and design from the past and from recent times, including examples from Western Europe and the wider world. This should be integral to the investigating and making process. Their responses to these examples must be shown through practical and critical activities which demonstrate understanding of different styles, genres and traditions.

Candidates should be aware of the need to respond to the four assessment objectives. Evidence must be provided in the context of the content requirements of their chosen option. They must also be aware of the importance of process as well as product in their work.

Candidates should explore drawing, using a variety of methods and media on a variety of scales. Underpinning their work should be the use of sketchbooks/workbooks/journals.

Within this specification, candidates will have opportunities to apply and develop their ICT capabilities through the practical use of ICT tools to support their learning and to communicate images and ideas.

When researching or developing work for coursework units or for the Controlled Test, candidates may choose to use ICT as a means of investigating information, layering or manipulating images or as an end in itself. They might use CD ROM, CAD/paint programs, digital imaging, a scanner, word processing or the Internet. Any of these might be used to consider a variety of alternatives, or as part of the design process, or as a learning experience in its own right.

The level to which the use of ICT is developed will depend in part upon the teaching styles, methods and processes used to deliver the subject content in the chosen areas of study, the opportunities available in the centre and the abilities of the candidates.

Suitable occasions may be found within each area of study in art, craft or design to use ICT skills to find and develop information and to present images and/or text in a variety of appropriate forms.

Candidates may be encouraged to:

- use appropriate software packages in the selection, composition or digital manipulation of images;
- use CD ROM or the Internet to find and select information on the work of artists, craftspeople or designers, to visit galleries or to download images as part of their research;
- use relevant ICT skills to present visual or textual information.

Where appropriate, candidates should understand the need to adopt safe working practices in the context of their chosen area(s) of study.

8.4

This GCSE specification has been written against the Key Stage 4 Programme of Study for England. Candidates entering for this GCSE in Northern Ireland and Wales must be taught all the material required by the National Curriculum in their own country.

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Art and Design (Unendorsed)

9.1 Areas of Study

Candidates are required to work in at least two of the areas listed below. They may explore overlapping areas and combinations of areas.

- Fine Art
- Graphic Design
- Textiles
- Three-Dimensional Design
- Photography

9.2 Knowledge, skills and understanding

Candidates should adopt an integrated approach to the critical, practical and theoretical study of art, craft and design which includes first-hand experience of original work.

Candidates must show knowledge and understanding of:

- a. how ideas, feelings and meanings are conveyed in images and artefacts in their chosen areas of study;
- b. a range of art, craft and design processes in two and/or three dimensions related to the chosen areas of study, including, where appropriate, information and communication technology;
- c. how images and artefacts relevant to their chosen areas of study relate to their social, historical and cultural context;
- d. a variety of approaches, methods and intentions and the contribution of contemporary practitioners and others from different times and cultures to continuity and change in their chosen areas of art, craft and design.

Candidates will be expected to demonstrate skills in the context of their chosen areas of study.

- Fine Art: drawing, painting, sculpture, land art, installation, printmaking, film, video or mixed media.
- Graphic Design: computer-aided design, illustration, advertising, packaging, digital imaging, film, video or animation.
- Textiles: printed and/or dyed materials, domestic textiles, constructed and/or applied textiles, fashion and/or costume.
- Three-Dimensional Design: ceramics, sculpture, theatre, television, film and/or exhibition design, jewellery, interior, product or environmental design.
- Photography: portraiture, documentary and/or photo-journalism, environmental photography, experimental imagery, working from objects, still life and/or the natural world.

Candidates will also be expected to demonstrate skills in their chosen areas of study as specified in Sections 10.2, 11.2, 12.2, 13.2 or 14.2, as appropriate.

10

Art and Design (Fine Art)

10.1 Areas of Study

Candidates are required to work in one or more area(s) of Fine Art, such as those listed below. They may explore overlapping areas and combinations of areas.

- drawing and/or painting
- sculpture, land art or installation
- printmaking
- film or video
- mixed media

10.2 Knowledge, skills and understanding

Candidates should adopt an integrated approach to the critical, practical and theoretical study of art, craft and design which includes first-hand experience of original work.

Candidates must show knowledge and understanding of:

- a. how ideas, feelings and meanings are conveyed in images and artefacts in their chosen area(s) of study within fine art;
- b. a range of art, craft and design processes in two and/or three dimensions related to the chosen area(s) of fine art, including, where appropriate, information and communication technology;
- c. how images and artefacts relevant to their chosen area(s) of study relate to their social, historical and cultural context;
- d. a variety of approaches, methods and intentions and the contribution of contemporary practitioners and others from different times and cultures to continuity and change in their chosen areas(s) of study within fine art.

Candidates will be expected to demonstrate skills in the context of their chosen area(s) of study:

- making appropriate use of colour, line, tone, texture, shape and form;
- using different approaches to recording images, such as observation, analysis, expression and imagination;
- showing in their work an understanding of the conventions of representational and abstract imagery and genres;
- investigating different ways of working, as appropriate to the subject;
- providing evidence of an understanding of pictorial space, composition, rhythm, scale and structure;
- providing evidence of the use of safe working practices.

11

Art and Design (Graphic Design)

11.1 Areas of Study

Candidates are required to work in one or more area(s) of Graphic Design, such as those listed below. They may explore overlapping areas and combinations of areas.

- computer-aided design
- illustration
- advertising and/or packaging
- digital imaging, film, video and/or animation

11.2 Knowledge, skills and understanding

Candidates should adopt an integrated approach to the critical, practical and theoretical study of art, craft and design which includes first-hand experience of original work.

Candidates must show knowledge and understanding of:

- a. how ideas, feelings and meanings are conveyed in images and artefacts in their chosen area(s) of graphic design;
- b. a range of art, craft and design processes in two and/or three dimensions related to the chosen area(s) of graphic design, including, where appropriate, information and communication technology and the use of digital imaging;
- c. how images and artefacts relevant to their chosen area(s) of study relate to their social, historical and cultural context;
- d. a variety of approaches, methods and intentions and the contribution of contemporary practitioners and others from different times and cultures to continuity and change in their chosen areas(s) of graphic design.

Candidates will be expected to demonstrate skills in the context of their chosen area(s) of study:

- making appropriate use of colour, line, tone, texture, shape and form;
- showing in their work an understanding of meaning, function, style and scale;
- using methods and approaches appropriate for the intended audience or the purpose of their chosen aspect of graphic design;
- showing in their work an ability to respond to an idea, concept and/or brief;
- providing evidence of the appropriate use of lettering, signs and symbols;
- providing evidence of the use of safe working practices.

12

Art and Design (Textiles)

12.1 Areas of Study

Candidates are required to work in one or more area(s) of Textiles, such as those listed below. They may explore overlapping areas and combinations of areas.

- printed and/or dyed materials
 - domestic textiles
 - constructed and/or applied textiles
 - fashion and/or costume
-

12.2 Knowledge, skills and understanding

Candidates should adopt an integrated approach to the critical, practical and theoretical study of art, craft and design which includes first-hand experience of original work.

Candidates must show knowledge and understanding of:

- a. how ideas, feelings and meanings are conveyed in images and artefacts in their chosen area(s) of textiles;
- b. a range of art, craft and design processes in two and/or three dimensions related to the chosen area(s) of textiles, including, where appropriate, information and communication technology;
- c. how images and artefacts relevant to their chosen area(s) of study relate to their social, historical and cultural context;
- d. a variety of approaches, methods and intentions and the contribution of contemporary practitioners and others from different times and cultures to continuity and change in their chosen area(s) of textiles.

Candidates will be expected to demonstrate skills in the context of their chosen area(s) of study:

- making appropriate use of colour, line, shape, texture, pattern, harmony, contrast and/or repetition;
- showing in their work an understanding of process, meaning, mood, style and scale;
- using methods and processes appropriate for the intended audience or the purpose of their chosen aspect of textiles;
- showing in their work appreciation of the relationship of form and function and, where applicable, the constraints of working to a brief;
- providing evidence of working in a variety of textile methods, such as fabric printing, tie-dye, batik, spraying, transfer, fabric construction and stitching;
- providing evidence of the use of safe working practices.

13

Art and Design

(Three-Dimensional Design)

13.1 Areas of Study

Candidates are required to work in one or more area(s) of Three-Dimensional Design such as those listed below. They may explore overlapping areas and combinations of areas.

- ceramics
- sculpture
- theatre, television, film and/or exhibition design
- jewellery
- interior, product, and/or environmental design

13.2 Knowledge, skills and understanding

Candidates should adopt an integrated approach to the critical, practical and theoretical study of art, craft and design which includes first-hand experience of original work.

Candidates must show knowledge and understanding of:

- a. how ideas, feelings and meanings are conveyed in images and artefacts in their chosen area(s) of three-dimensional design;
- b. a range of art, craft and design processes in two and/or three dimensions related to the chosen area(s) of three-dimensional design, including, where appropriate, information and communication technology;
- c. how images and artefacts relevant to their chosen area(s) of study relate to their social, historical and cultural context;
- d. a variety of approaches, methods and intentions and the contribution of contemporary practitioners and others from different times and cultures to continuity and change in their chosen area(s) of three-dimensional design.

Candidates will be expected to demonstrate skills in the context of their chosen area(s) of study:

- making appropriate use of shape, form, colour, line, texture, decoration and scale;
- showing in their work awareness of the relationship between three-dimensional design and urban, rural and other settings;
- showing in their work the ability to respond to an idea, concept, issue, theme and/or brief;
- making use of appropriate materials, tools and techniques;
- showing in their work understanding of working methods such as model making, constructing and assembling;
- providing evidence of the use of safe working practices.

14

Art and Design (Photography)

14.1 Areas of Study

Candidates are required to work in one or more area(s) of Photography such as those listed below. They may explore overlapping areas and combinations of areas.

- portraiture, documentary and/or photo-journalism
- environmental photography
- experimental photography
- working from objects, still life and/or from the natural world

Candidates may use digital and/or chemical (silver halide) techniques to produce images.

14.2 Knowledge, skills and understanding

Candidates should adopt an integrated approach to the critical, practical and theoretical study of art, craft and design which includes first-hand experience of original work.

Candidates must show knowledge and understanding of:

- a. how ideas, feelings and meanings are conveyed in images and artefacts in their chosen area(s) of photography;
- b. a range of processes and variety of ways of working related to the chosen area(s) of photography, including, where appropriate, information and communication technology and the use of digital imaging;
- c. how images and artefacts relevant to their chosen area(s) of study relate to their social, historical and cultural context;
- d. a variety of approaches, methods and intentions and the contribution of contemporary practitioners and others from different times and cultures to continuity and change in their chosen area(s) of photography.

Candidates will be expected to demonstrate skills in the context of their chosen area(s) of study:

- making appropriate use of colour, line, tone, shape, texture, pattern and form;
- showing in their work appreciation of viewpoint, composition, depth of field and movement;
- responding to an idea, issue, concept, theme or brief;
- making appropriate use of the camera, lenses, filters and lighting, film and/or digital techniques;
- using appropriate techniques related to developing and/or downloading, image manipulation, printing, presentation, layout and mounting;
- providing evidence of the use of safe working practices.

15

Art and Design (Short Course)

15.1 Areas of Study

Candidates are required to work in one or more of the areas listed below.

- Fine Art
- Graphic Design
- Textiles
- Three-Dimensional Design
- Photography

15.2 Knowledge, skills and understanding

Candidates should adopt an integrated approach to the critical, practical and theoretical study of art, craft and design which includes first-hand experience of original work.

Candidates must show knowledge and understanding of:

- a. how ideas, feelings and meanings are conveyed in images and artefacts in their chosen area(s) of study;
- b. an appropriate range of art, craft and design processes in two and/or three dimensions related to the chosen area(s) of study, including, where appropriate, information and communication technology;
- c. how images and artefacts relevant to their chosen area(s) of study relate to their social, historical and cultural context;
- d. an appropriate variety of approaches, methods and intentions and the contribution of contemporary practitioners and others from different times and cultures to continuity and change in their chosen area(s) of art, craft and design.

Candidates will be expected to demonstrate skills in the context of their chosen area(s) of study.

- Fine Art: drawing, painting, sculpture, land art, installation, printmaking, film, video or mixed media.
- Graphic Design: computer-aided design, illustration, advertising, packaging, digital imaging, film, video or animation.
- Textiles: printed and/or dyed materials, domestic textiles, constructed and/or applied textiles, fashion and/or costume.
- Three-Dimensional Design: ceramics, sculpture, theatre, television, film and/or exhibition design, jewellery, interior, product or environmental design.
- Photography: portraiture, documentary and/or photo-journalism, environmental photography, experimental imagery, working from objects, still life and/or the natural world.

Candidates will also be expected to demonstrate skills in their chosen area(s) of study as specified in Sections 10.2, 11.2, 12.2, 13.2 or 14.2, as appropriate.

Key Skills and Other Issues

16

Key Skills – Teaching, Developing and Providing Opportunities for Generating Evidence

16.1 Introduction

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

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

Copies of the Key Skills Units may be down loaded from the QCA website (www.qca.org.uk/keyskills).

The units for each Key Skill comprise three sections:

- A What you need to know.
- B What you must do.
- C Guidance.

Candidates following a course of study based on this specification for Art and Design can be offered opportunities to develop and generate evidence of attainment in aspects of the Key Skills of *Application of Number*, *Communication*, *Information Technology*, *Improving own Learning and Performance*, *Working with Others* and *Problem-Solving*. Areas of study and learning that can be used to encourage the acquisition and use of Key Skills, and to provide opportunities to generate evidence for Part B of the units, are signposted on the following pages.

16.2 Key Skills Opportunities in Art and Design

The study of Art and Design involves candidates in a wide range of research, planning and preparatory work. Candidates need continually to review, modify and improve their work. They must consider how effectively they communicate ideas, feelings, and experiences through visual outcomes.

The study and practice of Art and Design offers an ideal context for candidates to develop their knowledge and understanding of the Key Skills and to provide evidence of their application. The following matrices signpost the opportunities for the acquisition, development and production of evidence for Section B of each of the Key Skills units at Levels 1 and 2 in a course designed to meet the requirements of this specification.

The degree of opportunity will depend upon a number of centre-specific factors, including schemes of work, teaching strategies and the level of resources available. The information given will provide a helpful guide to the kinds of opportunities possible.

Application of Number

Level 1

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content	
	Coursework	Controlled Test
N1.1 Interpret information from different sources	✓	✓
N1.2 Carry out calculations	✓	✓
N1.3 Interpret results and present findings	✓	

Application of Number

Level 2

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content	
	Coursework	Controlled Test
N2.1 Interpret information from different sources	✓	✓
N2.2 Carry out calculations	✓	✓
N2.3 Interpret results and present findings	✓	

In coursework candidates may be involved in activities concerned with the application of number, for instance in understanding perspective and/or scale, or in measuring materials for textiles or three-dimensional work. Candidates may be encouraged to experiment, to research and to develop a variety of approaches and to demonstrate understanding of application of number as appropriate to their chosen medium in art and design.

Communication

Level 1

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content	
	Coursework	Controlled Test
C1.1 Take part in discussions	✓	
C1.2 Read and obtain information	✓	✓
C1.3 Write different types of documents	✓	

Communication

Level 2

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content	
	Coursework	Controlled Test
C2.1a Contribute to discussions	✓	
C2.1b Give a short talk	✓	
C2.2 Read and summarise information	✓	✓
C2.3 Write different types of documents	✓	

Communication in Art and Design will normally take a visual form. There are, however, many occasions, particularly in coursework, when candidates may use written or oral communication as part of their work or to demonstrate their knowledge and understanding of their own work or that of others, or of the processes involved.

Information Technology

Level 1

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content	
	Coursework	Controlled Test
IT1.1 Find, explore and develop information	✓	✓
IT1.2 Present information, including text, numbers and images	✓	✓

Information Technology

Level 2

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content	
	Coursework	Controlled Test
IT2.1 Search for and select information	✓	✓
IT2.2 Explore and develop information and derive new information	✓	✓
IT2.3 Present combined information, including text, numbers and images	✓	✓

When researching or developing coursework units or preparing for the Controlled Test candidates may use appropriate ICT for research, to experiment and develop ideas, or as a main feature of the work. Candidates might use CD ROM, CAD/paint programs, digital imagery, a scanner, word processing and/or the Internet.

Improving own Learning and Performance

Level 1

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content	
	Coursework	Controlled Test
LP1.1 Confirm short-term targets and plan how these will be met	✓	✓
LP1.2 Follow plan to meet targets and improve performance	✓	✓
LP1.3 Review progress and achievements	✓	✓

Improving own Learning and Performance

Level 2

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content	
	Coursework	Controlled Test
LP2.1 Help set short-term targets and plan how these will be met	✓	✓
LP2.2 Use plan and support from others, to meet targets	✓	✓
LP2.3 Review progress and identify evidence of achievements	✓	✓

In Art and Design candidates will need continually to review, modify and refine their work. Candidates will need to work with an appropriate person to set targets and develop an action plan with a timetable and ultimately a review. Candidates might use a sketchbook to record progress, and should employ their art and design skills to provide evidence of this Key Skill.

Working with Others

Level 1

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content	
	Coursework	Controlled Test
WO1.1 Confirm what needs to be done and who is to do it	✓	
WO1.2 Work towards agreed objectives	✓	
WO1.3 Identify progress and suggest improvements	✓	

Working with Others

Level 2

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content	
	Coursework	Controlled Test
WO2.1 Plan work and confirm working arrangements	✓	
WO2.2 Work co-operatively towards achieving identified objectives	✓	
WO2.3 Exchange information on progress and agree ways of improving work with others	✓	

There are opportunities in Art and Design for candidates to work with others when, for example, working to a design brief, developing site-specific work or when working as part of a team on a joint project. The sketchbook/supporting studies generally offer the ideal context for recording the evidence for this Key Skill and for establishing clearly the candidate's individual contribution to group work.

Problem Solving

Level 1

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content	
	Coursework	Controlled Test
PS1.1 Confirm understanding of given problems	✓	✓
PS1.2 Plan and try out ways of solving problems	✓	✓
PS1.3 Check if problems have been solved and describe the results	✓	✓

Problem Solving

Level 2

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content	
	Coursework	Controlled Test
PS2.1 Identify problems and come up with ways of solving them	✓	✓
PS2.2 Plan and try out options	✓	✓
PS2.3 Apply given methods to check if problems have been solved and describe the results	✓	✓

When responding to an Art and Design starting point or design brief candidates are immediately drawn into the problem solving process. The sketchbook/supporting studies become the record and evidence for this process whilst the unit for this Key Skill offers guidance for candidates on how to progress from a set question or theme to final work.

16.3 Further Guidance

More specific guidance and examples of tasks that can provide evidence of single Key Skills, or composite tasks that can provide evidence of more than one Key Skill are given in the Teachers' Guide.

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

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

The study of Art and Design can contribute to candidates' understanding of spiritual, moral, ethical, social and cultural issues. The specification provides opportunities for candidates to explore these issues.

Spiritual

Through the study of art, craft and design candidates are able to address issues associated with the meaning of life and nature of the human condition. They are able to explore ideas, feelings and meanings and make personal sense of these in their own creative work. Research into the work of other artists, craftspeople and designers enables candidates to place their own experience in a broader context, recognise and value the world of others and develop a sense of their own identity and worth.

Moral

Study of the work of artists, craftspeople and designers enables candidates to develop understanding of the established codes and conventions of their own and other times and cultures. They are able to explore moral issues, make value judgements and express personal views. Candidates are required to develop their work through to final outcome(s) and are therefore responsible for their own actions.

Ethical

Candidates are encouraged to consider a range of ethical issues in the production and study of art, craft and design. These considerations may be associated with environmental concerns, use of resources, exploitation of animals, or such issues as those of race, gender and special needs.

Social

The study of art, craft and design provides opportunities for candidates to study works in their social context. Candidates are able to consider the roles and status of artists, craftspeople and designers within society and understand how social conditions and conventions can affect the nature of work and influence responses to it.

Cultural

Candidates are able to explore the roles and achievements of artists, craftspeople and designers in the past and in contemporary society. They can recognise how images and artefacts influence the way people think and feel and understand the ideas, beliefs and values behind their making, relating art, craft and design to its cultural context.

17.2 European Dimension

AQA has taken account of the 1988 Resolution of the Council of the European Community in preparing this specification and associated specimen papers.

17.3 Environmental Issues

AQA has taken account of the 1988 Resolution of the Council of the European Community and the Report *“Environmental Responsibility: An Agenda for Further and Higher Education”* 1993 in preparing this specification and associated specimen papers.

17.4 Citizenship

Through the study of art, craft and design, candidates can be provided with opportunities to understand issues of responsible citizenship, civic and national responsibilities and the role of government and public bodies in the cultural life of their own and past times.

Art and Design offers opportunities for candidates to explore personal concerns through the development of visual language. There are opportunities to contribute to community projects within the school or college environment which will enhance the environment and to understand the role of artists, craftspeople and designers in creating a well-cared for, aesthetically pleasing atmosphere for work or leisure. They will learn the codes and conventions of visual imagery in communicating information and will discover the ways in which such imagery has affected social, political or economic conditions in their own and past times.

17.5 Avoidance of Bias

AQA has taken great care in the preparation of this specification and associated specimen papers to avoid bias of any kind.

17.6 Health and Safety

Care has been taken to ensure that candidates are made aware of the need to adopt safe working practices in the context of art, craft and design as and when appropriate to the chosen working medium.

Centre-Assessed Components

18

Nature of the Centre-Assessed Components

18.1 Definition of Coursework

Coursework should provide the candidate with the opportunity to research, develop and realise ideas in a variety of ways within the context of a planned sequence of experiences.

Coursework is to be undertaken under normal conditions of study and may include work carried out both in class and elsewhere. Candidates may be given appropriate guidance by their teachers but teachers will be required to authenticate the actual work presented for assessment as the candidate's own when completing the *Candidate Record Form* for each component of the examination.

Candidates entered for the full GCSE award must select from their coursework at least two and no more than four identifiable units of coursework for assessment. Candidates entered for the Short Course must select at least one and no more than two units of coursework for assessment. The work must include relevant preliminary/supporting studies. The units should be derived from the subject content relating to the chosen Unendorsed or Endorsed option.

18.2 A Unit of Coursework

A unit of coursework is a clearly defined body of work which demonstrates evidence of the candidate's thinking and working processes and which normally leads to a final piece or pieces. Further details are provided in Section 19.3.

18.3 Nature of Coursework

The coursework units should be completed with guidance from the teacher to ensure that there is evidence of a response to all of the assessment objectives in the coursework as a whole.

- The units must offer opportunities for candidates to experience an appropriate range of approaches, materials and processes.
- Coursework units must include opportunities for candidates to make reference to historical, critical and/or contextual study of the work of other artists, designers or craftspeople. The evidence for this work can be shown through practical and/or critical responses. It should be integral to the making and investigating process.
- Where candidates have worked together in a group, it must be possible to identify the contribution of individual candidates. Evidence of individual contributions to the work must be available for assessment purposes.

- The coursework must be marked together as a whole and in accordance with the marking criteria provided in section 20.3. The units will not be individually assessed.

18.4 Controlled Test

The question paper

The Controlled Test will be set by AQA. A separate question paper will be set for each of the Unendorsed (3201) and Endorsed options (3202 – 3206). Candidates will be required to take the question paper for the Unendorsed or Endorsed option for which they have been entered. The question papers will be sent to centres each January based on the estimates of entry.

A number of starting points will be provided on each question paper. Candidates must choose one starting point and will have the choice of responding to a specific question or working from a more open-ended theme in their chosen option. The open-ended theme will be common to all options. Candidates for the AQA GCSE in Art and Design (Short Course) will have similar starting points to those for the Unendorsed option. Evidence of a response to all assessment objectives will be required in all Controlled Test responses.

Preparatory Period

Candidates are allowed a four-week preparatory period prior to the supervised time. Teachers should therefore hand out the question papers to candidates four weeks before commencing the first supervised session. During the preparatory period teachers may discuss starting points with candidates and may advise them on the choice of materials, how to carry out preparatory studies or how to research their chosen theme. Candidates should be encouraged to work in materials and processes with which they have become familiar during the coursework. Preparatory work may be carried out in class and for homework or private study, as appropriate.

Supervised sessions

Candidates are allowed ten hours of supervised time in which to produce a final piece or pieces in response to their chosen starting point. The first supervised session must be at least two hours. Centres may timetable the remaining eight hours at their own discretion. Work completed during the supervised sessions must be kept under secure conditions between sessions. Candidates may continue to produce preparatory studies between sessions if they wish to do so. Work done during the supervised sessions must be the candidate's unaided work. Candidates must submit both preparatory work and the work done during the ten hours of supervised time for assessment.

19

Guidance on Setting Coursework

19.1 Introduction

Coursework tasks should allow candidates to investigate a variety of materials, methods and processes through which they will develop knowledge, skills and understanding of the subject content as defined in Sections 8 to 15.

19.2 General Coursework Requirements

Candidates should be introduced to a variety of experiences, exploring a range of media, processes and techniques. Candidates should be aware of the four assessment objectives and the importance in their work of process as well as product.

Candidates should adopt an integrated approach to the critical, practical and theoretical study of art, craft and design which includes first-hand experience of original work. They should explore relevant images, artefacts and resources relating to art, craft and design, from the past and from recent times, including examples from Western Europe and the wider world. Their responses to these examples must be shown through practical and critical activities that demonstrate the candidate's understanding.

Candidates should explore drawing* for different purposes and needs, using a variety of methods and media on a variety of scales. They should make use of ICT as appropriate. Work could include the use of sketchbooks/workbooks/journals.

*(*There is no specific requirement for candidates to demonstrate drawing skills in the Photography option unless they wish to do so.)*

19.3 Coursework Units

For the full GCSE award, each candidate must select for assessment at least two and no more than four identifiable units of coursework, including relevant preliminary or supporting work. For the Short Course, candidates must select one or two units of coursework for assessment. The units should be derived from the subject content relating to the chosen option. The coursework will be marked as a whole and must address the four assessment objectives.

Preliminary or supporting studies might include:

- analysis of the starting point and planning;
- examples of research and source material;
- linked studies showing development of ideas;
- evidence of reviewing, modifying and refining the work, showing alternative ideas and solutions;
- evidence of recording observations, experiences and ideas;
- trials and experimentation with materials, techniques and processes;

- use of ICT, where appropriate;
- reflection on their own work, making connections with the work of others;
- studies for the final piece or pieces.

The preliminary/supporting studies should be clearly distinguishable from the final pieces and both should be submitted for assessment.

19.4 Supervision of Coursework

Coursework is to be undertaken under normal conditions of study and may include work carried out both in the centre and elsewhere. Teachers may give candidates appropriate guidance but will be required to authenticate the work presented for assessment as the candidate's own.

19.5 Coursework Advisers

Coursework Advisers will be available to assist centres with any matters relating to coursework. Details will be provided when AQA knows which centres are following the specification. Initial enquiries must be made to AQA.

19.6 Exemplar Approaches to Coursework Units

These examples are provided to suggest possible approaches to coursework. They are not intended to be prescriptive and are by no means exhaustive. There are many other possibilities.

Thematic work

A range of opportunities exists for developing work from a particular theme. This might result in candidates producing work in a single medium or a range of media. They should have opportunities to research and develop their ideas, making reference to appropriate critical/contextual materials, before bringing their work to a conclusion in the form of a final piece or pieces.

Issue based work

In this unit of work candidates will have opportunities to work from an issue of personal, national or global concern. They will have opportunities to explore social and moral issues and should be able to consider the meaning and context of their own work and that of others.

Working from figures

This unit provides opportunities for candidates to develop work based on the human figure. Studies might be made of individuals, groups of figures, figures in motion, the facial image or parts of figures such as hands and feet. Some candidates might produce observational studies, others an abstract response, and others might focus on a more emotional response. Appropriate references could be made to the work of other artists, craftspeople and designers.

Working from the environment

The environment offers a wide range of opportunities for artwork. Candidates might choose to study aspects of the built environment, landscape or seascape. They might choose to view the landscape from afar or explore elements within it from close up. They might observe the effects of light and weather, or growth and decay, or they might involve themselves with elements of environmental design. References can be made to the work of other artists, craftspeople and designers.

Critical/contextual studies	Candidates might wish to develop ideas in response to the work of past or contemporary artists, designers or craftspeople. This should provide them with opportunities to demonstrate their understanding of the importance of context in the development of work. They might develop their critical skills by reflecting on their own work and that of others. Central to the nature of this unit of work is the need for candidates to respond in their own way to the work or works they have studied.
Concept based work	This unit of work might be based on candidates' developing awareness of a specific concept such as an aspect of abstraction or contrasting approaches to the representation of space. Such work should demonstrate candidates' understanding of the concept along with critical/contextual references.
Cultural work	This is a unit of work in which candidates explore a particular aspect or aspects of one or more cultures. Candidates might consider the effects of values, conventions and traditions on the nature of imagery or the impact of the work from one culture on that of another. Candidates should consider such work in the context of the development of their own work.
Work based on a design brief	This is a unit of work developed in response to a particular design brief. The work is likely to take into account issues such as function, the target audience and the practicality of the design solution or solutions. Candidates will be expected to relate their work to other designers, artists or craftspeople. Work might be supported by written and/or visual analysis and evaluations.
Expressive work	Expressive work will result from a candidate's emotional response to an idea, issue or theme. This might be evident in such factors as the manipulation of materials, the choice of imagery and the handling of colour and mood. Appropriate references to the work of others should help to inform the work produced.
Materials based work	Work for this unit is likely to develop from an exploration into the nature of a particular material. Candidates might investigate specific characteristics and explore a range of processes and techniques. The unit will need to be supported by reference to work by other artists, designers and craftspeople who have worked in a similar way.
Still life/objects	Candidates might develop work ranging from the analytical to the abstract when working from still life. They may look at the different ways in which still life groups have been used in traditional and contemporary settings for a variety of purposes. Alternatively, candidates might produce work which results from a study of the specific characteristics of a single object.
A personal theme	<p>Sketchbooks, workbooks or a journal might provide stimulus material for the development of work based on a personal interest or theme. Candidates will need to place their work and ideas in context by relating it to the work of other artists, designers or craftspeople.</p> <p>The sketchbook, workbook or journal might also provide a means of recording personal reflections related to more than one unit of coursework as supporting material for the whole course.</p>

Assessment Criteria

20.1 Introduction

Internal and external assessment of the AQA GCSE in Art and Design will be conducted according to the requirements of the GCSE, GCE, GNVQ and AEA Code of Practice April 2007.

The following assessment criteria are common to all options, including the Short Course, and must be applied to both components of the examination, coursework and the Controlled Test. The assessment objectives AO1 to AO4 are equally weighted in both components of the examination. The table on the following page indicates the levels of response expected for the award of marks in the ranges shown. It should be noted that the ranges have been drawn up to help teachers to identify levels of performance for individual candidates and do not represent grade boundaries.

20.2 Criteria

Each component must be marked out of a total of 60 marks. There are 15 marks for each assessment objective.

Candidates will be expected to demonstrate their ability to:

- AO1 record observations, experiences and ideas in forms that are appropriate to intentions;
- AO2 analyse and evaluate images, objects and artefacts showing understanding of context;
- AO3 develop and explore ideas using media, processes and resources, reviewing, modifying and refining work as it progresses;
- AO4 present a personal response, realising intentions and making informed connections with the work of others.

20.3 Assessment Criteria

The grid below expands upon the assessment objectives. It should be used to complete the *Candidate Record Forms*.

	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objective 4
	<i>Record observations, experiences and ideas in forms that are appropriate to intentions.</i>	<i>Analyse and evaluate images, objects and artefacts showing understanding of context.</i>	<i>Develop and explore ideas using media, processes and resources, reviewing, modifying and refining work as it progresses.</i>	<i>Present a personal response, realising intentions and making informed connections with the work of others.</i>
Marks				
0–3	Very limited ability to record observations, experiences and ideas, or to choose forms that are appropriate to intentions.	Minimal analysis and evaluation of images, objects and artefacts, with very little understanding of context.	Very limited ability to develop and explore ideas or modify work as it progresses; minimal understanding of how to use media, processes and resources.	Very limited ability to make connections with the work of others or to realise intentions, when attempting to make a personal response.
4–6	Modest ability to record observations, experiences and ideas, with some attempt to do so in forms that are appropriate to intentions.	Some ability to analyse and evaluate images, objects and artefacts, with modest understanding of context.	Modest ability to develop and explore ideas and modify work as it progresses; use of resources and control of media and processes may be limited on occasions.	Some ability to make appropriate connections with the work of others and realise intentions, when making a personal response.
7–9	An ability to record observations, experiences and ideas in forms that are generally appropriate to intentions.	Evidence of analysis and evaluation of images, objects and artefacts; there is likely to be growing understanding of context.	An ability to develop and explore ideas; media, processes and resources are generally used with understanding and control and there is appreciation of the need to review, modify and refine work as it progresses.	Evidence of an ability to make appropriate and generally informed connections with the work of others when realising intentions and making a personal response.
10–12	An ability to record observations, experiences and ideas skilfully and to do so in forms that are appropriate to intentions.	A consistent ability to analyse and evaluate images, objects and artefacts, showing understanding of context.	An ability to develop and explore ideas thoroughly with appropriate use of media, processes and resources; there is clear evidence of work having been reviewed, modified and refined as it progresses.	A consistent ability to make appropriate and discriminating connections with the work of others, which clearly inform personal responses and contribute to the realisation of intentions.
13–15	An ability to record observations, experiences and ideas confidently, skilfully and fluently in forms that are effectively and consistently appropriate to intentions.	A confident and well developed ability to analyse and evaluate images, objects and artefacts effectively; the significance and relevance of context will be clearly understood.	A clear ability to develop and explore ideas creatively and in depth through discriminating use of media, processes and resources; work is subjected to thoughtful and sustained review, modification and refinement as it progresses.	A highly developed ability to make significant and discriminating connections with the work of others which clearly enrich and inform personal responses and fully support the realisation of intentions.

20.4 Evidence to Support the Award of Marks

Teachers should keep records of their assessments during the course, in a form which facilitates the complete and accurate submission of the final assessments at the end of the course.

The *Candidate Record Form* for Art and Design shows a simplified form of the assessment criteria. In deciding which of the descriptors best fits the candidate's performance in each of the assessment objectives, the teacher will identify one of the ranges of marks. This can then be refined by reference to the simplified grid on the *Candidate Record Form*. The lowest of the three marks in the range should be awarded in cases where the candidate has just met the requirements for the particular mark band; the middle mark should be awarded where the candidate has adequately met the requirements and the highest mark where the candidate has clearly met the requirements but fails to meet those for the next mark band.

The marks out of 15 for each assessment objective must be added together to produce a total mark out of 60 for the coursework and 60 for the Controlled Test. The mark out of 60 for the Controlled Test will be scaled by AQA to produce the appropriate weighting.

When the assessments are complete, the marks awarded under each of the assessment criteria must be entered on the *Candidate Record Form*, with supporting information given in the spaces provided. The correct year's *Candidate Record Forms* should always be used.

Candidate Record Forms are available on the AQA website in the Administration area. They can be accessed via the following link http://www.aqa.org.uk/admin/p_course.php

21

Supervision and Authentication

21.1 Supervision of Candidates' Work

Candidates' work for assessment must be undertaken under conditions which allow the teacher to supervise the work and enable the work to be authenticated. If it is necessary for some assessed work to be done outside the centre, sufficient work must take place under direct supervision to allow the teacher to authenticate each candidate's whole work with confidence.

21.2 Guidance by the Teacher

The work assessed must be solely that of the candidate concerned. Any assistance given to an individual candidate which is beyond that given to the group as a whole must be recorded on the *Candidate Record Form*. In this subject teachers may need to offer assistance on technical processes or on matters related to Health and Safety.

21.3 Unfair Practice

At the start of the course, the supervising teacher is responsible for informing candidates of the AQA Regulations concerning malpractice. Candidates must not take part in any unfair practice in the preparation of coursework to be submitted for assessment, and must understand that to present material copied directly from books or other sources without acknowledgement will be regarded as deliberate deception. Centres must report suspected malpractice to AQA. The penalties for malpractice are set out in the AQA Regulations.

21.4 Authentication of Candidates' Work

Both the candidate and the teacher are required to sign declarations confirming that the work submitted for assessment is the candidate's own. The teacher declares that the work was conducted under the specified conditions and records details of any additional assistance.

22

Standardisation

22.1 Standardising Meetings

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

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

After the first year attendance is at the discretion of centres. At these meetings support will be provided for centres in the development of appropriate coursework tasks and assessment procedures.

Standardising meetings will offer opportunities for teachers to see examples of work which demonstrate the standards to be applied in assessing work, approaches to coursework and interpretation of the assessment objectives.

22.2 Internal Standardisation of Marking

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

A specimen *Centre Declaration Sheet* appears in Appendix B.

23

Administrative Procedures

23.1 Recording Assessments

The candidates' work must be marked according to the assessment criteria set out in Section 20.2. The marks and supporting information must be recorded in accordance with the instructions given in Sections 20.3 and 20.4. The completed *Candidate Record Form* for each candidate must be provided with the work and made available to AQA on request.

Centres will be required to notify AQA of the numbers of candidates to be entered for each option so that appropriate arrangements can be made for moderation.

Centres will also be required to notify AQA of their choice of moderation method in the autumn term preceding the examination. Further details are given in paragraph 24.2.

23.2 Submitting Marks and Sample Work for Moderation

The total component mark for each candidate must be submitted to AQA on the mark sheets provided or by Electronic Data Interchange (EDI) by 31 May in the year of the examination. Centres will be informed which candidates' work is required in the samples to be made available either to the visiting moderator or for the area moderation meeting.

23.3 Factors Affecting Individual Candidates

Teachers should be able to accommodate the occasional absence of candidates by ensuring that the opportunity is given for them to make up missed assessments.

Special consideration should be requested for candidates whose work has been affected by illness or other exceptional circumstances. Information about the procedure is issued separately.

If work is lost, AQA should be notified immediately of the date of the loss, how it occurred, and who was responsible for the loss. AQA will advise on the procedures to be followed in such cases.

Where special help which goes beyond normal learning support is given, AQA must be informed so that such help can be taken into account when assessment and moderation take place.

Candidates who move from one centre to another during the course sometimes present a problem for a scheme of internal assessment. Possible courses of action depend on the stage at which the move takes place. If the move occurs early in the course the new centre should take responsibility for assessment. If it occurs late in the course it may be possible to accept the assessments made at the previous centre. Centres should contact AQA at the earliest possible stage for advice about appropriate arrangements in individual cases.

23.4 Retaining Evidence and Re-Using Marks

The centre must retain the work of all candidates, together with *Candidate Record Forms*, under secure conditions, from the time it is assessed, to allow for the possibility of an enquiry upon results. The work may be returned to candidates after the issue of results provided that no enquiry upon result is to be made which will include re-moderation of the coursework or the Controlled Test. If an enquiry upon result is to be made, the work must remain under secure conditions until requested by AQA.

AQA retains the right to request work for standardisation, archive or other purposes.

Candidates re-taking the examination may carry forward their moderated mark for the coursework component. These marks have a shelf-life which is limited only by the shelf-life of the specification, and they may be carried forward an unlimited number of times within this shelf-life.

Moderation

24.1 Moderation Procedures

All internal assessment and external moderation of coursework and the Controlled Test will be carried out in accordance with the requirements of the GCSE, GCE, GNVQ and AEA Code of Practice April 2007.

Moderation of the coursework is by inspection of a sample of candidates' work by a moderator appointed by AQA, in accordance with the special instructions on moderation in Art and Design issued by AQA which will be circulated to centres in the spring term prior to the examination.

24.2 Choice of Moderation Method

Centres may choose to have their work moderated *either* by a visiting moderator *or* by area moderation. The same method must be chosen for both the Coursework and the Controlled Test. Moderation will take place in June.

For visiting moderation, a moderator appointed by AQA will visit the centre to inspect the samples of candidates' work. The moderator will notify the centre of the names of the candidates in the selected sample in advance of the visit. The work of all candidates must be available for inspection if required.

For area moderation, the moderator will notify the centre of the samples of work to be taken to an area moderation meeting. The centre will be responsible for taking the sample of work to the area moderation meeting to be re-marked. In certain cases the moderator may subsequently request the work of further candidates. In view of this possibility the work of every candidate must be available at the centre if required.

Centres are invited to apply to AQA in the autumn term prior to the examination to take part in area moderation. Meetings will be arranged where an appropriate number of centres apply in a given area. Centres that do not apply in the autumn term to take part in area moderation will automatically be given a visiting moderator.

The centre marks must be submitted to AQA by 31 May in the year in which the qualification is awarded.

Following the re-marking of the sample work by either method of moderation, the moderator's marks are compared with the centre marks to determine whether any adjustment is needed in order to bring the centre's assessments into line with standards generally. In some cases it may be necessary for the moderator to ask to see the work of other candidates. In order to meet this possible request, centres must have available for inspection the coursework, Controlled Test and *Candidate Record Form* of every candidate entered for the examination. Mark adjustments will normally preserve the centre's order of merit, but where major discrepancies are found, AQA reserves the right to alter the order of merit.

24.3 Post-Moderation Procedures

On publication of the GCSE results, the centre is supplied with details of the final marks for the coursework and the Controlled Test, together with a report form from the moderator giving feedback to the centre on the appropriateness of the tasks set, the accuracy of the assessments made, and the reasons for any adjustments to the marks.

Some candidates' work may be requested by AQA for awarding, standardising or for archive purposes.

Awarding and Reporting

25

Grading, Shelf-Life and Re-Sits

25.1 Qualification Titles

The qualification based on this specification has the following title: AQA GCSE in Art and Design. The certificate will state the Unendorsed or Endorsed option for which the candidate has been entered, as follows:

GCSE Art and Design (Unendorsed)
GCSE Art and Design (Fine Art)
GCSE Art and Design (Graphic Design)
GCSE Art and Design (Textiles)
GCSE Art and Design (Three-Dimensional Design)
GCSE Art and Design (Photography)
GCSE Art and Design (Short Course)

25.2 Grading System

The qualification will be graded on an 8 point grade Scale A*, A, B, C, D, E, F, G. Candidates who fail to reach the minimum standard for grade G will be recorded as U (unclassified) and will not receive a qualification certificate.

25.3 Re-Sits

Candidates re-sitting the examination may re-submit, amend, or add to the coursework component only. Candidates must complete the Controlled Test for the year of entry.

25.4 Minimum Requirements

Candidates will be graded on the basis of work submitted for assessment.

25.5 Carrying Forward of Centre-Assessed Marks

Candidates re-taking the examination may carry forward their moderated coursework marks. These marks have a shelf-life which is limited only by the shelf-life of the specification, and they may be carried forward an unlimited number of times within this shelf-life.

25.6 Awarding and Reporting

This specification complies with the grading, awarding and certification requirements of the GCSE, GCE, GNVQ and AEA Code of Practice April 2007, and will be revised in the light of any subsequent changes for future years.

Appendices

A

Grade Descriptions

The following grade descriptions indicate the level of attainment characteristic of the given grade at GCSE. They give a general indication of the required learning outcomes at each specific grade. The descriptions should be interpreted in relation to the content outlined in the specification; they are not designed to define that content.

The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives (as in Section 6) overall. Shortcomings in some aspects of the examination may be balanced by better performances in others.

Grade A Candidates combine their knowledge, skills and understanding in resourceful, discriminating and purposeful ways and sensitively and skilfully record and interpret observations and experiences. They present ideas and the results of thorough research and enquiry in forms that clearly relate to and facilitate the realisation of intentions.

Candidates perceptively and effectively analyse and evaluate images, objects and artefacts. Responses, interpretations and subsequent developments are clearly informed by an understanding of context.

Candidates creatively develop and explore ideas and sustain related activity. They confidently manipulate and exploit appropriate media, processes and resources. Significant relationships are established between process and product and work is subjected to continuing review, modification and refinement as it progresses.

Candidates present imaginative and personal responses and intentions are realised in a coherent and competent manner. They make perceptive and informed connections between personal lines of enquiry and the work of others.

Grade C Candidates combine their knowledge, skills and understanding in a generally appropriate manner. They record and respond to observations and experiences and present ideas and results of their research and enquiry in forms that are consistent with intentions.

Candidates analyse and evaluate images, objects and artefacts with a sense of purpose. They demonstrate understanding of context when developing responses.

Candidates effectively develop and explore ideas. They select and employ media, processes and resources appropriately, understand the relationship between process and product and demonstrate an ability to review, modify and refine their work as it progresses. Candidates make connections with the work of others which inform personal responses and support the realisation of intentions.

Grade F Candidates demonstrate some ability to combine the knowledge, skills and understanding they have developed; they select and record observations and draw upon their experiences and present ideas with some understanding of the links between form and intention.

Candidates make an attempt to analyse and evaluate images, objects and artefacts and, in their responses, evidence modest understanding of context. They develop and explore ideas and use media, processes and resources with some control and understanding and make an attempt to review, modify and refine their work as it progresses.

Candidates make a personal response when endeavouring to realise intentions and seek to make connections between their own work and that of others.

B

Record Forms



Centre-assessed work Centre Declaration Sheet

Qualification: ✓	ELC <input type="checkbox"/>	GCSE <input type="checkbox"/>	GCE <input type="checkbox"/>	GNVQ <input type="checkbox"/>	VCE <input type="checkbox"/>	FSMU <input type="checkbox"/>	Key Skills <input type="checkbox"/>
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Specification title:

Unit code(s):

Centre name:

Centre no:

<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
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Authentication of candidates' work

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

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

Signature(s) of teacher(s) responsible for assessment

Teacher 1:

Teacher 4:

Teacher 2:

Teacher 5:

Teacher 3:

Teacher 6:

*(continue overleaf if necessary)***Internal standardisation of marking**

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

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

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

- ☐ (a) the procedure described in the specification has been followed at this centre to ensure that the assessments are of the same standard for all candidates; or
- ☐ (b) I have marked/assessed the work of all candidates.

Signed:

Date:

Signature of Head of Centre:

Date:

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

Candidate Record Forms are available on the AQA website in the Administration area. They can be accessed via the following link http://www.aqa.org.uk/admin/p_course.php

C

Overlaps with other Qualifications

The GCSE in Applied Art and Design (Double Award) is equivalent to two GCSEs at Grades A* to G. The Applied Art and Design units may contain subject content which is common with skills, knowledge and understanding given in this specification, but this will vary depending upon the GCSE Unendorsed or Endorsed option(s) chosen.