

Version 1



**GCSE EXPRESSIVE ARTS
2010 EXAMINATION**

SPECIMEN CONTROLLED ASSESSMENT MATERIAL

Further copies of this Specimen Controlled Assessment Material are available to download from the AQA Website: www.aqa.org.uk

Copyright © 2008 AQA and its licensors. All rights reserved.

COPYRIGHT

AQA retains the copyright on all its publications. However, registered centres for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

CONTENTS

	Page
1. Introduction	4
2. Specimen task for Area of Study A – From Past to Present 'Political Murder'	9
3. Specimen task for Area of Study B – Peoples and Places 'Soweto'	11
4. Specimen task for Area of Study C – Universal Themes 'The Window'	13
5. Specimen task for Area of Study D – Contemporary Issues 'The Family'	15
6. Guidance for Students on the Practical Portfolio	18

1. INTRODUCTION

Teachers need to decide at the outset of the course which art forms they will offer to students. It is acceptable for teachers to select from the range of art forms available as appropriate to their individual centre resources. The art forms available are:

- **Dance**
- **Drama**
- **Moving Images**
- **Music**
- **Original Writing**
- **Visual Arts.**

Candidates are required to complete **two** different tasks for the Controlled Assessment:

- Contemporary Issues
- Wider Perspectives.

One of the tasks – Contemporary Issues - must be based on a contemporary issue and have the aim of expressing a point of view about the chosen issue intended to **influence** the target audience. The topic for this task is to be chosen from Area of Study D: Contemporary Issues.

The arts works candidates study for this task are to be selected with the specific purpose of developing their understanding of contemporary culture. The arts works do not need to be taken from a particular time period; the key criterion for their suitability is that they provide opportunities for candidates to develop knowledge and understanding of how the arts can raise awareness and stimulate debate about issues which impact upon contemporary attitudes, thinking and life styles.

The other task – Wider Perspectives – is to be based on a topic and a different aim and target audience of the candidate's choice.

The topic is to be chosen from one of the three optional Areas of Study listed below:

Area of Study A – From Past to Present

Area of Study B – Peoples and Places

Area of Study C – Universal Themes.

The arts works candidates study for this task are to be selected with the specific purpose of providing a contrast in terms of a different culture or era from those selected for Contemporary Issues. The arts works selected must provide opportunities for candidates to develop knowledge and understanding of the arts located in a particular culture or particular era and of arts ideas which exist across cultures or across time.

The Area of Study chosen for Wider Perspectives must be different from the one chosen for the Examination Presentation unit.

Teachers must carefully select the topics for each task to ensure that the studies of arts works, developing practical work and the presentation will provide a different arts learning experience for candidates for each task, each meeting the different requirements specified which are tabulated below:

	Contemporary Issues	Wider Perspectives
Study of arts works	Selected to promote an understanding of contemporary culture	Selected to provide a contrast in terms of different cultures or eras
Area of Study	Must be Area of Study D: Contemporary Issues	Must be from Area of Study A, B or C and also different from that chosen for the Examination Presentation
Aim of the practical presentation	To express a point of view about the chosen issue intended to influence the target audience	A different aim from the other task, to be chosen by the candidate
Intended audience for the practical presentation	Choice of appropriate target audience for the presentation	A different target audience from the other task, to be chosen by the candidate

The order in which the two tasks are completed is not prescribed; candidates may complete Contemporary Issues first and Wider Perspectives second, or the other way round.

Students are required in each task to study the work of practitioners (arts works) and the connections between them, and to develop and present their own practical work, integrating two art forms.

Candidates are required to analyse and evaluate the effectiveness of their work at all stages, in relation to the work of others, their intentions and the intended audience.

For each task, the teacher sets a topic within the context of the Area of Study chosen and sets the arts works to be used by students to carry out a study of a minimum of **two** existing arts works.

The arts works studied for each task must be different and the selection for each must also meet the requirements specified earlier: for Contemporary Issues, to promote an understanding of contemporary culture; for Wider Perspectives, to promote an understanding of different cultures or eras.

Each of the specimen tasks in this booklet (Items 2 to 5) consists of information on each arts work, followed by guidance to teachers on the reasons for its choice in terms of opportunities for investigating its style, form and construction, connections between arts works and contextual influences, with suggestions for its use as a starting point.

This is followed by further examples of arts works on the same topic; these are examples only and there are many others which teachers may find equally appropriate to the choice of topic.

The specification gives a wide range of examples of possible topic areas for each Area of Study which again are examples only: the lists of topics are not prescriptive or exhaustive. There is therefore a very wide choice of material open to teachers to use. While teachers may wish to build a resource bank of arts works suitable for particular topics, the arts works and topics chosen should be varied across years in order to ensure that assessments do not become predictable and formulaic and are not susceptible to plagiarism.

Following their study of the arts works chosen, candidates complete the Preliminary Studies part of the Controlled Assessment task, assessing AO1. Students should be advised to refer in this section to:

- the style/form/construction of the arts works studied
- connections between the arts works
- contextual influences

They must also be advised of the total word length for this section, which is approximately 1000 words (if students choose to work entirely in writing).

It is expected that in the early preparatory stages of the course and prior to any work for Controlled Assessment tasks to be submitted for assessment, candidates will have gained experience of the processes of expressive arts through the practical exploration of arts works and practitioners. Through teacher-led activities extending their understanding of different art forms and exploring the relationship between them, they will have developed knowledge and understanding of style, theories and skills and have built up a vocabulary of experiences and working processes to stimulate and enable them to undertake independent study of arts works. Arts works studied in teacher-led activities must not be used in Controlled Assessment tasks.

For arts works selected to be part of the Controlled Assessment tasks, teachers may give guidance on the reasons for the choice of arts works, possible avenues for further exploration of them and sources of information, but apart from this guidance students must study the arts works independently and unaided; the Preliminary Studies must be entirely their own work.

Following the Preliminary Studies, students will need to consider how elements of the art works studied will be used in their own practical work and to select a starting point for developing their ideas for a practical presentation/performance.

Teacher support is allowed in guidance on students' choices of starting point, on appropriate resources and, for group work, in ensuring that individual contributions will be clearly identifiable. Other than this, input into developing and presenting the work must be entirely the students' own work.

Teachers must ensure that students are informed of the following requirements for practical presentations before they begin their work:

- the maximum group size is **five**
- where group work is undertaken, the contribution of each candidate to the group presentation must be clearly identifiable
- performance-based presentations must not exceed **fifteen** minutes. Group presentations with fewer than five candidates and presentations by individual candidates will be proportionally shorter and there will be variations in time according to the demands of particular combinations of art forms. For example, combinations including dance may require a considerably shorter time.
- the practical work presented may include more than two art forms, but **two** must be identified to be assessed.

The practical portfolio part of the assessment, assessing AO2 and AO4, is to be completed alongside the practical work as it progresses. The practical portfolio will provide evidence of the progress of the candidates' work from starting point and initial ideas through to the completed presentation/performance, and of their reflections on their own and others' work.

For group work, while candidates may need to refer to contributions by other members or by the group as a whole in order to set their own work in context, the evidence they provide and on which they will be assessed must be their own work.

The evidence candidates provide should address the following points:

- consideration of their intended audience and their aims for the presentation/performance
- how elements of the arts works studied are influencing the work
- how ideas relate to the chosen starting point
- how they are shaping and structuring their ideas as the work progresses
- how they are exploring and experimenting with skills, processes and techniques in each of the two chosen art forms
- the modifications and refinements made in the progress of their work
- how they are applying their chosen art forms to communicate their aims.

The evidence provided should also incorporate analytical and evaluative notes relating to the effectiveness of the work at all stages. Reasons for all choices made should be indicated, for example, their intended audience; their choice of elements from others' work; why initial ideas explored were taken forward or rejected; decisions made relating to the shaping and structuring of the piece and to modifications and refinements; how the allocation of specific skills across the chosen art forms relates to the aim of their presentation.

Candidates should comment on strengths and weaknesses of the work, both for their working processes that led to the presentation and for the presentation itself and how effective they consider it to be in achieving their intentions and communicating to their intended audience.

Guidelines for the students on the practical portfolio have been provided as item 6 of this booklet and may be photocopied as required.

The final part of the task is the practical presentation/performance itself, assessing AO3. All practical work which consists of or contains a live performance is to be assessed 'live' by the teacher.

Candidates working in a group will be assessed on their individual contribution to the effectiveness of the group product.

The recommended time for each task is an approximate total of 50 hours. This is for the whole task which includes the students' study of arts works through to the completion of their presentation.

Levels of control for teacher supervision

Students are required to complete their studies of arts works and their work on preparing their presentations under informal supervision, that is, under a sufficient level of supervision to ensure that the contribution of candidates can be recorded accurately and that plagiarism does not take place. Early planning and preparatory work for their presentations and research undertaken to help develop ideas may be completed with a lower level of supervision.

It is expected that teachers will be able to ensure the authenticity of students' work through their knowledge of their capabilities gained from work produced for teacher-led activities completed prior to the start of tasks for the Controlled Assessment. Students' practical work on developing their presentations will largely be completed in the classroom/studio monitored by the teacher, enabling him/her to authenticate the practical portfolio and presentation, having observed how the work has progressed over a sustained period of time.

Marking

Teachers must mark each task using the assessment criteria published in Section 3.3 of the specification. The Controlled Assessment will be moderated by AQA according to the procedures outlined in Section 7.1 of the specification.

2. SPECIMEN TASK FOR AREA OF STUDY A – ‘FROM PAST TO PRESENT’

‘Political Murder’

Arts work 1

The Assassination of JFK

He Was a Friend of Mine by The Byrds *Turn! Turn! Turn!* (1965)

The Byrds perform this song as an elegy to President John F. Kennedy – ‘the leader of a nation for such a precious time’; the lyrics of the song include ‘His killing had no purpose, no reason or rhyme’. The description in the song of the shooting, ‘From a sixth floor window a gunman shot him down’, suggests that the Byrds agreed with the Warren Commission conclusion that Lee Harvey Oswald acted alone in the assassination of JFK.

Guidance to teachers

Through the investigation of this song, its structure, style and the way the words are set to music, the students will become aware of the language of song and progress to explore, practically, song-writing techniques. This investigation of the vocal style and technique of the Byrds who performed this song at the Monterey International Pop Festival in 1967 will direct them to an understanding of vocal techniques that they may use in their presentation of an original song based on a political murder of their choice or the JFK story.

David Crosby, one of the Byrds, told the audience at Monterey that ‘when President Kennedy was killed, he was not killed by one man. He was shot from a number of different directions by different guns’. This controversial remark resulted in poor television coverage of the Byrds’ performance, upsetting the other Byrds. Performers are always considering the audience.

Arts work 2

Murder in The Cathedral

Part II. Second women’s chorus ‘I have smelt them, the death-bringers....’

T.S.Eliot wrote this poetic drama for the Canterbury festival in 1935. Like Greek drama, the theme is fate and it brought poetry back to the English stage. The action occurs between December 2nd and December 29th 1170, chronicling the days leading up to the martyrdom of Thomas Becket following his absence of seven years in France. Archbishop Becket is visited by a succession of tempters. King Henry II sent the Four Knights to Canterbury to remove Becket from office. He is murdered in front of the altar.

Guidance to teachers

The creative writing skills used by Eliot in this chorus are full of imagery. The words not only progress the story but comment on the intense emotion at this point in the play, just before the murder. Investigation of the structure of this work and the use of a Greek style chorus will broaden the students' understanding of dramatic style. They could consider the guilt and helplessness of bystanders who witness something terrible but feel unable to stop it.

Group work is an important part of the expressive arts course and through practical exploration of the use of chorus, students will become aware of the working processes for creating and rehearsing a group presentation. They will also analyse the use of language and acquire an understanding of how to research for the words to express and communicate a political murder in such a way that stirs the emotions of the reader/audience.

Further examples of arts works

The Nix film

This is considered by historians and other experts to be the second most important piece of footage of the assassination of JFK. It was filmed from the opposite angle of the Abraham Zapruder film and shows what was going on behind Zapruder. The 24½-second film recorded November 22, 1963, by Orville Nix Sr. was made available 37 years after JFK's presidency abruptly ended in a hail of bullets.

Murder in the Cathedral – film

This black and white film released in the UK in 1952 directed by George Hoellering won the Grand Prix at the Venice Film Festival in 1951. In the film the fourth tempter is not seen but his voice was that of Eliot himself.

Ghost Dances by Christopher Bruce

This choreography is about the innocent people of South America who throughout time have been devastated by political oppression with many innocent people being murdered. The Ghosts that enter the performance space are symbolic of the dead on their way to heaven or hell. They are between life and death and the ghosts intervene and escort them to another place. Analysis of this work will broaden students' ideas for communicating the sensitive nature of death.

The Practical Portfolio and Presentation/Performance

Following completion of the Preliminary Studies for 'Political Murder', students will need to decide upon:

1. Elements of the arts works studied which will influence their own work
2. A starting point within the topic of 'Political Murder' from which to develop their ideas
3. Their aim and target audience
4. The art forms they will use
5. Whether they will work individually or in a group.

From this point onwards, input into developing and presenting the work must be entirely the students' own.

3. SPECIMEN TASK FOR AREA OF STUDY B – ‘PEOPLES AND PLACES’

‘Soweto’

Arts work 1

Gumboots Dancing

The tradition of story-telling, dance, song and chanting.

Gumboots dancing began in the goldmines in South Africa. The labourers worked in total darkness and they used their gumboots to communicate with each other: slapping and stamping their feet and rattling their ankle chains to accompany their singing. This performance style was brought to Europe by young men from a youth centre in Soweto.

Guidance to teachers

Study of the origins of this style will raise students’ awareness of the political and social issues in South Africa during the time of Apartheid.

The energy and mischievous nature of the performers communicating through rhythmic patterns gives much to be explored practically: the call and response patterns of singing; the use of harmony and unaccompanied singing blending with rhythmic African music and dance, creating a workers’ musical. The integration of art forms is so natural and captivating that it should inspire students to want to get up and experience the rhythms and song. The working actions and the building of the mining set on stage, the Free Mandela song, can all be investigated to broaden students’ understanding of South Africa.

Arts work 2

Graceland

Songs from the ‘Graceland’ album by Paul Simon, 1986

This controversial album makes a bridge between American pop and African music. Paul Simon wanted the words to emerge from the rhythms and he uses township jive music. He collaborated with South African musicians for this album. Ladysmith Black Mambazo featured on this album. Paul Simon attacked South Africa’s Apartheid regime yet back home in America there were those who felt that he was exploiting the South African musicians to further his own career.

Guidance to teachers

A study of this song-writing style will give students the confidence to use traditional African music and styles of delivery in combination with our song-writing style.

'Diamonds on the soles of her shoes' has interesting lyrics and the structure provides contrasting elements united in a successful song. Beginning with unaccompanied singing by Ladysmith Black Mambazo, an instrumental lead then bursts into life and the song progresses with immense energy. The track 'Gumboots' links with the first arts work. There is the opportunity to study the creative writing in the lyrics and to explore the performance skills that enable this music to communicate the dynamics to the audience. Relating the work to the audience is an important element in devising a presentation.

Further examples of arts works

Channel 4 Documentary, We dance like this

This looks at the poor provision for the arts in Soweto: dancing in the streets and using any available spaces to rehearse their performances. It shows people sharing skills acquired from studies in Europe and America, giving back to the community and to young performers back home. A sense of pride and of belonging is communicated throughout this documentary. It includes young boys learning Gumboots dancing.

Long Walk to Freedom

Extracts from Nelson Mandela's book can be used to investigate the different stages of his imprisonment and his strength to continue in the hope that one day he would be released. This material could be used to write a script for a presentation about his struggle.

Stomp

Although not relating directly to South Africa, the performances of this British company share many of the elements of Gumboots. Using rhythms and movement choreographed into a dynamic performance presentation, the performance relies on the skills of the performers and the energy and engagement of the audience to make it successful. Using everyday rubbish as the instruments keeps it in touch with the concept that it is the performer in the performance space that is the most important feature of communicating.

The Practical Portfolio and Presentation/Performance

Following completion of the Preliminary Studies for 'Gumboots Dancing', students will need to decide upon:

1. Elements of the arts works studied which will influence their own work
2. A starting point within the topic of 'Gumboots Dancing' from which to develop their ideas
3. Their aim and target audience
4. The art forms they will use
5. Whether they will work individually or in a group.

From this point onwards, input into developing and presenting the work must be entirely the students' own.

4. SPECIMEN TASK FOR AREA OF STUDY C – UNIVERSAL ‘THEMES’

‘The Window’

Arts work 1

Rear Window

This film from 1954 is a Hitchcock thriller. The John Michael Hayes screenplay is based on a short story, *It Had To Be Murder*. The film is a visual study of obsessive human curiosity and is set in a non-existent Manhattan address (this was one set built at Paramount Studios). The main character watches the other tenants through his rear window. The camera angles are often from this window so the viewer sees the occupants of the other apartments mostly from this point of view. Jazz music plays under the credits and as the bamboo shades rise slowly over four windows of one of the 32 apartments at a fictitious Greenwich Village block. The camera follows a miaowing cat in the courtyard before tracking back to look through the open window where there is someone asleep. The characters begin to emerge and the plot unfolds.

Guidance to teachers

There is much in this film for students to investigate and explore. The varied elements of moving images will allow them to be guided to parts of the film that support their chosen combined art forms. The tenants of the other apartments offer comment on marriage relationships and even murder. The crime-thriller theme, the mysterious activities of the characters and the magazine photographer who is immobile because of his broken leg all offer a breadth of opportunity for investigation.

The theme ‘The Window’ can be researched further and through practical exploration of the processes and techniques in sections of this film, students will build a vocabulary of skills that will allow them to create their own presentation of ‘The Window’.

Arts work 2

Girl at the Window

This painting by Salvador Dali (1925) is of his sister standing at a window looking out over the sea at a Catalonian landscape. She is leaning forwards with her lower arms taking some weight on the window ledge. She is slightly off centre to the right in a relaxed position. The window is positioned in the upper two thirds of the painting and a strip of land divides the view. Outside looks bright and sunny, inside the room is dark, dingy in tone. The girl wears everyday clothes, flat shoes and there is a crumpled cloth on the window ledge. How is this painting communicating to the viewer?

Guidance to teachers

The single figure, standing and looking out of the window, will provide a good starting point for students to study not only the arts work itself but to find out more about Dali at this early stage of his career. They will be able to generate ideas from the visual imagery using other art forms to explore the use of space: the view of the model looking out of the window and the imaginary view that she has of what is outside and below the window; the view that the observer does not have.

Students can investigate the link to Catalonia and other paintings by Dali using this image of the Catalonian landscape. What is the girl thinking about, what can she see?

Further examples of arts works

Swansong by Christopher Bruce, 1992

This politically inspired work for three dancers was designed by Bruce for a bare proscenium stage with one wooden chair and a clear diagonal light source from a high window. When alone, after the two interrogators have left, the prisoner relates to the light source and dances in the beam of light, possibly symbolising the unobtainable route to freedom.

Nighthawks by Edward Hopper, 1942

This painting of a restaurant at the corner of a street allows the observer to look in at the restaurant and its patrons from the street. It is a simple and familiar view from a street, but we can also see the patrons of the restaurant sitting at the window seats and looking out at us.

Windows by Charles Sheeler, 1952

This artist did not intend to give us an insight into the people who work behind the windows in this Manhattan 36-storey building but to create an abstract pattern of the windows across the surface of this very precisely painted picture. Sheeler used photography to research New York's skyscrapers and he made a film called 'Mannahatta'. This painting links well with 'Rear Window', giving the opposite abstract view of 'The Window'.

The Practical Portfolio and Presentation/Performance

Following completion of the Preliminary Studies for 'Rear Window', students will need to decide upon:

1. Elements of the arts works studied which will influence their own work
2. A starting point within the topic of 'Rear Window' from which to develop their ideas
3. Their aim and target audience
4. The art forms they will use
5. Whether they will work individually or in a group.

From this point onwards, input into developing and presenting the work must be entirely the students' own.

5. SPECIMEN TASK FOR AREA OF STUDY D – ‘CONTEMPORARY ISSUES’

NOTE THAT FOR THIS TASK THE PURPOSE OF THE SELECTION IS PRESCRIBED: TO PROMOTE AN UNDERSTANDING OF CONTEMPORARY CULTURE; HOW THE ARTS CAN RAISE AN AWARENESS AND STIMULATE DEBATE ABOUT ISSUES WHICH IMPACT UPON CONTEMPORARY ATTITUDES, THINKING AND LIFE STYLES.

THE AIM OF THE PRESENTATION IS ALSO PRESCRIBED – TO EXPRESS A POINT OF VIEW ABOUT THE ISSUE INTENDED TO **INFLUENCE** THE TARGET AUDIENCE.

‘The Family’

Arts work 1

Family Groups

Painting of a woman and five children by Le Nain (‘A Woman and Five Children’, 1642) and a photography portrait of the Prince and Princess of Wales and the two Princes.

Family portraits and scenes of family life reflect the time when they were created and changes in society and shifting attitudes towards the family’s structure and function. ‘A Woman and Five Children’ by Le Nain is a very plain representation of the family group. The painting is a family record in the same way that the royal photograph documents for public consumption this part of the Royal Family. These images are theatre in themselves as the observer puts meaning to the visual imagery. Where is the father in the painting? How did the Prince and Princes relate at this time, was it really a happy family photograph?

Guidance to teachers

A record of lineage or line of descent, a group of living relatives or, perhaps most commonly today, a parent or parents and children living together – the so-called ‘nuclear family’. An investigation can be made into the importance of the Visual Arts in recording the family and how this tradition has continued into contemporary culture.

The supposed breakdown in family life is thought to threaten us all. Is this a real issue or one that the media exaggerates when young people are out of control? In the past, families were broken up due to the poor health and death of parents rather than divorce and single parenting. In their own practical work, students may wish to work with modern contemporary ways of recording issues related to the family in the present day, investigating portrait techniques and applying them in an innovative way in their presentation of The Family.

Arts work 2

‘Cathy Come Home’

‘Cathy Come Home’ is a famous, groundbreaking TV drama made for ‘The Wednesday Play’ in 1966. Written by Jeremy Sandford whose strong social conscience had already led him to write angry documentaries and passionate journalism attacking the flaws in the welfare state, it is the story of a young homeless couple caught in a poverty trap resulting in a moving scene where their two children are forcibly taken away by Social Services.

The play won huge acclaim and awards, and raised furious debate in the Houses of Parliament. The Director Ken Loach and Producer Tony Garnett used documentary and newsreel techniques in groundbreaking television.

Guidance to teachers

Study of this work will allow students to explore some of the more extreme aspects of family life. The impact of 'Cathy Come Home' came from the unique way in which it was made: taking the filming out onto the streets and combining drama and documentary techniques, using handheld cameras and observational camera work and a voice-over.

40 years on, the same problems exist. Students could explore disintegration of the family as shown in the TV drama relating to that time. The family features strongly in the soaps at present and they do address issues of family life but students may consider if there is still a place for a hard-hitting drama documentary to raise public awareness of family issues.

Students could explore how the language of dance is able to communicate the heightened emotions of this young mother losing her children. Music could be composed specifically to relate to a scene about happy family days, or moments of family tension. Students could explore possible ways of communicating to the audience the young family's slide into homelessness and poverty and how drama can, even now, influence the political agenda.

Study of the innovative use of documentary techniques and naturalistic acting style in 'Cathy Come Home' will allow students to broaden their understanding of the use of film techniques, acting style and script writing to develop a strong political message. The language of the arts in this instance succeeded where conventional methods failed and politicians took note of the public outcry.

Alternative suggestions for arts works

West Side Story

The music, drama and dance of this musical fit together so perfectly that it is an excellent vehicle to study the arts in collaboration. Based upon 'Romeo and Juliet' with the Montague and Capulet families replaced by rival gangs, it uses a strong sense of family and identity. Bernstein's music, the lyrics of Stephen Sondheim and the choreography of Jerome Robbins provides a breadth of possibilities for study across the arts.

The breakdown in family that threatens us all

An article in 'The Times' by Richard Morrison, published on 7 November, 2006. This is a recurring theme in newspapers and they are usually written in response to views of Britain's teenagers: from their portrayal in Anthony Burgess's 'A Clockwork Orange' to nightly stabbings and muggings by feral teenagers reported in the news. Who best to offer their view on this than teenagers?

BT advertisements

The modern family man, in charge of the family when Mum is called away. The earlier advertisements featuring Maureen Lipman.

The Practical Portfolio and Presentation/Performance

Following completion of the Preliminary Studies for 'Family Groups', students will need to decide upon:

1. Elements of the arts works studied which will influence their own work
2. A starting point within the topic of 'Family Groups' from which to develop their ideas
3. The specific target audience which the presentation will be aiming to influence with the point of view expressed
4. The art forms they will use
5. Whether they will work individually or in a group.

From this point onwards, input into developing and presenting the work must be entirely the students' own.

6. GUIDELINES FOR STUDENTS ON THE PRACTICAL PORTFOLIO

GCSE EXPRESSIVE ARTS

Your practical portfolio will be marked according to how well:

- you apply skills, processes and techniques, and shape and structure ideas, reviewing, modifying and refining your work as it progresses (20 marks)
- you analyse and evaluate the effectiveness of your work at all stages, in relation to the work of others, your intentions and the intended audience (10 marks).

The evidence you choose to include should address the following points:

- consideration of your intended audience and your aims for the presentation/performance
- how elements of the arts works studied are influencing your work
- how your ideas relate to your chosen starting point
- how you are shaping and structuring your ideas as your work progresses
- how you are exploring and experimenting with skills, processes and techniques in each of your two chosen art forms
- the modifications and refinements made in the progress of your work
- how you are applying your chosen art forms to communicate your aims.

You should also include within your practical portfolio notes analysing and evaluating the effectiveness of your work at all stages. These should cover:

- reasons for choices you have made:
 - your intended audience
 - elements from others' work
 - why initial ideas were taken forward or rejected
 - decisions relating to the shaping and structuring of the piece and to modifications and refinements
 - how your allocation of specific skills across the chosen forms relate to your aim
- strengths and weaknesses of your work, both in your working processes and your presentation
- how effective you consider your presentation to be in achieving your intentions and communicating to your intended audience.