

**Pearson Edexcel GCE**

# **Applied Art and Design**

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

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

Summer 2014

Paper Reference

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

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

There are no restrictions or set hours in which the project 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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## Summative Project

### 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 vocational brief for the AS externally set unit/s is available for centres to download from the Pearson Edexcel website in September. The Summative Project is intended to act as a normal assignment, **set in a clear and appropriate vocational context** that centres should deliver 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 project. When considering the work of other artists, craftspeople 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.
- There should be evidence of effective planning and project management. Evaluation of ideas should include critical analysis, a record of where work has been improved or refined and consideration of a range of alternatives.
- The centre **must** ensure that each candidate presents a completed Project Brief Outline.

**Full information and guidance on the delivery of Units 6 and 7 is given in the specification for the qualification, Issue 3 – September 2010.**

## 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 a Pearson Edexcel external moderator. All moderation will be carried out by centre visits and will take place at the same time as the moderation of the portfolio units in the summer series.
- In response to the brief, there are no restrictions on size, type or quantity of work; candidates may use any medium, material or technique that is appropriate.
- 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 a suitable environment, such as a workshop, art room, darkroom, etc.
- A **minimum** of 60 hours should be allowed for the Double Award Summative Project, where only Unit 6 is covered, a **minimum** of 30 hours should be allowed. There is no time restriction in which the project must be carried out.
- Work for the Summative Project may be started at any time, but must be completed and assessed by the submission deadline 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) or Edexcel Online and returned to Pearson Edexcel by **15 May 2014**.
- Evidence of research, development, annotations, sketchbooks, work journals, maquettes, models, trials, tests and finished work will all contribute to the project.
- Specific evidence must be produced to meet the requirements of the 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

- For each candidate, the centre **must** present completed **Project Brief Outlines**, **Assessment Grids**, and **Authentication Forms** at the moderation visit.
- Assessment **must** be recorded on the Assessment Grids supplied with this document – one set per candidate.
- Following summative assessment by the centre the marks must be entered on the appropriate OPTEMS form or online using EDI (Electronic Data Input) or Edexcel Online and returned to Pearson Edexcel by **15 May 2014**.
- 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 information, evaluations, critical references, correspondence, sketchbooks, work journals, 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 on the delivery, assessment and Mark Band Descriptors of Unit 6 and Unit 7.

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

These documents can also be found on the Pearson Edexcel website at:  
[www.edexcel.com/quals/gce/app-gce/art/Pages/default.aspx](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 Pearson 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. **Candidates must be entered separately for Unit 6 and Unit 7 even though they may produce work that provides integrated evidence across the two 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**

Centre assessment will be subject to external moderation by Pearson Edexcel.

Moderation will be carried out during centre visits.

**NB OSCA 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 and/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 your Examination Officer and the Pearson Edexcel website.**

**Pearson Edexcel GCE**

# **Applied Art and Design**

**Unit 6: Develop Set Ideas**

**Unit 7: Produce Set Ideas**

Moderation Summer 2014

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 2014 is 'Urban Eyes – Rural Eyes'**

You should explore a range of interpretations and alternative ideas relating to the theme of '**Urban Eyes – Rural Eyes**'. Consider the following to help you generate specific ideas in response to the theme.

A wealth of visual stimuli can be found in our urban and/or rural environments. Artists, craftspeople and designers have often looked at both for inspiration and continue to do so: frequently investigating their special character, themes, associations and spaces.

### **Urban**

Characterised by high population density and constructed features, urban areas are often associated with cities and towns. These environments have been hubs of activity, centres of industry, and places from which new aesthetic trends originate, evolve and spread.

Towns and cities are often busy, bustling places, with an array of domestic dwellings, shops, businesses, crowded streets, the ebb and flow of traffic and communal spaces.

### **Rural**

Rural areas have a sparser population, are quieter and less polluted than urban spaces and areas. Most of the land is often devoted to agriculture and farming.

Life in the countryside offers a contrasting experience to time spent in urban areas. A sense of the present, in each case, is informed by a different tradition of the past. There are many aspects of rural spaces to be considered: unspoilt scenery, breathtaking locations, landscapes affected by the seasons and spectacular views.

### **Possible lines of enquiry**

When you respond to the theme; stop, look, experience, take in, appreciate what is around you. What you see, feel, experience and remember from your encounter will be important. How you observe and interpret the urban or rural area, or the contrast between the two, whether familiar or alien, can be pertinent and poignant.

## **What you see**

You may wish to consider:

- lines, shapes, structures, surfaces, patterns, colours – either man-made, natural, or a combination of the two depending on your choice of location
- consider what you see below and above you, as well as immediately before you
- ‘framing’ a subject could prove productive; what you see through scaffolding, windows, architectural features in urban areas could offer interesting and unusual compositions
- viewing the subject through branches and trees, framed or reflected in puddles, ponds, lakes and rock pools could also offer interesting and unusual compositions in rural locations
- framing things through transition – whilst walking, on a bus or train could offer fleeting impressions of what you see. Transient visions can lead you to explore and experience in a new way.

## **Responding to the theme**

You may wish to consider how you see:

- aspects of urban life from bustling streets and spaces, busy roads, imposing, diverse and contrasting commercial buildings and private living spaces in city or town centres
- the calm, tranquil, uncluttered and sometimes secluded, remote spaces in rural environments
- different qualities of light, the contrast of night and day, varying weather conditions from wet and gloomy to bright and sunny
- the way we live, work, travel and interact in an urban or rural space
- the dynamic and significant contrast between an urban and rural space; the difference in sights and sounds, activities and experiences.

## The Client

### RACD: Regional Arts, Craft and Design

Your selected **Approach** (see page 11) must be in response to the requirements of the **Client**, detailed below, to simulate a vocational brief. The **Client** is commissioning work from artists, craftspeople and designers on the **Theme** of '**Urban Eyes – Rural Eyes**'. This information must be recorded on the **Project Brief Outline** (see page 12).

RACD is a commissioning agent that promotes competitive commissions for artists, craftspeople and designers for a range of companies. These companies specialise in:

- site-specific projects in urban and rural landscapes and interesting interior spaces from pop-up galleries to vacant shops
- visual communication and advertising requiring design work for print, television, web design and digital media and moving image
- publishing, television, industrial and commercial enterprise and public sector organisation
- fashion, accessories and objects for domestic, commercial and public interiors
- architectural, product and interior projects to provide design solutions for individual clients
- the design and development of craftwork that reflects local, regional and international development.

Submissions for work in a fine art, craft, design or multimedia-based context are required. Restrictions on the scale of work may be dependent on the venues, but health and safety issues and requirements must be considered.

### The Vocational Brief

You must work to the theme '**Urban Eyes – Rural Eyes**' identifying realistic constraints. This will give you the opportunity to provide evidence for the assessment criteria while considering the following:

- the client's demands regarding the sort of art, craft or design work that they have requested
- a definition of the company – who they are and what they do
- the audience
- where and how the work is to be displayed/presented
- details of submission requirements
- the scale, cost, materials and fitness for purpose.

### Live brief

An opportunity may arise for you to work with an actual client in response to the theme; in this case, you must provide a detailed and specific brief including consideration of the constraints as bulleted above. If you choose to work on a live brief you must clearly state what you are going to communicate, how you are going to communicate this and which approach you will undertake.

## 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 opinion.  
*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, figurative 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 project that considers the vocational context and the relevant constraints and requirements of the client and company. Use the **Project Brief Outline** to record this information.

## 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

Theme

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 signature

Date

### **Candidate checklist for Unit 6: Develop Set Ideas**

- Analyse the brief and identify your intended response.
- Complete the Project Brief Outline.
- Record, analyse and respond to primary source material.
- Record, analyse and respond to secondary source material.
- Record, research and comment on others' use of visual language.
- Research and develop annotated visual ideas using combinations of formal elements.
- Develop ideas to prototype showing safe use of materials, techniques and processes.
- Annotate the development of your ideas, reflecting on and evaluating how well the prototype meets the needs of the client and company.

### **Candidate checklist for Unit 7: Produce Set Ideas**

- 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.
- Analyse the technical and aesthetic aspects of your final outcome, either in writing, at a recorded oral presentation or another appropriate form.
- Present your work in a suitable and appropriate form.
- Evaluate how well the final outcome meets the requirements of the vocational brief and suggest improvements.

**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 <b>a</b> (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</b> range 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	<b>(0-3)</b>	<b>(4-6)</b>	<b>(7-9)</b>	<b>(10-12)</b>		<b>12</b>

	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 range</b> of <b>creative</b> annotated visual ideas using combinations of formal elements.	Evidence of an <b>excellent</b> ability to develop <b>an extensive range of highly imaginative</b> annotated visual ideas using combinations of formal elements.		
Marks available	<b>(0–6)</b>	<b>(7–12)</b>	<b>(13–18)</b>	<b>(19–24)</b>		<b>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 <b>a high level of skill</b> in materials, techniques and processes safely.		
Marks available	<b>(0–3)</b>	<b>(4–6)</b>	<b>(7–9)</b>	<b>(10–12)</b>		<b>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 <b>in depth</b> .		
Marks available	<b>(0–3)</b>	<b>(4–6)</b>	<b>(7–9)</b>	<b>(10–12)</b>		<b>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 <b>c</b> (relates to AO3)	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>		<b>12</b>
Marks available	<b>Total mark (out of 60)</b>					

# Authentication Form

Summer 2014

Specification Number        **8711, 8712, 9711, 9712, 9713**

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 Pearson Edexcel to use my GCE in Applied Art and Design coursework and externally set assignments.

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

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