

Sample Assessment Materials

Edexcel GCSE in Art and Design

(2AD01) (2FA01) (2TD01) (2TE01) (2PY01) (2GC01)
(3FA01) (3TD01) (3TE01) (3PY01) (3GC01)

Inside this Sample Assessment Materials pack you'll find:

- Supported controlled assessment information including sample tasks and assessment criteria to share with students.



Welcome to the GCSE 2009 Art and Design Sample Assessment Materials

The sample assessment materials have been written to accompany the specification. They have been developed to give you and your students a sample Unit 1 Controlled Assessment Activity and a Unit 2 Externally Set Assignment so you can experience what they will encounter, providing a range of starting points and related artist help with research.

We've worked hard to ensure the activities and assignments are easy to follow with an encouraging tone so that the full range of students can show what they can do.

Used in conjunction with the guidance in the Teacher's Guide, these samples will help you manage the assessment in your centre and help students achieve their best.

Our GCSE 2009 Art and Design qualification will be supported better than ever before. Keep up to date with the latest news and services available by visiting our website:

www.edexcel.com/gcse2009

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Edexcel GCSE

Art and Design

Unit 1: Personal Portfolio in Art and Design

Sample Controlled Assessment Material

Time: Approximately 45 hours

Paper Reference

**5AD01–5GC01
5FA03–5GC03**

You do not need any other materials.

Instructions

This paper is a sample task for teacher reference.

The paper may be freely adapted by centres. Centres should provide controlled assessment activities for their students. Centres should ensure the activities devised meet the assessment requirements of the unit.

Resources are determined by the centre and should be appropriate to the work.

| | |
|-------------|--|
| 2AD01 | GCSE in Art and Design |
| 2FA01/3FA01 | GCSE in Art and Design: Fine art |
| 2TD01/3TD01 | GCSE in Art and Design: Three-dimensional design |
| 2TE01/3TE01 | GCSE in Art and Design: Textile design |
| 2PY01/3PY01 | GCSE in Art and Design: Photography – lens and light-based media |
| 2GC01/3GC01 | GCSE in Art and Design: Graphic communication |

Turn over ►

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Teacher guidance

This activity consists of **approximately 45 hours** working under informally supervised conditions, the candidates producing their own work in response to the theme. During this time they may make use of their research to inform their work in progress. For any work produced as part of a group candidates should clearly identify their contribution. The activity covers all four assessment objectives. The activity is internally set, assessed, standardised and authenticated, and externally moderated.

The teacher will support the candidate with discussion, direction and demonstrations and with matters such as working space, materials and equipment. The time spent on this will not be included in the 45 hour controlled activity, which is for the candidate to produce their personal response.

The activities must be teacher led, may occur at any time during the course, must follow instruction in the specification for the Personal Portfolio and be completed under supervision. The activities supplied here are for example only. Centres are expected to adapt this activity (or provide their own activity), considering the needs of their students and the resources available locally.

Research

Research produced by candidates during this period is an important part of controlled assessment activity. Candidates may complete work without direct supervision to aid in their development towards outcomes. This work may be of great value to the candidate as they develop their personal understanding through research of the theme and associated knowledge, skills, processes, concepts and contexts. Any sources used by candidates should be acknowledged.

Work for assessment

Candidates should be encouraged to consider the work they select for submission, with due consideration for their personal response and in providing evidence to meet the Assessment Objectives. The candidate work for assessment during this stage should be produced in approximately 45 hours. This time should not include preparation of workspaces or materials, clearing or storage of work or direct input from the teacher. During this time, candidates should be recording, developing and refining their ideas and producing final outcomes.

The Controlled Assessment activity is worth 60% of the qualification.

Controlled Assessment activity

Summary of the sample activity

This sample activity is a Controlled Assessment based on the theme of **'Transformation'**. The candidates will undertake a series of activities, leading to the development and production of their personal responses to the theme. Increasingly independent study encourages the candidates to explore and synthesise their influences and to experiment with techniques.

The following sections could be taken in any order or be followed simultaneously, according to the needs of a given centre.

Exploration and experimentation

Candidates may explore different approaches to the development of their work around the theme of transformation. They could evaluate and synthesise influences, and explore and experiment with techniques.

Personal responses

The theme of transformation may be explored with sequential drawings and photographs of the figure in motion and plants or views recorded at different times.

Candidates may be asked to:




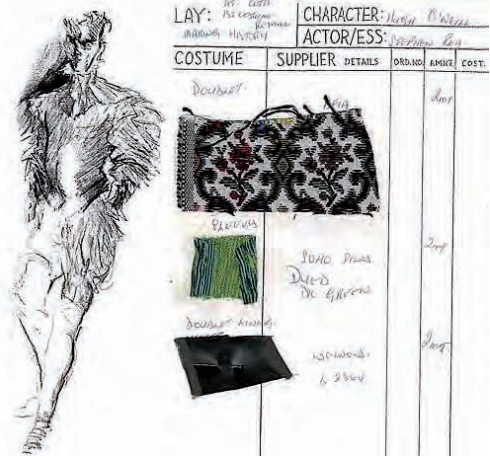
- practise line and tone drawing on figures, plants and landscapes
- produce photographs of figures in action, changes in plants or landscape views
- make notes on the most effective sequences, groupings and compositions
- work in a range of different media





Resources for observation may include:

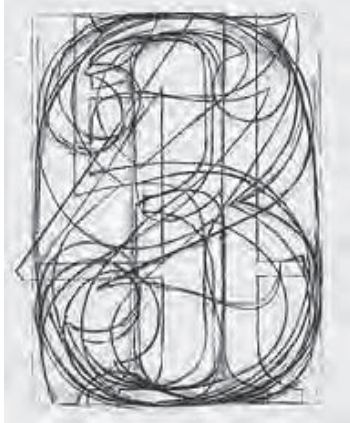
- volunteers rotated from the art group
- wooden artists' figures
- rehearsals in the Drama studio
- practise in the Gym and Sports field
- plants in the art room
- views from the art studio

Examples of broad generic forms may include:

- breaking up the picture surface, e.g. Cubists, Vorticists, Futurists
- changing the human form, e.g. costume, fashion, make up, masks, camouflage
- series paintings, Diptychs, Triptychs, e.g. Monet, Bosch, Bacon, Warhol
- animations, e.g. Norman McLaren, John Lasseter, Nick Park and Len Lye

| INFORMATION | | EXAMPLE | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|------------------------------------|--------------------|--|----------------------------------|--|-----------------------------------|--|---------|--|-------------------------------|--|----------|---------|---------|-------|----------------|------------|--|------------|------------------|--------------------|--|------------|--|-------------|--|--|--|-------------------|--|--|--|----------------|--|------------|--|--------------------|--|--|--|-----------------|--|--|
| Picasso | |  | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Robert Adams | |  | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Dptych (Anonymous, Ethiopia) | |  | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Martin Chitty | |  <table border="1" data-bbox="949 1541 1270 1995"> <thead> <tr> <th colspan="2">LAY: <i>see with the costume</i></th> <th colspan="2">CHARACTER: <i>Major O'Connell</i></th> </tr> <tr> <th colspan="2">COSTUME</th> <th colspan="2">ACTOR/ESS: <i>William Bay</i></th> </tr> <tr> <th>SUPPLIER</th> <th>DETAILS</th> <th>ORD.NO.</th> <th>PRICE</th> </tr> </thead> <tbody> <tr> <td><i>DOUBLET</i></td> <td><i>via</i></td> <td></td> <td><i>200</i></td> </tr> <tr> <td><i>EXERCISES</i></td> <td><i>Statio Pina</i></td> <td></td> <td><i>200</i></td> </tr> <tr> <td></td> <td><i>Died</i></td> <td></td> <td></td> </tr> <tr> <td></td> <td><i>De Effendi</i></td> <td></td> <td></td> </tr> <tr> <td></td> <td><i>DOUBLET</i></td> <td></td> <td><i>200</i></td> </tr> <tr> <td></td> <td><i>12-10-00-01</i></td> <td></td> <td></td> </tr> <tr> <td></td> <td><i>6 2 2004</i></td> <td></td> <td></td> </tr> </tbody> </table> | LAY: <i>see with the costume</i> | | CHARACTER: <i>Major O'Connell</i> | | COSTUME | | ACTOR/ESS: <i>William Bay</i> | | SUPPLIER | DETAILS | ORD.NO. | PRICE | <i>DOUBLET</i> | <i>via</i> | | <i>200</i> | <i>EXERCISES</i> | <i>Statio Pina</i> | | <i>200</i> | | <i>Died</i> | | | | <i>De Effendi</i> | | | | <i>DOUBLET</i> | | <i>200</i> | | <i>12-10-00-01</i> | | | | <i>6 2 2004</i> | | |
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| <i>DOUBLET</i> | <i>via</i> | | <i>200</i> | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| | <i>De Effendi</i> | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| | <i>6 2 2004</i> | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

| INFORMATION | | EXAMPLE |
|-----------------------------|--|--|
| John Lasseter | |  |
| Len Lye | |  |
| Robe, Samarkand, Uzbekistan | |  |
| High-speed photography | |  |

| INFORMATION | | EXAMPLE |
|--------------|--|--|
| Jasper Johns | |  |

Sequential aspects of the theme:

Candidates may be encouraged to learn from historical or contextual examples, e.g. early animated cartoons, comic strips, zoetropes and phenakistoscopes, flash animations, extracts from film and television, photostories, Jasper John's number paintings, Rothko's abstracts, artists' depictions of storms, rain, wind, time lapse motion and high speed photography.

Comparing the work of others

Candidates may be encouraged to study artists with similar styles, ideas and approaches, give opinions on what might have influenced these similarities and contrast these with someone who works differently. Candidates could analyse the work under the headings of movement, sequence, shape, pattern, composition, texture, narrative, meaning and audience. They could also examine how each work embodies the theme of 'transformation'.

Example comparisons:

- the changes in Henri Matisse's work from early Fauvist paintings to the late gouache cut-outs
- couture designs of Christian Dior and Balenciaga compared to Japanese street fashion
- Edward Hopper's depictions of Rural and City scenes
- the changing light effects in Monet's paintings of Rouen cathedral and Bernd and Hilla Becher's photographs of obsolete industrial artefacts
- time lapse motion in David Attenborough's *The Private Life of Plants* and Sam Taylor-Wood's *Still Life*
- the use of natural light effects in Bill Henson's photographs and the use of flash by Weegee
- Bacon's triptychs and the photographs of Eadweard Muybridge
- channel idents for BBC2 and film title sequences
- Pieter Brueghel the Elder's paintings of the seasons
- Duchamp's *Nude Descending a Staircase* and Hokusai's *Thirty-six views of Mount Fuji*

As part of this activity, candidates could be asked to bring to school paired drawings or photographs of people or places that had undergone some transformation.

Gallery visits

Candidates could visit a gallery to explore a range of approaches to the theme. They could use their sketchbooks to gather examples and make notes on the context of the work. If the visit is supervised, following the awarding body guidance, the work can be part of the Controlled Assessment.

Realisation of outcomes

In the final stage, candidates realise their outcomes. This may include drawings from observation in a variety of media and photographic sequences, set up by the candidates in the art studios. The teacher will monitor progress, providing support where necessary while encouraging candidates' creativity and independence.

Possible media and activities

Digital

- photographing or scanning a series of images
- assembling the sequence into animations at varying speeds
- editing these sequences using computer software
- presenting these sequences as movies with soundtracks or in printed form, for a title sequence, to evoke a feeling or idea or to present some information

Painting/Pastel/Batik

- paired paintings
- an image with strong narrative content
- abstract colour sequences
- a series of drawings

3D/Textiles

- a collection of clay pots, clothing or jewellery
- set designs, costumes or props for a production
- remodelling for a building, interior or environment

This theme could be followed through any endorsement. The media and activities listed above could be applied in more than one endorsement.

Useful websites

| | |
|---|--|
| The Artchive | www.artchive.com |
| The British Museum | www.british-museum.ac.uk |
| Centre Pompidou | www.cnac-gp.fr |
| Crafts Council | www.craftscouncil.org.uk |
| Design Museum | www.designmuseum.org.uk |
| Guggenheim | www.guggenheim.org |
| Iconeye | www.iconeye.com |
| Imperial War Museum | www.iwm.org.uk |
| The Lowry | www.thelowry.com |
| The Metropolitan Museum of Art | www.metmuseum.org |
| The Minneapolis Institute of Arts | www.artsimia.org |
| The Museum of Modern Art | www.moma.org |
| National Galleries of Scotland | www.natgalscot.ac.uk |
| National Gallery | www.nationalgallery.org.uk |
| National Museum of Photography, Film and Television | www.nmpft.org.uk |
| National Portrait Gallery | www.npg.org.uk |
| The National Trust | www.nationaltrust.org.uk |
| Natural History Museum | www.nhm.ac.uk |
| The New Art Gallery Walsall | www.artatwalsall.org.uk |
| New British Artists | www.newbritishartists.co.uk |
| The Photographers' Gallery | www.photonet.org.uk |
| Pitt Rivers Museum | www.prm.ox.ac.uk |
| Royal Academy | www.royalacademy.org.uk |
| San Francisco Museum of Modern Art | www.sfmoma.org |
| Science Museum | www.sciencemuseum.org.uk |
| Tate Online | www.tate.org.uk |
| Victoria and Albert Museum | www.vam.ac.uk |
| Walker Art Center | www.walkerart.org |
| The Whitworth Art Gallery | www.whitworth.man.ac.uk |
| Yorkshire Sculpture Park | www.ysp.co.uk |

Useful publishers

Mitchell Beazley
The Paragon Press
Phaidon
Taschen
Thames and Hudson
V&A Publications

Useful periodicals

Architectural Review
Architectural Record
Ceramic Review
Crafts Magazine
Creative Review
Design Week
Modern Painters
New Design
Textiles
Tate Etc Magazine

Edexcel GCSE

Art and Design

Unit 2: Externally Set Assignments in Art and Design

Sample Controlled Assessment Material
Preparatory period: Approximately 20 hours
Sustained focus: 10 hours

Paper Reference
5AD02–5GC02
5FA04–5GC04

You do not need any other materials.

Instructions

This paper should be given to the teacher-examiner for confidential reference AS SOON AS IT IS RECEIVED in the centre in order to plan for the candidates' preparatory studies period. The paper will also be available on the Edexcel website each year in January.

The paper may be given to candidates as soon as it is received, at the centre's discretion. Candidates undertake investigations and development, with approximately 20 hours of informal supervision leading to a final 10-hour sustained focus, conducted under formal supervision. This time should not include teacher direction, demonstration, preparation of workspaces or materials, clearing or storage of work.

| | |
|-------------|--|
| 2AD01 | GCSE in Art and Design |
| 2FA01/3FA01 | GCSE in Art and Design: Fine art |
| 2TD01/3TD01 | GCSE in Art and Design: Three-dimensional design |
| 2TE01/3TE01 | GCSE in Art and Design: Textile design |
| 2PY01/3PY01 | GCSE in Art and Design: Photography – lens and light-based media |
| 2GC01/3GC01 | GCSE in Art and Design: Graphic communication |

Turn over ►

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Teacher guidance

During the initial stages of the externally set assignment, teacher-examiners will be able to teach, guide and support candidates to further the candidates' personal development of their work and their fullest exploration of the externally set assignment. Teachers should allow sufficient time for the candidate to produce their personal response. They should ensure that the contributions of individual candidates are recorded and that they can establish the authenticity of the candidate work submitted for assessment.

The preparatory period

As candidates begin producing work for assessment (this process could begin once the paper is given to candidates), they will be encouraged to develop the theme in a personal, creative way using a diverse range of resources and methods, as determined by the centre.

Candidates may complete work without direct supervision to aid in their development towards outcomes. This work may be of great value to the candidates as they develop their personal understanding through research of the theme and associated knowledge, skills, processes, concepts and contexts. Any sources used by candidates should be acknowledged.

Candidates should be encouraged to consider the work they select for submission, with due consideration for their personal response and in providing evidence to meet the Assessment Objectives. The candidate's work for the assessment during this stage should be produced in approximately 20 hours. This time should not include preparation of workspaces or materials, clearing or storage of work or direct input from the teacher. During this time, candidates should be recording, developing and refining their ideas towards final outcomes produced during the period of sustained focus.

The period of sustained focus

This consists of no more than **ten hours** working under supervised examination conditions, in an appropriate studio setting, producing unaided work in response to the theme. During this time candidates may refer to their preparatory studies, further developing and drawing together their personal response to the theme. Any materials required for this time should be made available through prior arrangement, during the preparatory period.

During the ten-hour period, teacher-examiners will not be able to give candidates feedback about their work in progress or suggest how they might improve or develop their outcome. Teacher-supervisors will be able to support candidates with matters such as working space, materials and equipment.

The Externally Set Assignment is worth 40% of the qualification.

Candidate guidance

Exploring and developing the theme

The theme this year is:

Architectural Forms

Discuss the theme with your teacher and make sure that you produce evidence to cover the four Assessment Objectives. Remember that each Assessment Objective is worth 25% of your final mark for this paper. For example, your work might grow from experimenting with materials and then move on to recording observations. Equally you could begin to develop your response to the theme by investigating and analysing the work of artists and designers and then moving on to experiment with different techniques.

You will be assessed on your ability to:

- develop your ideas through investigations informed by contextual and other sources demonstrating analytical and cultural understanding
- refine ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes
- record ideas, observations and insights relevant to your intentions in visual and/or other forms
- present a personal, informed and meaningful response demonstrating analytical and critical understanding, realising intentions and where appropriate, making connections between visual, written, oral or other elements

The theme **Architectural Forms** can be explored in many ways:

Architecture

- art or science of building
- style
- design
- structure
- construction
- the built environment
- shelter or protection

Form

- shape
- arrangement of parts
- appearance

Starting points

These starting points are just suggestions. You could work from any one of them or, in consultation with your teacher, develop one of your own that helps you to explore Architectural Forms.

Places

Interiors and/or exteriors.

Your surroundings

Where you live is important in your life. How do you feel about your surroundings, the countryside, the city, town, village or house in which you live? In your local environment do built forms and nature go well together or do they clash?

Unusual structures



Is there an unusual form or group of forms in a nearby place that you have visited or hope to visit? Consider the architecture of fabrics, letterforms, objects, websites. Could this form a useful starting point for your work?


Outside forces

The appearance of architectural forms can be influenced by weather, time of day, decay, catastrophe or by an artist or designer. Could this provide inspiration for your work?

Growing forms

Could the temporary or evolving structures found in construction sites or in organic forms give you an interesting starting point?

| INFORMATION | EXAMPLE |
|--------------------|--|
| Christo Javacheff |  |
| Vicky Ambery-Smith |  |

| INFORMATION | EXAMPLE |
|-----------------|--|
| Annabel Rainbow |  |



People

Human figure

The architecture of bones, joints, tendons and sinews allows our bodies to move. Our surface skin defines form and appearance. Could figure studies provide you with starting points for work concerned with the architectural form of the human body? Buildings can provide shelter for people and clothing can be engineered to provide protection for the body.

Gathering places

People gather together deliberately or by chance for many reasons. Could a place of worship or a place of safety (a hideaway, den, shelter or castle) provide you with a starting point from which to develop a response?

| INFORMATION | EXAMPLE |
|--------------|--|
| Henry Moore |  |
| Damien Hirst |  |

Rei Kawakubo
(Comme des Garçons)




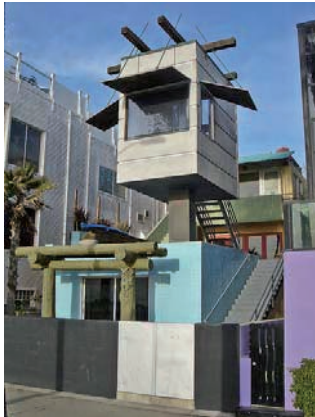
Objects

Collections

The world is full of natural and manufactured forms. Could you make a collection of objects and build an interesting structure from some of these forms? Stacking, arranging, piling or heaping your collection in different ways could give you starting points to describe, explore and develop your personal response to the theme.

Shapes

The shapes of some buildings, Norman Foster's Swiss RE building and Jorn Utzon's Sydney Opera House for example, remind us of natural forms. Could you research natural forms and use them as a starting point for your own art, craft or design work?

| INFORMATION | | EXAMPLE |
|------------------|--|--|
| Andy Goldsworthy | |  |
| Frank Gehry | |  |

Preah Khan,
Angkor Wat



Activities

Journeys

A journey sometimes begins, pauses, or ends in a special setting. Could the interior and/or exterior structures and forms of a railway station, bus station, motorway service station, ferry terminal or airport, provide a starting point for your work?

Spaces

There are places designed for particular activities and they take on distinctive architectural forms. Could you investigate the special interior or exterior appearance and character of places associated with your personal interests?

| INFORMATION | | EXAMPLE |
|--|--|---------|
| Lyonel Feininger | | |
| Jock Kinneir and Margaret Calvert (British road signs) | | |

Machu Picchu



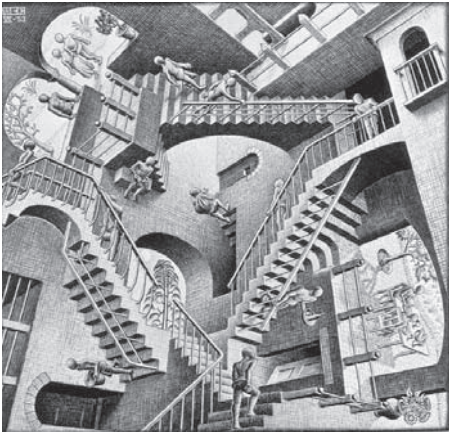
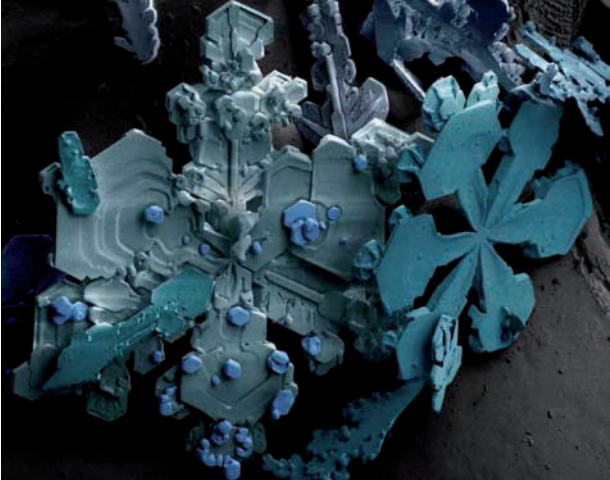
Imagination, memory and fantasy

Change over time

Could you investigate built forms from the past and the present to explore and develop your ideas about structures of the future? Consider the use of advertising, signage, lighting, materials, colour.

Dreams and fantasies

Could your imagination or subconscious help you to create a response containing bizarre or impossible built forms that would be more likely to be found in a dream or fantasy than the real outside world? Many artists, designers, craftworkers, writers, poets and musicians have based their work on dreams and fantasies.

| INFORMATION | EXAMPLE |
|---|--|
| M C Escher |  |
| Snow crystals, scanning electron microscope |  |

Advertising in
Shibuya, Tokyo



The following lists give examples of individuals and groups of artists, designers, craft workers and photographers who have produced work that falls under general headings.

These examples may inspire you as you explore the theme or, discuss alternatives with your teacher.

Abstract

Helen Frankenthaler
Jasper Johns
J. Meejin Yoon
Kurt Schwitters
Joan Miro
Franz Kline
Wassily Kandinsky
Sonia Delaunay
Annette Morgan

Figurative

Fang Sculpture
Leon Kossoff
Leonardo da Vinci
Paul Gauguin
Peter Blake
Jan Vermeer
Carel Weight
Henri Rousseau
Edward Burra

Exterior

Boyle Family
David Hockney
Thomas Hetherwick
Toshiko Mori
Katsushika Hokusai
Walter Sickert
Bernd and Hilla Becher
Thomas Girtin
The Haida People

Interior

Ricardo Preto
Vincent van Gogh
John Bratby
Nelly Savova
Edward Hopper
Richard Hamilton
Edouard Vuillard
Satyabrata Rout
René Magritte

Landscape

The Architecture Crew
Paul Cézanne
Joseph Paxton
Carol Naylor
L S Lowry
Raoul Dufy
Capability Brown
Imhotep
Martin Parr

Artefacts

Eduardo Paolozzi
Richard Estes
Seymour Powell
Claes Oldenburg
Charles and Ray Eames
Michael Craig Martin
John Salt
Laura Dufour
Grayson Perry

Natural form

Minor White
Georgia O'Keeffe
Greg Lynn
Lisa Milroy
Jean Arp
Richard Long
Robin Paris
Elizabeth Blackadder
Anish Kapoor

Still life

Robert Frank
Vincent van Gogh
Juan Gris
Pablo Picasso
Fernand Léger
Henri Matisse
Man Ray
Georges Braque
Chaim Soutine

Human form

Alberto Giacometti
Alexander McQueen
Jenny Saville
Yeohlee Teng
Gustav Klimt
Ralph Rucci
Bill Brandt
Henri Cartier-Bresson
Paula Rego

Useful Websites

| | |
|---|--|
| The Artchive | www.artchive.com |
| The Association of Illustrators | www.theaoi.com |
| The British Museum | www.british-museum.ac.uk |
| Centre Pompidou | www.cnac-gp.fr |
| Crafts Council | www.craftscouncil.org.uk |
| Design Museum | www.designmuseum.org.uk |
| Guggenheim | www.guggenheim.org |
| Iconeye | www.iconeye.com |
| Imperial War Museum | www.iwm.org.uk |
| The Lowry | www.thelowry.com |
| The Metropolitan Museum of Art | www.metmuseum.org |
| The Minneapolis Institute of Arts | www.artsmia.org |
| The Museum of Modern Art | www.moma.org |
| National Galleries of Scotland | www.natgalscot.ac.uk |
| National Gallery | www.nationalgallery.org.uk |
| National Museum of Photography, Film and Television | www.nmpft.org.uk |
| National Portrait Gallery | www.npg.org.uk |
| The National Trust | www.nationaltrust.org.uk |
| Natural History Museum | www.nhm.ac.uk |
| The New Art Gallery Walsall | www.artatwalsall.org.uk |
| New British Artists | www.newbritishartists.co.uk |
| The Photographers' Gallery | www.photonet.org.uk |
| Pitt Rivers Museum | www.prm.ox.ac.uk |
| Royal Academy | www.royalacademy.org.uk |
| Saatchi online | www.saatchi-gallery.co.uk |
| San Francisco Museum of Modern Art | www.sfmoma.org |
| Science Museum | www.sciencemuseum.org.uk |
| Somerset House | www.somersethouse.org.uk |
| Tate Online | www.tate.org.uk |
| Victoria and Albert Museum | www.vam.ac.uk |
| Walker Art Center | www.walkerart.org |
| The Whitworth Art Gallery | www.whitworth.man.ac.uk |
| Yorkshire Sculpture Park | www.ysp.co.uk |

Useful Publishers

Mitchell Beazley
The Paragon Press
Phaidon
Taschen
Thames and Hudson
V&A Publications

Useful Periodicals

Architectural Review
Architectural Record
Ceramic Review
Crafts Magazine
Creative Review
Design Week
Modern Painters
New Design
RA
Textiles
Tate Etc Magazine

Assessment criteria

| ASSESSMENT GUIDANCE GRID for Unit 1 and Unit 2 | | | | |
|---|---|--|--|--|
| All four Assessment Objectives must be met in each unit. A mark out of 20 should be awarded for each Assessment Objective. The four marks should then be added together to give a total mark out of 80 for each unit. Written communication, where appropriate, should be assessed in an integrated way with other submissions. All creditworthy responses should be rewarded through a sufficiently flexible interpretation. | | | | |
| MARKS | AO1 Develop their ideas through investigations informed by contextual and other sources, demonstrating analytical and cultural understanding | AO2 Refine their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes | AO3 Record ideas, observations and insights relevant to their intentions in visual and/or other forms | AO4 Present a personal, informed and meaningful response demonstrating analytical and critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or other elements. |
| Below GCSE level (0) | No rewardable work at this level | No rewardable work at this level | No rewardable work at this level | No rewardable work at this level |
| Limited (1-4 marks) The following are indicators of the attributes of a student demonstrating limited ability. | Ideas from a given starting point are partially developed with attempts at researching the work of others. | Minimal exploration of resources and processes appropriate to ideas. Literal and hesitant experimental development. | Inconsistent use of visual/other forms and any writing where included, with minimal use of first hand materials. Recording shows elementary connection to intentions. | Presentation of evidence shows little connection to sources, with partial realisation of intentions through a personal response. |
| Basic (5-8 marks) The following are indicators of the attributes of a student demonstrating basic ability. | Straightforward ideas are considered from a few starting points, informed by an emerging critical understanding, in response to a range of sources. | Adequate selection and experimentation. Ideas show some refinement through more appropriate use of resources and processes. | Some focus and relevance to intentions with adequate use of visual/other forms. Recording of ideas, observations and expression of any specialist terms often unrefined. | Deliberate and methodical responses lead to adequate realisation of intentions, the personal response showing superficial connections with ideas and sources. |
| Competent (9-12 marks) The following are indicators of the attributes of a student demonstrating competent ability. | Own ideas provide a starting point and are developed using sufficient skill, based on adequate research. Analysis of own and others' work shows a degree of critical understanding. | Appropriate, sometimes predictable, selection and experimentation with a broadening range of resources and processes. | Relevant selection in recording from sources, using growing technical control, including expression of specialist terms where included, to support and communicate the intention in their ideas with visual/other forms. | Work presented shows emerging individual qualities and intentions are appropriately realised. Personal responses demonstrate connections between sources and contexts. |

| MARKS | AO1 Develop their ideas through investigations informed by contextual and other sources, demonstrating analytical and cultural understanding | AO2 Refine their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes | AO3 Record ideas, observations and insights relevant to their intentions in visual and/or other forms | AO4 Present a personal, informed and meaningful response demonstrating analytical and critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or other elements. |
|---|--|---|---|--|
| <p>Confident (13-16 marks)</p> <p>The following are indicators of the attributes of a student demonstrating confident ability.</p> | <p>A diverse range of ideas is being explored with exciting and imaginative developments. Personal, refined judgment conveys understanding of more complex issues.</p> | <p>Effective, coherent selection, experimentation and exploration of the potential and limitations of processes and resources.</p> | <p>Selecting and recording from sources is purposeful, relevant and clear. Assured use of visual/other forms, consistent command of skills, techniques. Any specialist terms are expressed accurately.</p> | <p>Produces skilful, personal outcomes showing consistent application, knowledge and understanding. Effective and diverse connections are made in realising intentions in a coherent outcome.</p> |
| <p>Fluent (17-20 marks)</p> <p>The following are indicators of the attributes of a student demonstrating fluent ability.</p> | <p>Imaginative ideas supported by perceptive, sustained investigations. Independent, sensitive insights are supported by skilful use of critical understanding.</p> | <p>Insightful and in-depth review, resulting in creative and imaginative developments. Recognises the full potential of materials, techniques and processes selected.</p> | <p>Perceptive grasp of ideas and issues recorded, evidenced through sustained, comprehensive and creative use of visual/other forms. Any specialist terms are used appropriately and are expressed highly accurately.</p> | <p>Intentions are fully realised through personal outcomes, demonstrating original, imaginative, inventive and exciting qualities, with highly appropriate connections between elements.</p> |