

**Edexcel GCE**

# **Applied Art and Design**

**Unit 6: Develop Set Ideas (6906)**

**Unit 7: Produce Set Ideas (6907)**

Moderation Summer 2012

Paper Reference

**6906/01**  
**6907/01**

## **Briefing document for the Summative Project**

There are no restrictions or set hours in which the projects must be carried out, but a **minimum of 60 hours** should be allowed for the **Double Award Summative Project**. For the **Single Award**, where only Unit 6 is covered, a **minimum of 30 hours** should be allowed.

*Turn over* ►

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## Teacher guidance

### The Summative Project serves two major purposes:

- It is the project for the delivery of the externally set units (Unit 6: Develop Set Ideas and Unit 7: Produce Set Ideas).
- It enables candidates to bring together the knowledge, skills and understanding they have acquired into one piece of vocationally focused work that shows their best achievement at AS level.

### Delivering the Summative Project

- The brief for the AS externally set unit/s is available for centres to download from the Edexcel website in September. The Summative Project is intended to act as a normal assignment, **set in a clear and appropriate vocational context**, that should be delivered in the centre in the usual way. Candidates should be taught and advised as with any other unit/s.
- The briefing document should be discussed with candidates. It should be emphasised that this is an important and sizeable project (covering two complete units in the Double Award).
- Candidates should carry out relevant research and development studies using visual language, appropriate combinations of formal elements and skills in working with materials, techniques and processes to develop and communicate their ideas.
- Candidates should work from primary visual research materials and make use of relevant secondary source material to inform and direct their projects. When considering the work of other artists, craftspersons or designers, candidates should concentrate on the use of visual language; the way in which media, materials and processes have been used and the meaning of work rather than historical or chronological background. The collection and presentation of unconsidered material from the internet, books, CD-Roms, etc. that does not contribute to the project work should be avoided.
- The evaluation of ideas should include critical analysis, a record of stages where work has been improved or refined and where a range of alternatives has been considered.
- There should be evidence of effective planning and project management. A Project Brief Outline **must** be completed and presented for each candidate.

**Full information and guidance on the delivery of Units 6 and 7 is given in the Specification for the qualification. Issue 2 – May 2009.**

## Instructions for the conduct of the Summative Project

*Note: These instructions are for the AS GCE in Applied Art and Design.*

- The Summative Project for AS GCE in Applied Art and Design is the **only** vehicle for the assessment of Unit 6: Develop Set Ideas and Unit 7: Produce Set Ideas.
- For AS Single Award the Summative Project will be assessed against Unit 6 only. For AS Double Award it is assessed against Units 6 and 7.
- Apart from this document there will be **no examination paper** for the Summative Project.
- Assessment will be carried out by teacher-assessors whose decisions will be subject to moderation by an Edexcel external moderator. All moderation will be carried out at centre visits and will take place at the same time as the moderation of the portfolio units in the summer moderation series.
- There are no restrictions on the size of work, the type of work or the quantity of work that is produced for this project. Learners may work using any medium, material or technique that is appropriate to the brief.
- There are no special conditions in which the work has to be carried out, as long as the final outcome for Unit 7 is completed in the centre, under staff supervision.
- Work for the Summative Project should be carried out in any suitable environment, such as a workshop, art room, darkroom, etc.
- A **minimum** of 60 hours should be allowed for the Double Award Summative Project and where only Unit 6 is covered, a **minimum** of 30 hours should be allowed. There are no time restrictions or set hours in which the projects must be carried out. They must be completed and assessed by the **deadline for submission of marks for moderation. The work for the Summative Project may be started at any time, but must be completed by the deadline for submission of marks for moderation.**
- Following summative assessment by the centre the marks must be entered on the appropriate OPTEMS forms or online using EDI (Electronic Data Input) and returned to Edexcel by the published deadline.
- Preparatory work and finished work, together with research, development, notes, sketchbooks, workbooks and work journals, maquettes, models, trials and tests may all contribute to the project and should form the evidence for these units.
- Evidence assessed against these units must be produced to meet the requirements of the specific brief for the current year. However, the same evidence may be cross-referenced to address other (portfolio) units.
- **Centres should note that these units are moderated in summer only, and that there is no January moderation series.**

## Assessment guidance

- Assessment must be recorded on the Assessment Grids supplied with this document – one set of grids per candidate.
- Following summative assessment by the centre the marks must be entered on the appropriate OPTEMS form or online using EDI and returned to Edexcel by 15 May 2012.
- The centre must present a completed **Project Brief Outline**, completed **Assessment Grids**, and an **Authentication Form** for each candidate at the moderation visit.
- All work should be made available for moderation. This will include the outcomes and finished work, together with all preparatory research and development work (health and safety data, evaluations, critical references, correspondence, notes, sketchbooks, workbooks, maquettes, models, trials and tests).
- Centres should provide copies of the following documents for each candidate:
  - Project Brief Outline page 12
  - Candidate Checklists page 13
  - Assessment Grid for Unit 6 page 14/15
  - Assessment Grid for Unit 7 page 16/17
  - Authentication Form page 18

**Teacher-assessors are directed to the specification for full information and interpretation, including what candidates should learn and present as evidence and for guidance on the assessment of each unit.**

**Teacher-assessors are directed to the Mark Band Descriptors for each unit.**

These can be found in the Specification. Issue 2 – May 2009.

Unit 6 Assessment guidance	page 84 and 85
Unit 7 Assessment guidance	page 94 and 95

These documents can also be found on the Edexcel website at <http://www.edexcel.com/quals/gce/app-gce/art/Pages/default.aspx>

## **Administration**

### **AS Double Award**

The Summative Project combines Unit 6 and Unit 7. Both units are assessed on the basis of this externally set and internally assessed Summative Project. Centres must assess the units using the Edexcel assessment grids supplied.

### **AS Single Award**

Single Award candidates must take the AS Summative Project Unit 6 only. Centres must assess the unit using the Unit 6 assessment grid supplied.

### **Entering candidates for the AS Summative Project**

Centres must enter their candidates for the units being taken in the externally set Summative Project. In the case of Double Award, candidates must be entered and assessed separately for Unit 6 and Unit 7, even though they produce integrated evidence for these units.

### **Internal standardisation**

Internal standardisation of marks must be carried out where there is more than one teacher-assessor or more than one teaching group.

### **External moderation**

The centre assessment will be subject to external moderation by Edexcel. Moderation will be carried out during centre visits.

NB Accredited centres will not normally receive moderation unless they are part of a quality sample.

**There is no moderation series in January.**

**The theme for the externally assessed Summative Project changes each year.**

**Candidates wishing to resit Unit 6 or Unit 6 and 7 must work to the theme and briefing document for the Summative Project for the year in which they will submit work for assessment and moderation.**

**Further details regarding administration procedures can be found in the Edexcel Information Manual. This document is available from the Examination Officer at your centre and the Edexcel website.**

**Edexcel GCE**

# **Applied Art and Design**

**Unit 6: Develop Set Ideas**

**Unit 7: Produce Set Ideas**

Moderation Summer 2012

Paper Reference

**6906/01**  
**6907/01**

**Centres should make a copy of this document available to each candidate**

## **Candidate information for the Summative Project**

**Candidate name:**

**Candidate number:**

## **The Theme for 2012 is 'Cuts and Openings'**

You should explore a range of ideas and interpretations related to the theme of '**Cuts and Openings**'. Consider the following to help you generate specific ideas in response to the theme. It is important to keep in mind what '**Cuts and Openings**' can mean and how the theme can be interpreted.

### **Cuts**

Cuts can mean creating and causing an opening or the removal of something; to reveal something new or cut something out. Cuts create divisions, layers and/or smaller pieces or sections. Cuts can reduce, edit and focus visual information.

Cuts can:

- trim, crop
- reduce, decrease, lessen, downsize
- shorten, condense, edit
- engrave, etch, score
- delete, remove, take out, excise
- discontinue, break off, interrupt, stop, end.

### **Openings**

Openings can reveal layers and allow access. Openings provide an interval, an aperture, a view through a gap or an open space.

Openings can mean or refer to:

- revealing previously concealed content and inner layers
- doorways, gateways, passages, portals, windows, entrances, exits
- an opportunity, possibility or chance; the beginning of something new
- holes, splits, cracks, fissures, perforations
- something unsealed, unlocked or unguarded.

Use the information above to begin to consider potential starting points to respond to the theme in a Fine Art, Design, Craft or Multimedia context.

**Your response to the theme of 'Cuts and Openings' must link to your chosen Client and Approach. (See the Clients listed in The Vocational Brief, page 10 and Approaches to be considered, page 11.)**



### **Possible lines of investigation or enquiry:**

- Fine Artists may wish to consider the physical processes of making cuts and openings. Alternatively, they may take inspiration from existing openings in surfaces, forms or structures.
- Practitioners working with Craft and Design may wish to incorporate the aesthetic qualities of cuts and openings in their designs.
- Product designers could, in the development of their designs, reveal and exploit the inner mechanics and function of a product.
- Fashion designers could make or design a garment, using a particular cut or opening relating to style, design and tailoring.
- Cuts and openings could be considered through photography, film and video. Moreover, cutting through editing is a natural process in making films and could be exploited creatively in the production of work relating to the theme of '**Cuts and Openings**'.

## The Vocational Brief

You must work to a brief that has realistic constraints and gives you the opportunity to provide evidence for the assessment criteria.

**Select one** of the 'Clients' listed below to simulate a vocational brief.

Each 'Client' is commissioning work from artists, craftspeople and designers on the theme of '**Cuts and Openings**'.

### Clients

#### Open 2 Arts

An organisation that promotes competitive commissions for artists, craftspeople and designers who wish to place their work in public or commercial settings. It specialises in site-specific projects in urban and rural landscapes and interesting or demanding interior spaces.

#### Digital Insight Studios

A progressive studio that undertakes a wide range of visual communication and advertising design for print, film and digital media. Among its clients are publishers, television companies, website designers, industrial and commercial enterprises and public sector organisations.

#### Infinite Variety: Design Solutions

A partnership that specialises in architectural and interior design projects whose expertise provides design solutions for individual clients.

#### Experimental Fusion

A company that exploits traditional and experimental uses of materials and new technologies. It designs and produces innovative and stylish 'tailor made' products for individual clients.

#### A Cut Above

A group of practitioners creating functional and/or decorative pieces that convey a sense of style and panache. Commissions are produced for individuals or companies and include fashion and accessories, objects for domestic, commercial and public interiors, etc.

#### Craft Hands

An organisation that promotes excellence and originality in traditional and contemporary crafts. It has a network of galleries and retail outlets that reflect local, regional and international developments in art, design and craft.

#### Live Brief

An opportunity may arise for you to work with an actual client. If this is the case, you must provide a detailed and specific brief in response to the theme.

## Approaches

- Concern with the subject matter, media, materials and processes; the use of 2D and/or 3D visual language or the expression of personal feelings or opinions.  
*Possible outcomes: painting, printmaking, sculpture, installation, photography, film, multimedia or mixed media work.*
- Visual communication – of ideas, opinion, information, feelings or mood and atmosphere.  
*Possible outcomes: 2D or 3D design, use of typography and/or images, layout, corporate identity, symbols, logos, stationery, vehicle livery, advertising, illustration, posters, leaflets, packaging, promotional animation or interactive/multimedia products.*
- Narrative imagery – visual storytelling.  
*Possible outcomes: illustration, printmaking, storyboard sequence, film, animation, photographic essay, painting.*
- Work which exploits the characteristics and properties of traditional and non-traditional media and materials including ceramics, wood, metal, plastics, glass, fabrics, textiles, etc. either separately or in combination.  
*Possible outcomes: sculpture, 3D structures, painting, collage, mixed media work.*
- Work which explores the decorative potential of visual language, materials and techniques.  
*Possible outcomes: jewellery, ceramics, textiles, surface pattern design, weaving, constructed textiles, fashion, fashion accessories.*
- Design and problem solving in 2D and 3D dealing with functional objects or the design and use of spaces and environments. Design or craftwork which has a problem solving intention and functional outcome.  
*Possible outcomes: product design, functional ceramics, furniture, display, set or interior design, fashion/garment design.*

This list of outcomes provides you with suggestions but is not definitive.

Formulate a proposal that considers the vocational context and the relevant constraints and requirements of your client. **Use the Project Brief Outline to record this information.**

You must consider the use of appropriate media, materials and processes and the scale or size that you wish to make your work.

## Project Brief Outline

This form must be completed and submitted with the rest of the evidence for the Summative Project for Unit 6: Develop Set Ideas (Single Award) or for Unit 6: Develop Set Ideas and Unit 7: Produce Set Ideas (Double Award).

Centre name and number

Candidate name and number

Client

Approach

Outline Project Proposal

- aims of the project
- primary sources
- secondary sources
- references to the work of others
- intended techniques, media materials and processes
- intended final outcome/s
- proposed method of presentation and evaluation

Continue on additional sheet if necessary

Candidate's signature

Date

### Checklist for Unit 6

- Analyse the brief and identify your intended response.
- Record, analyse and respond to primary source material.
- Record, analyse and respond to secondary source material.
- Record, research and comment on the use of the formal elements of visual language in the work of others.
- Research and develop your own annotated visual ideas using combinations of formal elements.
- Develop ideas to prototype showing safe use of materials, techniques and processes.
- Show ongoing annotation that records and evaluates the development of your ideas.
- Make an effective presentation of your project by carefully selecting work that demonstrates your thinking, the development of your ideas and your decision-making.

### Checklist for Unit 7

- Make a project plan and monitor how you manage your project as it progresses.
- Use specialist materials, techniques and processes to produce a final outcome.
- Evaluate your response to the brief considering its fitness for purpose.
- Analyse the technical and aesthetic aspects of your final outcome, either in writing, at a recorded oral presentation or some other appropriate form.
- Present your work in an appropriate form as if to a client.

**Assessment Evidence**

A portfolio of evidence which demonstrates planning, research and the development of ideas to a prototype stage. Assessment evidence may include:

- research and generation of ideas
- investigation of appropriate media, materials and processes
- use of visual language.

**Your work must include evidence of:**

- a the ability to research and analyse primary and secondary sources
- b the ability to generate a range of visual ideas formal elements, materials, techniques and processes
- c the ability to develop visual idea to prototype, using skills in materials, techniques and processes
- d evaluation.

**Assessment Criteria**

	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4	Comment/evidence locations	Mark
Assessment strand <sup>a</sup> (relates to AO1)	Evidence of the <b>basic</b> ability to select record, research and comment on the work of others use of formal elements. Evidence of an ability to record and respond to a <b>limited range</b> of primary and secondary visual research, appropriate to intentions with guidance.	Evidence of the <b>competent</b> ability to select record, research and comment on the work of others use of formal elements. Evidence of an ability to effectively record and respond to a <b>range</b> of primary and secondary visual research, appropriate to intentions.	Evidence of the <b>confident</b> ability to select record, research and comment on the work of others use of formal elements. Evidence of a <b>competent</b> ability to record and respond to a <b>wide range</b> of primary and secondary visual research, appropriate to intentions.	Evidence of the <b>excellent</b> ability to select record, research and comment on the work of others use of formal elements. Evidence of an <b>excellent</b> ability to record and respond to an <b>extensive range</b> of primary and secondary visual research, appropriate to intentions.		
Marks available	(0-3)	(4-6)	(7-9)	(10-12)		12

	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4	Comment/evidence locations	Mark
Assessment strand <b>b</b> (relates to AO2)	Evidence of a <b>basic</b> ability to develop a range of annotated visual ideas using combinations of formal elements.	Evidence of a <b>competent</b> ability to develop a range of annotated visual ideas using combinations of formal elements.	Evidence of a <b>confident</b> ability to develop a <b>wide</b> range of <b>creative</b> annotated visual ideas using combinations of formal elements.	Evidence of an <b>excellent</b> ability to develop an <b>extensive</b> range of <b>highly imaginative</b> annotated visual ideas using combinations of formal elements.		<b>24</b>
Marks available	<b>(0-6)</b>	<b>(7-12)</b>	<b>(13-18)</b>	<b>(19-24)</b>		
Assessment strand <b>c</b> (relates to AO3)	Evidence of a <b>limited</b> ability to develop <b>basic</b> visual ideas to prototype, using <b>simple skills</b> in materials, techniques and processes safely.	Evidence of a <b>competent</b> ability to develop <b>effective</b> visual ideas to prototype, using <b>some skill</b> in materials, techniques and processes safely.	Evidence of a <b>confident</b> ability to develop <b>creative and imaginative</b> visual ideas to prototype, using <b>skills</b> in materials, techniques and processes safely.	Evidence of an <b>excellent</b> ability to develop <b>highly imaginative and innovative</b> visual ideas to prototype, using a <b>high level of skill</b> in materials, techniques and processes safely.		<b>12</b>
Marks available	<b>(0-3)</b>	<b>(4-6)</b>	<b>(7-9)</b>	<b>(10-12)</b>		
Assessment strand <b>d</b> (relates to AO3)	Evidence of a <b>basic</b> ability to record ongoing annotations and evaluate the development of ideas with some guidance.	Evidence of a <b>competent</b> ability to record ongoing annotations and evaluate the development of ideas with some <b>skill</b> .	Evidence of a <b>confident</b> ability to record ongoing annotations and evaluate the development of ideas with clear explanations.	Evidence of an <b>excellent</b> ability to <b>systematically</b> record ongoing annotations and evaluate the development of ideas in <b>depth</b> .		<b>12</b>
Marks available	<b>(0-3)</b>	<b>(4-6)</b>	<b>(7-9)</b>	<b>(10-12)</b>		
<b>Total mark (out of 60)</b>						

**Assessment Evidence**

A portfolio of evidence and a final outcome, which demonstrates your understanding of skills in using media, materials, techniques and processes. The portfolio may consist of:

- plans, samples, trials and appropriate annotations

- presentation and evaluation of final outcome.

**Your work must include evidence of:**

- planning to produce a final outcome
  - presenting and evaluating the final outcome.
- use of specialist materials, techniques and processes to produce a final outcome

**Assessment Criteria**

	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4	Comment/evidence locations	Mark
Assessment strand <b>a</b> (relates to AO1)	Evidence of <b>basic</b> planning and project management.	Evidence of <b>competent</b> planning and project management.	Evidence of <b>confident effective</b> planning and project management.	Evidence of <b>excellent, highly effective</b> planning and project management.		
Marks available	<b>(0-6)</b>	<b>(7-12)</b>	<b>(13-18)</b>	<b>(19-24)</b>		<b>24</b>
Assessment strand <b>b</b> (relates to AO2)	Evidence of the <b>basic</b> use of a <b>limited range</b> of specialist materials, techniques and processes to produce a final outcome.	Evidence of the <b>competent</b> use of a <b>range</b> of specialist materials, techniques and processes to produce a final outcome showing <b>some skill</b> .	Evidence of the <b>confident</b> use of a <b>wide range</b> of specialist materials, techniques and processes to produce a final outcome with <b>skill</b> .	Evidence of the <b>excellent</b> use of an <b>extensive range</b> of specialist materials, techniques and processes to produce a final outcome with a <b>high level of skill</b> .		
Marks available	<b>(0-6)</b>	<b>(7-12)</b>	<b>(13-18)</b>	<b>(19-24)</b>		<b>24</b>



	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4	Comment/evidence locations	Mark
Assessment strand C (relates to A03)	Evidence of a <b>basic</b> presentation and evaluation of the final outcome, with a <b>limited</b> ability to analyse the effectiveness of the technical and aesthetic factors. <b>(0-3)</b>	Evidence of a <b>competent</b> presentation and evaluation of the final outcome, with an ability to analyse the effectiveness of the technical and aesthetic factors. <b>(4-6)</b>	Evidence of a <b>confident</b> presentation and evaluation of the final outcome, with a <b>good</b> ability to analyse the effectiveness of the technical and aesthetic factors. <b>(7-9)</b>	Evidence of an <b>excellent</b> presentation and evaluation of the final outcome, with a <b>coherent</b> ability to analyse the effectiveness of the technical and aesthetic factors. <b>(10-12)</b>		
Marks available						<b>12</b>
<b>Total mark (out of 60)</b>						

# Authentication Form

Examinations to be held during 2012

Specification Number        **8711, 8712**

Specification Title         **GCE in Applied Art and Design**

Centre Number		Centre Name	
Candidate Number		Candidate Name	

## Declaration of Authentication:

I declare that the work submitted for assessment has been carried out without assistance other than that which is acceptable under the scheme of assessment.

Signed (candidate)	
Name (Block capitals)	
Date	

Signed (teacher-assessor)	
Name (Block capitals)	
Date	

## Permission to use work:

I give permission for Edexcel to use my GCE in Applied Art and Design coursework and/or work from the externally moderated Summative Project.

Candidate signature:		Print name:	
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Please attach this form to the candidate's submission

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