

Sample Assessment Materials

September 2007

GCE Art and Design

**Edexcel Advanced Subsidiary GCE in Art and Design
(8AD01/8FA01/8TD01/8TE01/8PY01/8GC01/8CC01)**

First examination 2009

**Edexcel Advanced GCE in Art and Design (9AD01/9FA01/
9TD01/9TE01/9PY01/9GC01/9CC01)**

First examination 2010



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Introduction

These sample assessment materials have been prepared to support the specification.

Their aim is to provide the candidates and centres with a general impression and flavour of the actual question papers and mark schemes in advance of the first operational examinations.

Paper Reference(s)

6AD02 – 6CC02 Edexcel GCE

Art & Design

Advanced Subsidiary

Unit 2: AS Externally Set Assignment

Sample Assessment Material

Timed Examination: 8 hours

This paper should be given to the teacher-examiner for confidential reference as soon as it is received in the centre. **This paper should be released to candidates on 1st February 2009 or as soon as possible thereafter.**

Centres will receive this paper in January 2009. It will also be available on the secure content section of the Edexcel website at this time. The 8 hour timed examination should be the culmination of candidates' studies.

Materials required for examination

Nil

Items included with question papers

Nil

Instructions to Candidates

This paper is given to you in advance of the examination so that you can make sufficient preparation. This booklet contains the theme for the Unit 2 AS Externally Set Assignment for the following specifications:

- 8AD01 Art, Craft and Design
- 8FA01 Fine Art
- 8TD01 Three-Dimensional Design
- 8TE01 Textile Design
- 8PY01 Photography – lens and light-based media
- 8GC01 Graphic Communication
- 8CC01 Critical and Contextual Studies

Candidates for all endorsements are advised to read the entire contents of the paper.

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Each submission for the Advanced Subsidiary Externally Set Assignment, whether **unendorsed** or **endorsed**, should be based on the theme given in this paper. **Candidates are advised to read through the entire paper, as helpful starting points may be found outside your chosen endorsement.**

If you are entered for an **endorsed** specification, you should produce work predominantly in your chosen discipline for the Externally Set Assignment.

If you are entered for the **unendorsed** specification, you may have been working in two or more different disciplines in Unit 1. **For the Externally Set Assignment, you may choose to produce work in one discipline only.**

The starting points in each endorsed section are designed to help you consider a range of possible outcomes. You may use the suggestions to generate ideas, as guidance to be followed closely, or as background information to be set aside while you pursue your own interpretation of the theme. Read the whole paper, as any section may provide the inspiration for your focus.

You should provide evidence that each of the four Assessment Objectives has been addressed. It is anticipated that Advanced Subsidiary candidates will show in the Externally Set Assignment how their knowledge, skills and understanding have developed through their work in Unit 1.

To meet the Assessment Objectives, candidates should:

Develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.

Experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining their ideas as their work develops.

Record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress.

Present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, oral or other elements.

Preparatory Supporting Studies

During the examination period, you must produce and submit supporting studies.

The form of the supporting studies will reflect your individual approach, but in particular, the contents will provide evidence of your ability to address and fulfil the assessment objectives.

Supporting studies:

- may take many forms and may be a combination of sketchbooks, notebooks, worksheets, design sheets, large-scale rough studies, samples, swatches, test pieces, maquettes and a range of digital recordings
- identify your progress through the theme
- show the breadth and depth of research into appropriate sources
- show evidence for your developing visual language skills
- demonstrate critical review and reflection, recording process of thought and development of ideas
- demonstrate appropriate use of contexts: relevant selection with visual and written analyses rather than descriptive copying or comment
- show your progress towards synthesis of ideas.

Timed Examination

You should produce and submit a work or works, produced under examination conditions, in **eight hours**.

The Theme: 'Diversity'

- diversity in nature
- political diversity
- diversity of mechanical forms, structures
- diversity in human characteristics
- diversity of adornments, embellishments

Set out under the endorsed headings, the following sections explore possible starting points in greater depth on the theme of 'Diversity'.

Use these sections to develop a context for your responses to the theme. Stylistic 'borrowing' or simply copying the work of another artist would not be appropriate. Develop your work from one of these starting points or devise a starting point of your own.

6FA02: Fine Art

Optional disciplines:

- painting and drawing
- printmaking
- sculpture
- alternative media

Possible starting points:

- The huge variety of flowering and fruiting bodies has provided artists with raw material for their studies. Sculptors such as David Nash and painters such as Elizabeth Blackadder and Georgia O’Keeffe have sought inspiration from the colours, shapes, forms and functions of these objects. Michael Landy has explored the delicacy of natural structures in a series of etchings; Dutch still life painters in the 16th and 17th centuries have exploited the potential of oil paint in their studies of fruit and flowers.
- Industrial revolutions transform entire landscapes. The power and force of machines of war inspired the Italian Futurists, including Giacomo Balla, Umberto Boccioni and Gino Severini. Diversely, Jean Tinguely, Eduardo Paolozzi, and Alexander Calder have used machinery as inspiration to develop abstract pieces.
- Diversity of topography is evident in features such as coastal landforms, local quarries and in the effects of storm damage and erosion. Contemporary artists such as Chris Drury and Richard Long physically interact with the landscape. John Martin, J.M.W. Turner, John Virtue capture atmosphere, light and space evoked by such places.
- The human figure and face produce forms and shapes that can convey a wide range of expressions. Contemporary ballet dancers, such as the Ballet Rambert push expressive form to the limit in their performances. Carnival and stage make-up exaggerate these expressions. James Ensor conveyed dramatic moods and influenced the Expressionists, while Picasso fragmented and re-assembled the human form.

6TD02: Three-Dimensional Design

Optional disciplines:

- scenography
- architectural, environmental and interior design
- product design

Possible starting points:

- Multi-functional designs address diverse problems through versatility. Successful designs include the Kenwood Chef, MPVs, mobile phones, and the Swiss Army Knife (a term now also used for multi-purpose software tools). Isamu Noguchi, trained as a sculptor, produced designs for furniture, lighting, gardens and stage sets that draw upon the skills of artist, artisan and technologist.
- Set and Interior designers often use innovative lighting to create radical changes of mood. Stephen Brimson-Lewis's set design for the Royal Shakespeare Company's 2006 production of *All's Well That Ends Well* and Tsukasa Nakagoshi's use of lighting and set for *Titus Andronicus* demonstrate how effective this can be.
- For generations the ceramic vessel provided the only safe and efficient way to store and heat liquids. Across the world different cultures developed shapes, symbols, patterns and images to decorate these containers. The unique headed jugs of the Incas and the organic forms of Kate Malone indicate the diversity of possibilities.
- Designs for utilitarian household items such as the table and chair are continually revised. The revival of interest in Charles Eames work has recently generated a whole wealth of moulded furniture and interest in technology driven techniques. Seyhan Özdemir and Sefer Caglar have produced a range of plywood chairs and Assa Ashuach and Mathias Bengtsson use laser cutting to create similar fluid forms.

6TE02: Textile Design

Optional disciplines:

- constructed textiles
- dyed textiles
- printed textiles
- fine art textiles
- fashion textiles

Possible starting points:

- The processes of knotting, knitting, interweaving and lacing thread or yarns have produced fabrics from the lightest of silks to heavyweight textiles. Contemporary textile artists have exploited the potential of these traditional methods in exciting rhythmic, patterned structures. Michael Brennand-Wood weaves a wide selection of materials into his wall hangings creating a variety of surfaces and textures; Olga de Amaral applies gold and silver leaf and acrylic paint to a blank canvas of woven silk, cotton, horsehair or linen.
- Textile design often evolves from the characteristics of a particular region. Different cultures have taken inspiration from the forms and shapes around them, developing richly diverse motifs. Versace and Polly Binns have employed imagery in their innovative fabric designs in very different ways.
- Images can be transferred onto fabric through the processes of dyeing or printing, with new developments such as digital apparel design. The fabric can be cut, stitched and folded into any form desired. This freedom to manipulate imagery in a very fluid way fully exploits the versatility of fabric. Mary Stieglitz's recent works *Memento Mori*, *Out of Time* and *Stele I* explore some of the possibilities.
- A diverse range of fabrics have been developed during the 20th century. Concern over global resources has inspired designers to look at re-cycling materials. Alison Willoughby and Kate Goldsworthy embrace these concepts, producing textiles that are functional and innovative.

6PY02: Photography – lens and light-based media

Optional disciplines:

- film-based photography
- digital photography
- film and video

Possible starting points:

- Photographers create powerful lasting images, often from a fleeting moment. The endless potential of this approach provides a rich source for exploration, for example in the work of Henri Cartier-Bresson, Robert Capa and Steve McQueen.
- “A reality so real that it becomes more real than reality” (Alfred Stieglitz). Photography can be an influential medium, forming our view of the truth. Digital image manipulation software can convincingly make the inedible seem edible, or the undesirable seem desirable; digital means have evolved from airbrushing and montage techniques. Jeff Wall has explored the potential to distort reality. Documentary images can also be altered to suit a story, for example in the American Civil War work of Alexander Gardner and the Reuter’s agency photographer, Adnan Hajj.
- A photographer can use selection of viewpoint, composition and use of light to transport you sensually to a location. Sebastião Salgado, Doug Allan and Martin Parr are filmmakers or photographers who have the ability to evoke qualities of diverse environments.
- Alchemists’ experiments led to the development of photography. The magic of darkroom processes absorbs contemporary photographers. Atmospheric images can be created by pinhole or other non lens-based methods. The experimental work of Wolf Howard, Justin Quinell and Jeff Fletcher have all produced diversely evocative images.

6GC02: Graphic Communication

Optional disciplines:

- advertising
- illustration
- packaging
- typography
- interactive media

Possible starting points:

- Virtual worlds and avatars allow us to pose as characters, far removed from our actual lives, for example, in *Second Life*, *World of Warcraft* and *Entropia Universe*. Films such as *Tron* (1982) and *The Matrix* (1999) have been set in virtual worlds. These are growing in importance as spaces for social interaction, gaming, business, advertising and education.
- Music from diverse cultures and ages can evoke rich visual qualities. Designers, developing images for websites, MP3 players and CDs, offer the potential customer clues to the musical form. Peter Blake, the design group Hipgnosis and Julie Verhoevan, have all followed a tradition established by Alex Steinweiss in the 1930s. Grammy award winners include Robert Rauschenberg (for art director, 1984) and categories now include best Recording Package and best Music Video.
- Designers have always exploited the visual power of type. The aesthetic of typography is evident in diverse ways through cuneiform script, Medieval manuscripts, the posters of Toulouse Lautrec and the work of Saul Bass.
- Short films are becoming increasingly popular in our digital culture. These are employed for a variety of purposes: digital storytelling; advertising slots; political slogans; social and environmental messages. BAFTA are now awarding original ideas and approaches using this medium through its “Sixty Seconds of Fame” competition.

6CC02: Critical and Contextual Studies

Possible starting points:

- Sound can have a profound effect on the reading of images. The ambient music of Brian Eno can be mysterious, soothing and calm. The soundtrack of David Lynch's film *Eraserhead* uses the pulse of a heating system to create an unnerving background noise to the actions of its main characters. These are some of the diverse ways in which image makers use sound in their work.
- Illustrators and film set designers have to create images and artefacts based on the words of writers. Some of the biggest challenges have been to create the sets and costumes for the fantasies of J.R.Tolkien's *Lord of the Rings*, J. K. Rowling's *Harry Potter* books and Terry Pratchett's *Discworld* series. These designs may have a major impact on the production's reception.
- Migration has led to multicultural diversity in art and design. 20th Century movements demonstrate this phenomenon. There is diverse evidence in the contemporary work of many artists, designers and craftworkers.
- 'My day consists of getting up early, drawing from the South Bank of the Thames, drawing from the roof of Somerset House, and finally drawing from the roof of the National Gallery. Then I start the day and I work on the images here (in the studio) from drawings that I'm making every day.' *John Virtue*
'What is important, is that what I feel, think and see turns into something... it starts off in my head and ends up a thing.' *Howard Hodgkin*
These two artists are describing their individual starting points and illuminating the diversity of approaches that trigger artists' responses.

Reference Material

Please note that URLs are checked at the time of writing but are subject to change.

Wikipedia <http://en.wikipedia.org/wiki/Diversity>
The Victoria and Albert Museum, London www.vam.ac.uk
Tate Galleries www.tate.org.uk
National Gallery www.nationalgallery.org.uk
Institute of Visual Arts (inIVA) www.iniva.org
British Museum <http://www.thebritishmuseum.ac.uk/>
Whitworth Art Gallery www.whitworth.man.ac.uk
The Minneapolis Institute of Art www.artsmia.org
Walker Arts Centre Minnesota www.walkerart.org
The Getty Museum www.getty.edu
Museum of Modern Art New York www.moma.org
The Metropolitan Museum of Art New York www.metmuseum.org
San Francisco Museum of Modern Art www.sfmoma.org
Centre Pompidou Centre www.cnac-gp.fr
Guggenheim Museums Worldwide www.guggenheim.org
Axis web www.axisartists.org.uk
The National Museum of Photography, Film and Television www.nmpft.org.uk
Photographers Gallery www.photonet.org.uk
British Film Institute www.bfi.org.uk
The Design Museum <http://www.designmuseum.org/>
The Crafts Council <http://www.craftscouncil.org.uk/>
The International Council of Graphic Design Associations www.icograda.org
The Association of Illustrators www.theaoi.com

Fine Art

Dutch Still Life http://www.rijksmuseum.nl/aria/aria_themes/7085?lang=en
Futurism
<http://www.unknown.nu/futurism/>
J.M.W. Turner <http://www.j-m-w-turner.co.uk/>
James Ensor <http://images.google.com/images?q=james+ensor&hl=en&client=safari&rls=en&sa=X&oi=images&ct=title>

Three-Dimensional Design

Isamu Noguchi <http://www.noguchi.org/lifework.html>
Stephen Brimson-Lewis <http://www.rsc.org.uk/allswell/current/set.html>
Inca pottery <http://images.google.com/images?q=inca+pottery&svnum=10&hl=en&client=safari&rls=en&start=18&sa=N&ndsp=18>
Matthias Bengtsson <http://www.designmuseum.org/design/mathias-bengtsson>

Textile Design

Olga de Amaral <http://www.artnet.com/artist/1443/olga-de-amaral.html>
Polly Binns <http://www.62group.org.uk/frame.php?dest=cv.php?filename=binn>
Mary Stieglitz <http://www.design.iastate.edu/IDRO/DIGICLOTH/mary.html>
Alison Willoughby <http://www.craftscouncil.org.uk/exhib/wellfashioned/>

Photography – lens and light-based media

Robert Capa <http://www.skylighters.org/photos/robertcapa.html>
Alexander Gardner <http://memory.loc.gov/ammem/cwphtml/cwpcam/cwcam1.html>
Sebastião Salgado <http://www.terra.com.br/sebastiaosalgado/>
Photographic chemistry and alchemy <http://photography.about.com/library/weekly/aa011402a.htm>
Pinhole cameras <http://home.online.no/~gjon/pinhole.htm>

Graphic Communication

Virtual worlds

<http://images.google.com/images?q=virtual%20worlds&hl=en&client=safari&rls=en&sa=N&ie=UTF-8&oe=UTF-8&um=1&tab=wi>

Alex Steinweiss <http://www.soundfountain.org/rem/remcovart.html>

Saul Bass <http://www.designmuseum.org/design/saul-bass>

Sixty Seconds of Fame <http://www1.orange.co.uk/60secondsoffame/home/>

Critical and Contextual Studies

Brian Eno http://en.wikipedia.org/wiki/Brian_Eno

Lord of the Rings <http://www.lordoftherings.com/sights.php>

Migration <http://www.assda.asn.au/asp/index.asp?pgid=25993&cid=57859&id=72549>

<http://www.mnh.si.edu/africanvoices/>

Howard Hodgkin <http://www.tate.org.uk/britain/exhibitions/howardhodgkin/>

END

Paper Reference(s)

6AD04 – 6CC04

Edexcel GCE

Art & Design

Advanced

Unit 4: A2 Externally Set Assignment

Sample Assessment Material

Timed Examination: 12 hours

This paper should be given to the teacher-examiner for confidential reference as soon as it is received in the centre. **This paper should be released to candidates on 1st February 2010 or as soon as possible thereafter.**

Centres will receive this paper in January 2010. It will also be available on the secure content section of the Edexcel website at this time. The 12 hour timed examination should be the culmination of candidates' studies.

Materials required for examination

Nil

Items included with question papers

Nil

Instructions to Candidates

This paper is given to you in advance of the examination so that you can make sufficient preparation. This booklet contains the theme for the Unit 4 A2 Externally Set Assignment for the following specifications:

9AD01 Art, Craft and Design
9FA01 Fine Art
9TD01 Three-Dimensional Design
9TE01 Textile Design
9PY01 Photography – lens and light-based media
9GC01 Graphic Communication
9CC01 Critical and Contextual Studies

Candidates for all endorsements are advised to read the entire contents of the paper.

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Each submission for the Advanced Externally Set Assignment, whether **unendorsed** or **endorsed**, should be based on the theme given in this paper. **Candidates are advised to read through the entire paper, as helpful starting points may be found outside your chosen endorsement.**

If you are entered for an **endorsed** specification, you should produce work predominantly in your chosen discipline for the Externally Set Assignment.

If you are entered for the **unendorsed** specification, you may have been working in two or more different disciplines in Unit 3. **For the Externally Set Assignment, you may choose to produce work in one discipline only.**

The starting points in each endorsed section are designed to help you consider a range of possible outcomes. You may use the suggestions to generate ideas, as guidance to be followed closely, or as background information to be set aside while you pursue your own interpretation of the theme. Read the whole paper, as any section may provide the inspiration for your focus.

You should provide evidence that each of the four Assessment Objectives has been addressed. It is anticipated that Advanced candidates will show in the Externally Set Assignment how their knowledge, skills and understanding have developed through their work in Unit 3.

To meet the Assessment Objectives, candidates should:

Develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.

Experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining their ideas as their work develops.

Record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress.

Present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, oral or other elements.

Preparatory Supporting Studies

During the examination period, you must produce and submit supporting studies.

The form of the supporting studies will reflect your individual approach, but in particular, the contents will provide evidence of your ability to address and fulfil the assessment objectives.

Supporting studies:

- may take many forms and may be a combination of sketchbooks, notebooks, worksheets, design sheets, large-scale rough studies, samples, swatches, test pieces, maquettes and a range of digital recordings
- identify your progress through the theme
- show the breadth and depth of research into appropriate sources
- show evidence for your developing visual language skills
- demonstrate critical review and reflection, recording process of thought and development of ideas
- demonstrate appropriate use of contexts: relevant selection with visual and written analyses rather than descriptive copying or comment
- show your progress towards synthesis of ideas.

Timed Examination

You should produce and submit a work or works, produced under examination conditions, in **twelve hours**.

The Theme: 'Structure and Form'

- symmetry
- scaffolding, foundations
- organic
- micro, macro

Set out under the endorsed headings, the following sections explore in greater depth some starting points on the theme of '**Structure and Form**'.

Use these to develop a context for your responses to the theme. Stylistic 'borrowing' or simply copying the work of another artist would not be appropriate. Develop your work from one of these starting points or devise a starting point of your own.

6FA04: Fine Art

Optional disciplines:

- painting and drawing
- printmaking
- sculpture
- alternative media

Possible starting points:

- Use of tone can create the illusion of three dimensions on a two dimensional surface. Graduated shading was impossible in early print processes and could only be achieved by the repetition and layering of line to create shadows. William Hogarth, Albrecht Durer and Giovanni Piranesi produced etchings and engravings that illustrate this technique. Contemporary printmaker Erik Desmazieres uses the expressive qualities of tone in interiors and landscapes.
- The arrangement of objects in the installations of Sandy Skoglund and Helen Chadwick are as carefully considered as any traditional form of still life. Not only is the juxtaposition of one shape against another important, often the artefacts are chosen to create a narrative, becoming metaphors for political statements. Portrait studies can use strategically placed objects to add clues and inferences about the sitter's life. Caravaggio, Velasquez and Frida Kahlo have all exploited this device.
- Sculptors such as Anish Kapoor, Barbara Hepworth, Auguste Rodin, David Nash and Henry Moore take obvious delight in the purity of three dimensional forms. The symmetry and mirror like surfaces of Kapoor's work engage the viewer as their image interacts and reflects off the surface of the object. In contrast Moore's sculptures have surfaces that absorb light and almost demand a tactile response or physical interaction.
- The human form has provided a source of intriguing material for many artists. In Classical Greek civilisation, every city had an abundance of statues exalting the human figure. These were idealised examples with all flaws removed, much in the same way that contemporary fashion magazines use *Photoshop* to enhance and adjust the photographs of their models. In stark contrast to these, artists such as Jenny Saville, Ron Mueck and Avigdor Arikha portray the reality of the individual with all its strengths, weaknesses, beauty and imperfections.

6TD04: Three-Dimensional Design

Optional disciplines:

- scenography
- architectural, environmental and interior design
- product design

Possible starting points:

- Function and form are primary considerations of every designer. Is the beauty of the final shape more important than the utility of the item? Ceramic artist Elizabeth Fritsch exploited this dilemma in her ceramic pots that played with ones sense of perspective as the items were totally non-functional. Certain art movements such as Art Deco played with the idea that form should override function.
- The invention of new materials has released the contemporary designer from many constraints, resulting in extraordinary feats of engineering that realise the most extravagant fantasies of the 21st century designer. Hella Jongerius develops products resulting from the imaginative use of new plastics, new glasses, fabrics and composites using Plexiglas, carbon fibre, neoprene foam, polyurethane rubber and traditional materials to produce a wide range of innovative household products.
- The kitchen and bathroom have become focus points for contemporary design with many innovations. Conventional shapes for sinks, washbasins, baths and showers being replaced by interesting sculptural forms. Washplane flat sinks from the design team of Joseph Licciardi, Bram Boo and Marc Pascal are a revolutionary concept. Zaha Hadid's Z kitchen island design draws from her experience on architectural projects for its unique characteristics.
- Design that recognises the limitations and possibilities of the materials used is often the most successful. Two that revolutionised 20th century design were aluminium and plywood. Aluminium's resistance to corrosion, strength and lightness and the ability to mould plywood into complex shapes offered new scope to designers such as Jack Pritchard and Marcel Breuer along with Gerrit Thomas Rietveld a member of the De Stijl group. These materials still compete in the contemporary marketplace with Jasper Morrison, Shin Azumi and Tomoku Azumi working with plywood, Frank Gehry and Shiro Kuramata with aluminium.

6TE04: Textile Design

Optional disciplines:

- constructed textiles
- dyed textiles
- printed textiles
- fine art textiles
- fashion textiles

Possible starting points:

- Contemporary textile artists often build textiles into a sculptural form that is an integral aspect of the final piece. Yinka Shonibare recreates complete scenes from famous artworks where the textiles become a single part of the whole composition as *Swing (after Fragonard)* 2001 and *Reverend on Ice* 2005 demonstrate. Claire Zeisler's work also uses considered armatures for her forms as demonstrated by *Tri-color Arch* and *Coil Series III-A Celebration*.
- Many fashion designers configure the human shape into strange and beautiful sculptural forms. Using light rigid materials the natural contours of the body can be disguised or exaggerated. Vivienne Westwood leads the field in stretching these parameters to the limits, along with Hussein Chalayan, Viktor and Rolf and Issey Miyake.
- Pattern and imagery in woven fabric is integral to the structure of the piece and can grow organically, or be planned and organised with great precision. The process imparts unique characteristics to the finished articles. The weave can be incredibly fine, or extremely coarse depending on the materials used and the effect desired. Beauvais tapestries from the 19th century are so finely woven they could be mistaken for oil paintings of the period. In contrast some contemporary designers revel in the surface qualities of the weave. Laura Thomas produces panels that incorporate copper, steel, paper and nylon monofilament that display the fabric's structure.
- Intertwining vines, creepers flowering plants, birds and animals provide great inspiration for early tapestries and for the arts and crafts designers such as William Morris and William de Morgan. Contemporary designers exploit organic forms which become abstracted by the manufacturing process such as Maija Isola, John Stefanidis and Manuel Canovas.

6PY04: Photography – lens and light-based media

Optional disciplines:

- film-based photography
- digital photography
- film and video

Possible starting points:

- Composition is a primary consideration for the photographer and filmmaker. Their view through the camera lens will influence the future audiences' thoughts and feelings. Digital imagery has enabled cropping images with great ease. Henri Cartier-Bresson however believed that composing the image in the viewfinder captured the essence and spontaneity of the moment.
- The meaning of a photograph can be altered by creating a photomontage. This allows the photographer to build a narrative. John Heartfield used the technique in the 1930s. Bert Monroy exploits *Adobe Illustrator* and *Photoshop* to layer many images together.
- Landscape has provided photographers with rich source material, Frank Hurley's photographs of the "Shackleton" expedition for example. In contrast to this Andrew Payne's *Water Seen* portfolio explores the wealth of imagery generated by the waterways around Bedford. Bill Brandt used close ups of parts of the figure in the landscape so that the two subjects mirrored one another.
- Many contemporary photographers are experimenting with new techniques and materials. Photo-sensitive liquid emulsions allow photographs to be printed on three dimensional forms. This can be used to produce sculptures where the flow of light over and around the form fully exploits its contours and complements the image being transferred. They can also be used to print on to irregular surfaces such as wood, ceramic and stone exploiting their textures and shapes. Janet Matthews is one of the foremost proponents of this technique, she says "I am drawn to using hand applied emulsions as a means of directly engaging with my images and exploring their potential".

6GC04: Graphic Communication

Optional disciplines:

- advertising
- illustration
- packaging
- typography
- interactive media

Possible starting points:

- Advertising designers are often commissioned to work on extremely diverse shapes and forms. Logos, lettering and images have to work with the form to present a successful outcome. Balarinji Design Studios founded by Jon and Ross Moriarty were commissioned by Qantas to produce designs for a Boeing 747. The result was the “*Wunala (kangaroo) Dreaming*” livery. Influenced by the country’s indigenous culture the image has become a worldwide icon for Australia. Aer Lingus uses flowing typography and nationalistic colours to refer back to Ireland’s literary heritage, in its current livery designed by the Luxon Carra group.
- In book illustrations, the structure and form of the story is an important consideration. A resurgence of interest in hand drawn illustration was fuelled by Helen Oxenbury’s illustrations for “We Are Going on A Bear Hunt” 1989. There are now a huge selection of successful children’s books that have adopted this form including, *The Wolves in the Walls* Dave McKean 2004, *The Big Ugly Monster and the Little Stone Rabbit* Chris Wormell 2004, *Who’s Afraid of the Big Bad Book* Lauren Child 2002 and *Mister Seahorse* Eric Carle 2004.
- We are surrounded by signs and symbols. The development of letter forms from ancient pictograms reduced images to basic symbols. Contemporary graphic designers use pictograms in their visual language. There are many contemporary icon designers producing exciting and original designs for computer software, such as Mark Boulton, Matt Brindley and Cian Walsh.
- Public information campaigns often generate powerful images in their effort to inform or sway opinions. Smoking, Aids, Drink Driving, Energy Conservation, Speeding and Global Warming have all presented graphic designers with emotive themes for the associated literature. Rudolph Boogerman’s anti-smoking poster for Raboo design is a classic example along with Andrea Pecchia’s aids prevention poster produced for World Aids Day 2003.

6CC04: Critical and Contextual Studies

Possible starting points:

- The sea has inspired artists from earliest times and has produced powerful outcomes such as J.M.W. Turner's *Fighting Temeraire*, Gericault's *Raft of the Medusa*, Ford Maddox Brown's *Leaving England* and Alfred Wallis's *Two Boats*. The Newlyn group of artists produced many works inspired by the local harbour and fishing fleet. Tacita Dean's films often feature water under different conditions, most frequently in images of the coast.
- The traditional rectangle for paintings seems to have survived for many generations. One wonders whether it is a conservative inhibition or nostalgia that draws even the most abstract of painters back to this particular shape. One can sense the frustration in Howard Hodgkin's paintings as they attempt to break out from the form and absorb the frame.
- Artists sometimes work outside of their chosen discipline bringing their distinctive influence to completely new areas. Jean Cocteau was especially prolific working in graphic design, filmmaking, poetry, set design and fashion. Gerald Scarfe, illustrator and cartoonist has produced animations for Pink Floyd and the BBC and sets for *The Nutcracker* ENB 2002, *The Magic Flute* HOH 1997, *Orpheus and the Underworld* ENO 1985 and *The Merry Wives of Windsor* for the Guthrie Theatre in 1986. Working in unfamiliar disciplines can often stimulate fresh ideas and approaches.
- Computer generated imagery (CGI) has revolutionised the special effects departments of film studios. Films such as *Star Wars*, *Lord of the Rings*, *Harry Potter*, *Shrek* and *Flushed Away* have used this process to create believable fantasy scenes. The director has to work very closely with the computer technicians and animators to maintain control over the finished product. The success of this can be assessed from how effectively the special effects enhance the appearance and form of the final outcome. Director of *Lord of the Rings* (Two Towers) Peter Jackson says "My same philosophy applied to the special effects as to the overall design. I wanted the monsters to feel real right down to the dirt under the nails of a Cave Troll, or the bloodshot bulging eyes of Gollum".

Reference Material

Please note that URLs are checked at the time of writing but are subject to change.

Wikipedia <http://en.wikipedia.org/wiki/Structure>
The Victoria and Albert Museum, London www.vam.ac.uk
Tate Galleries www.tate.org.uk
National Gallery www.nationalgallery.org.uk
Institute of Visual Arts (inIVA) www.iniva.org
British Museum <http://www.thebritishmuseum.ac.uk/>
Whitworth Art Gallery www.whitworth.man.ac.uk
The Minneapolis Institute of Art www.artsmia.org
Walker Arts Centre Minnesota www.walkerart.org
The Getty Museum www.getty.edu
Museum of Modern Art New York www.moma.org
The Metropolitan Museum of Art New York www.metmuseum.org
San Francisco Museum of Modern Art www.sfmoma.org
Centre Pompidou Centre www.cnac-gp.fr
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Axis web www.axisartists.org.uk
The National Museum of Photography, Film and Television www.nmpft.org.uk
Photographers Gallery www.photonet.org.uk
British Film Institute www.bfi.org.uk
The Design Museum <http://www.designmuseum.org/>
The Crafts Council <http://www.craftscouncil.org.uk/>
The International Council of Graphic Design Associations www.icograda.org
The Association of Illustrators www.theaoi.com

Fine Art

Gillian Carnegie <http://www.artnet.com/artist/3633/gillian-carnegie.html>
Sandy Skoglund <http://www.sandyskoglund.com/>
Anish Kapoor <http://images.google.com/images?q=Anish+Kapoor&hl=en&client=safari&rls=en&sa=X&oi=images&ct=title>
Avigdor Arikha <http://wwar.com/masters/a/arikha-avigdor.html>

Three-Dimensional Design

Elizabeth Fritsch <http://www.elizabethfritsch.com/>
Hella Jongerius <http://www.designmuseum.org/design/hella-jongerius>
Marc Pascal <http://www.stylefile.com.au/designers-profile.cfm?oid=1056&t=Marc-Pascal>
Marcel Breuer <http://www.designmuseum.org/design/marcel-breuer>

Textile Design

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Hussein Chalayan <http://www.cypnet.co.uk/ncyprus/culture/mofa/design/chalayan/>
Laura Thomas <http://www.laurathomas.co.uk/>
Maija Isola <http://www.marimekko.fi/ENG/design/designers/maijaisola/>

Photography – lens and light-based media

Henri Cartier-Bresson <http://www.afterimagegallery.com/bresson.htm>

Bert Monroy http://www.bertmonroy.com/fineart/text/fineart_damen.htm

Andrew Payne <http://apaynephotography.info/index.htm>

Janet Matthews <http://www.janetmatthewsstudio.com/about.htm>

Graphic Communication

Balarinji Design Studios http://www.dnp.co.jp/gallery/ggg/gki/g225/g225ki_e.html

Eric Carle <http://www.eric-carle.com/>

Mark Boulton <http://www.markboulton.co.uk/portfolio>

Raboo Design <http://www.raboo.com/>

Critical and Contextual Studies

Tacita Dean <http://www.tate.org.uk/britain/exhibitions/tacitadean/>

END

General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.
- Mark schemes will indicate within the table where, and which strands of QWC, are being assessed. The strands are as follows:
 - i) ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear
 - ii) select and use a form and style of writing appropriate to purpose and to complex subject matter
 - iii) organise information clearly and coherently, using specialist vocabulary when appropriate

Guidance for marking all Art and Design AS units. The AS assessment grid is based on a system of progression from limited to confident ability. Indicators for each of these levels of achievement, from limited to confident, can be found in this guide. The guide should be used in conjunction with the AS assessment grid when making judgements regarding students' marks.

	Assessment objectives			
	AO1	AO2	AO3	AO4
<p>Limited (1-5 marks) indicators of the attributes of a student demonstrating limited ability</p>	<ul style="list-style-type: none"> obvious and literal ideas with little sense of direction very little research into contextual references with weak understanding and simplistic language 	<ul style="list-style-type: none"> little experimentation with media with very few exploratory studies lack of personal review or sense of moving forward 	<ul style="list-style-type: none"> manipulation of formal elements is weak and unrefined little use of recording from sources and over-reliance on secondhand material 	<ul style="list-style-type: none"> weak technical ability frustrates development of ideas and outcomes little appreciation of or response to composition, form or structure
<p>Basic (6-10 marks) The following are indicators of the attributes of a student demonstrating basic ability</p>	<ul style="list-style-type: none"> a sense of order and structure in the way ideas are formed; tends to repeat ideas some understanding of contextual research; investigates into others' techniques but response has superficial, descriptive language 	<ul style="list-style-type: none"> some exploration of media and processes; experiments are raw and unrefined investigations abandoned too early; a tendency to repeat techniques; some ability to review progress 	<ul style="list-style-type: none"> partial understanding of visual language with somewhat elementary manipulation of formal elements some understanding of recording from sources though there may be a disproportionate reliance on secondhand material 	<ul style="list-style-type: none"> working practice shows a sense of purpose but is deliberate and methodical some awareness of composition, form and structure, though results may be rough with undeveloped technical skills
<p>Competent (11-15 marks). The following are indicators of the attributes of a student demonstrating competent ability</p>	<ul style="list-style-type: none"> an appreciation of sequential development but short cuts sometimes taken; original ideas may be consolidated too early; a tendency to reiterate ideas contextual research and analysis goes beyond the purely technical to begin to consider more complex issues; critical vocabulary lacks breadth/depth 	<ul style="list-style-type: none"> experimentation with a broad range of media with some selection evident; a reliance on known techniques, sometimes predictable and safe reviews progress and effectively refines and develops 	<ul style="list-style-type: none"> established visual language and effective manipulation of the formal elements, but there may be some inconsistency understanding of the purpose of research; recording from sources is sometimes uneven but includes meaningful information 	<ul style="list-style-type: none"> work is methodical but there is an emerging sense of own style/individuality in developing suitable outcomes outcomes are proficient with sound connections made to sources
<p>Confident (16-20 marks). The following are indicators of the attributes of a student demonstrating confident ability</p>	<ul style="list-style-type: none"> a wide range of ideas is explored with exciting and imaginative developments; evidence of purposeful ideas, independence, perseverance and enthusiasm researches a diverse range of others' work, conveying ideas and meaning; a critical vocabulary is used to express emerging independent judgements, showing accuracy and an understanding of the more complex issues involved 	<ul style="list-style-type: none"> explores media and processes in a diverse range of experiments; understands the limitations and potential of materials through extending and refining studies risks sometimes taken and used appropriately; uses a range of communication techniques 	<ul style="list-style-type: none"> visual language skills evident through assured manipulation of the formal elements; consistent command of skills/technique selecting and recording from sources is purposeful, relevant, clear and consistent 	<ul style="list-style-type: none"> produces skilful outcomes that show a consistent level of knowledge, skill and understanding; work has developed a personal identity and shows subtlety and sensitivity solutions are well constructed; perceptive connections linking own work to sources

AS	Assessment grid for marking all AS units		All four assessment objectives must be met in each Unit. A mark out of 20 should be awarded for each assessment objective. The four assessment objective marks should then be added together to give a total mark out of 80 for each unit. Strands i), ii) and iii) of Quality of Written Communication (QWC) should be addressed wherever written content is submitted for assessment.			
MARKS	ASSESSMENT OBJECTIVES <i>Candidates should:</i>					
	AO1: Develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	AO2: Experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining their ideas as their work develops	AO3: Record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress	AO4: Present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, oral or other elements		
0	■ no rewardable work	■ no rewardable work	■ no rewardable work	■ no rewardable work		
1-5	■ evidence of a limited ability to develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	■ evidence of a limited ability to experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining their ideas as their work develops	■ evidence of a limited ability to record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress	■ evidence of a limited ability to present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, oral or other elements		
6-10	■ evidence of a basic ability to develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	■ evidence of a basic ability to experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining their ideas as their work develops	■ evidence of a basic ability to record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress	■ evidence of a basic ability to present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, oral or other elements		
11-15	■ evidence of a competent ability to develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	■ evidence of a competent ability to experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining their ideas as their work develops	■ evidence of a competent ability to record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress	■ evidence of a competent ability to present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, oral or other elements		
16-20	■ evidence of a confident ability to develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	■ evidence of a confident ability to experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining their ideas as their work develops	■ evidence of a confident ability to record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress	■ evidence of a confident ability to present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, oral or other elements		

Guidance for marking all Art and Design A2 units. The A2 assessment grid is based on a system of progression from basic to fluent ability. Indicators for each of these levels of achievement, from basic to fluent, can be found in this guide. The guide should be used in conjunction with the A2 assessment grid when making judgements regarding students' marks.

	Assessment objectives			
	A01	A02	A03	A04
<p>Basic (1-5 marks) The following are indicators of the attributes of a student demonstrating basic ability</p>	<ul style="list-style-type: none"> ■ a sense of order and structure in the way ideas are formed; tends to repeat ideas ■ some understanding of contextual research; investigates into others' techniques but response has superficial, descriptive language 	<ul style="list-style-type: none"> ■ some exploration of media and processes; experiments are raw and unrefined ■ investigations abandoned too early; a tendency to repeat techniques; some ability to review progress 	<ul style="list-style-type: none"> ■ partial understanding of visual language with somewhat elementary manipulation of formal elements ■ some understanding of recording from sources though there may be a disproportionate reliance on secondhand material 	<ul style="list-style-type: none"> ■ working practice shows a sense of purpose but is deliberate and methodical ■ some awareness of composition, form and structure, though results may be rough with undeveloped technical skills
<p>Competent (6-10 marks) The following are indicators of the attributes of a student demonstrating competent ability</p>	<ul style="list-style-type: none"> ■ an appreciation of sequential development but short cuts sometimes taken; original ideas may be consolidated too early; a tendency to reiterate ideas ■ contextual research and analysis goes beyond the purely technical to begin to consider more complex issues; critical vocabulary lacks breadth/depth 	<ul style="list-style-type: none"> ■ experimentation with a broad range of media with some selection evident; a reliance on known techniques, sometimes predictable and safe ■ reviews progress and effectively refines and develops 	<ul style="list-style-type: none"> ■ established visual language and effective manipulation of the formal elements, but there may be some inconsistency ■ understanding of the purpose of research; recording from sources is sometimes uneven but includes meaningful information 	<ul style="list-style-type: none"> ■ work is methodical but there is an emerging sense of own style/ individuality in developing suitable outcomes ■ outcomes are proficient with sound connections made to sources
<p>Confident (11-15 marks) The following are indicators of the attributes of a student demonstrating confident ability</p>	<ul style="list-style-type: none"> ■ a wide range of ideas is explored with exciting and imaginative developments; evidence of purposeful ideas, independence, perseverance and enthusiasm ■ researches a diverse range of others' work, conveying ideas and meaning; a critical vocabulary is used to express emerging independent judgements, showing accuracy and an understanding of the more complex issues involved 	<ul style="list-style-type: none"> ■ explores media and processes in a diverse range of experiments; understands the limitations and potential of materials through extending and refining studies ■ risks sometimes taken and used appropriately; uses a range of communication techniques 	<ul style="list-style-type: none"> ■ visual language skills evident through assured manipulation of the formal elements; consistent command of skills/ technique ■ selecting and recording from sources is purposeful, relevant, clear and consistent 	<ul style="list-style-type: none"> ■ produces skilful outcomes that show a consistent level of knowledge, skill and understanding; work has developed a personal identity and shows subtlety and sensitivity ■ solutions are well constructed; perceptive connections linking own work to sources
<p>Fluent (16-20 marks) The following are indicators of the attributes of a student demonstrating confident ability</p>	<ul style="list-style-type: none"> ■ sequential thinking but also imaginative leaps, at appropriate times; sense of discovery and a willingness to take risks ■ in-depth and authoritative contextual research, enquiry and evaluations, showing independent judgements with well-informed and effective use of critical vocabulary 	<ul style="list-style-type: none"> ■ creatively and imaginatively develops work that recognises the full potential and limitations of materials, techniques and processes ■ perceptive analysis and evaluation of wide-ranging experimental techniques; insightful review and refinement 	<ul style="list-style-type: none"> ■ command of visual language skills and highly effective manipulation of formal elements, both functionally and aesthetically ■ in-depth subject knowledge; independently analyses and interprets research to generate personal ideas and sophisticated concepts 	<ul style="list-style-type: none"> ■ work is intuitive, imaginative, exciting and original ■ shows sophistication, flair and understanding; technique, style, content and judgements consistent and sensitive from conception to realisation

Assessment grid for marking all A2 units		All four assessment objectives must be met in each Unit. A mark out of 20 should be awarded for each assessment objective. The four assessment objective marks should then be added together to give a total mark out of 80 for each unit. Strands i), ii) and iii) of Quality of Written Communication (QWC) should be addressed wherever written content is submitted for assessment.			
A2		ASSESSMENT OBJECTIVES			
<i>Candidates should:</i>					
	AO1: Develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	AO2: Experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining their ideas as their work develops	AO3: Record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress	AO4: Present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, oral or other elements	
0	■no rewardable work	■no rewardable work	■ no rewardable work	■no rewardable work	
1–5	■evidence of a basic ability to develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	■evidence of a basic ability to experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining their ideas as their work develops	■evidence of a basic ability to record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress	■evidence of a basic ability to present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, oral or other elements	
6–10	DEVELOP	EXPERIMENT	RECORD	REALISE	
6–10	■evidence of a competent ability to develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	■evidence of a competent ability to experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining their ideas as their work develops	■evidence of a competent ability to record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress	■evidence of a competent ability to present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, oral or other elements	
11–15	■evidence of a confident ability to develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	■evidence of a confident ability to experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining their ideas as their work develops	■evidence of a confident ability to record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress	■evidence of a confident ability to present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, oral or other elements	
16–20	■evidence of a fluent ability to develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	■evidence of a fluent ability to experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining their ideas as their work develops	■evidence of a fluent ability to record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress	■evidence of a fluent ability to present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, oral or other elements	

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