

# 2015 AS and A level Art and Design

Launch event





# Agenda

- The changes
- Our approach
- Our **accredited** specifications
- Supporting you through the changes
- Questions

# The changes





## Changes to all A levels

- All new AS and A levels will be assessed at the **same standard** as they are currently.
- All new AS and A levels will be fully **linear**.
- AS levels will be **stand-alone** qualifications.
- The content of the AS level can be a sub-set of the A level content to allow **co-teachability**.



# Timeline for AS level and A level Art and Design

|                       | 2014                      | 2015   | 2016  | 2017                       |
|-----------------------|---------------------------|--|---|----------------------------|
| Current specification | Summer series as normal   | Summer series as normal                      | Final AS and A2 examinations                              |                            |
| New specification     | Specifications in centres | First teaching (AS level and 2-year A level) | First AS examinations and first teaching (1-year A level) | First A level examinations |



# Changes to the subject criteria

Changes to the subject criteria are small.

- Endorsements will now be called **endorsed titles**.
- **Contextual references** to be more integrated within each title.
- Students' work can be **100% digital or non-digital**.
- A level students will have to produce a personal study of a **minimum of 1000 words of continuous prose**.



## Changes to the subject criteria

- At AS level, if there is an ESA, the maximum period of sustained focus is **10 hours**.
- At A level, all awarding organisations will have a **15-hour period of sustained focus**.



# Changes to the Assessment Objectives

|                      |  |
|----------------------|--|
| <b>AO1</b><br>20–30% | Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding |
| <b>AO2</b><br>20–30% | Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops                      |
| <b>AO3</b><br>20–30% | Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress   |
| <b>AO4</b><br>20–30% | Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements          |



# Our approach





## Our research

- **Teachers** have provided feedback at every stage of the development.
- **Academics** have helped us understand how to build on the strengths of the current specification and strengthen progression.
- We have consulted stakeholders including: **Tate, National Gallery, NSEAD, Cultural Learning Alliance** and the **Arts Council**.
- **Research projects**, including international benchmarking.



## Our focus in Art and Design

- Ensuring **continuity** with legacy specifications.
- Retaining **flexibility**.
- Ensuring **progression** to Foundation courses and HE degrees.
- A new **Externally Set Assignment (ESA)** format.
- **Newly-designed assessment grids** in response to feedback.

# Our accredited specifications





## Our suite of titles

- Students can continue to focus on a **specialism** throughout the AS and A level courses.
- Titles are available in:
  - Art, craft and design
  - Fine art
  - Textile design
  - Graphic communication
  - Three-dimensional design
  - Photography
- We will no longer offer a critical and contextual studies endorsed title.



# A level Art and Design

| <b>Component 1: Personal Investigation (60%)</b>  | <b>Component 2: Externally Set Assignment (40%)</b>  |
|---|--|
| <p><b>Part 1: practical work (72 marks)</b></p> <ul style="list-style-type: none"><li>• From personal starting points</li><li>• Students submit:<ul style="list-style-type: none"><li>– supporting studies</li><li>– personal outcome(s)</li></ul></li></ul> <p><b>Part 2: personal study (18 marks)</b></p> <ul style="list-style-type: none"><li>• Students submit a piece of continuous prose of a minimum of 1000 words</li></ul> <p><b>Total marks available: 90</b></p> | <ul style="list-style-type: none"><li>• Externally-set, broad-based theme released to teachers and students on 1 February</li><li>• Sustained focus period of 15-hours controlled assessment in which students create final response(s) to the theme</li><li>• Students submit:<ul style="list-style-type: none"><li>– preparatory studies</li><li>– personal outcome(s)</li></ul></li></ul> <p><b>Total marks available: 72</b></p> |



# AS level Art and Design

| <b>Component 1: Personal Investigation (50%)</b>   | <b>Component 2: Externally Set Assignment (50%)</b>  |
|--|--|
| <ul style="list-style-type: none"><li>• From personal starting points</li><li>• Students submit:<ul style="list-style-type: none"><li>– supporting studies</li><li>– personal outcome(s)</li></ul></li></ul> <p><b>Total marks available: 72</b></p> | <ul style="list-style-type: none"><li>• Externally-set, broad-based theme released to teachers and students on 1 January</li><li>• Sustained focus period of 10-hours controlled assessment in which students create final response(s) to the theme</li><li>• Students submit:<ul style="list-style-type: none"><li>– preparatory studies</li><li>– practical outcome(s)</li></ul></li></ul> <p><b>Total marks available: 72</b></p> |



# Co-teaching AS level and A level Art and Design

|                         | Sep 2015               | Jan/Feb 2016                              | Jun 2016               | Sep 2016                               | Jan/Feb 2017       | Jun 2017          |
|-------------------------|------------------------|---|------------------------|--|--------------------|-------------------|
| <b>AS level</b>         | Personal Investigation | ESA released 1 Jan                        | Enter for AS level     |  |                    |                   |
| <b>A level option 1</b> | Personal Investigation | Use AS ESA as Personal Investigation task | Mock exam using AS ESA | Personal Investigation                 | ESA released 1 Feb | Enter for A level |
| <b>A level option 2</b> | Personal Investigation |   |                        |  | ESA released 1 Feb | Enter for A level |
| <b>A level option 3</b> | Personal Investigation | AS ESA released 1 Jan                     | Enter for AS level     | New Personal Investigation for A level | ESA released 1 Feb | Enter for A level |





## Enhanced ESA

- We have retained the aspects you like, including **broad theme** and **starting points for each endorsed title**.
- We have made small changes based on your feedback, including:
  - Adding **colour images** to make the paper more visually accessible.
  - Removing some of the additional website and artist references.
  - Creating a digital version of the ESA paper with **hyperlinks to additional website and artist references**.



### CONFINES, BORDERS AND LIMITATIONS

Graphics are often used to present a wide variety of games and activities aimed at children. Classic examples of this are Nabisco's 1960s and 70s Shreddies® packs. The boxes presented many different games based on popular films and television programmes. Kellogg's also produced many of these games, such as their Cut 'n' Shape puzzle on the Rice Krispies packets. At the same time packaging must be eye-catching on the retailer's shelf.



Cherrios packaging design  
© Scott Modrzyński

The random plethora of road signs in the middle of a road scrapped in favour of uniform designs produced by Margaret Calvert's 1950s 'Children Crossing' signs which alluded to children from grammar schools. Her sign, which had the boy leading the girl, had the ordinary children with the girl leading the sign.



Further contextual references for this...

### CONFINES, BORDERS AND LIMITATIONS

#### Three-Dimensional Design

The starting points in this paper may help you form ideas. You can follow use them as a source of information or produce your own individual response. Please read the whole paper as any section may provide you with

In a darkened environment, the brilliance of a naked flame, neon tube or filament can be harsh on the eye. As a result, light sources need to be controlled through shading or by reflecting and diffusing the light. Contemporary designer Carlo Colombo produces innovative designs using a variety of materials such as the Beth 249 lamp. Kundalini's Abyss table lamp has the appearance of a fragmented snake, breaking away from the constraints of conventional lamp design.



star light

Containers do not need to be governed or restricted by their humble biscuit in the 1920s inspired the production of a variety of shapes and forms to contain them. These ranged from clock books and even windmills. Peter Carl Fabergé produced egg containers using precious materials such as gold, gemstones and containers that were often more valuable than their contents.



Car  
R  
j

### CONFINES, BORDERS AND LIMITATIONS

One constraint faced by fashion designers is that the finished article has to be carried by the human form. Some collections emphasise and enhance the body's natural sculptural lines. Others disguise the form, sometimes with outfits that turn the wearer into a living sculpture. The early Victorians used corsets and bustles to exaggerate the female figure. The designs in Iris van Herpen's debut fall 2011 collection, inspired by the sculptor Kristina Kukski, succeed in completely transforming the human form.



Iris van Herpen  
Escapism couture collection  
fashion design

The use of textiles as containers creates interesting possibilities for designers. Apart from the usual cushions, beanbags, quilts and shopping bags, other more unusual containers have been attempted. Susan Breier has created interesting baskets, purses and bowls using a variety of techniques. Designs can be constructed from carefully layered and bound recycled rags or made from sections of individually printed designs. The possibilities are limited only by the imagination of the designer. Textile artist Ernesto Neto has also exploited the use of fabric as containers in his expressive installations.



Ernesto Neto  
Simple and Light as a Dream  
sculpture

Further contextual references for this endorsed title can be found at [www.edexcel.com](http://www.edexcel.com)



# New assessment grids

- We have designed new assessment grids in response to your feedback and **trialled** them with live student work across a range of abilities and titles.
- What have we changed?
  - One **assessment grid** for both AS and A level.
  - A **separate assessment grid** which allows you to give credit for the personal study at A level.
  - A **consistent taxonomy** applied throughout both assessment grids.
  - **Narrowed the mark bands** to 3 marks so students can be positioned as high, medium or low within each band.



# New assessment grids

The new grids will help you to:

- place students more accurately in each mark band
- accurately award discrete marks for the personal study (at A level).

# Supporting you through the changes







# Support understanding the standard

- We will be producing a bank of visual exemplars with commentaries to help you understand how to apply the new grids:
  - AS level and A level exemplars for both Component 1: Personal Investigation and Component 2: Externally Set Assignment.
  - Exemplars across a range of abilities.
  - Exemplars for all titles.
- Exemplars will be available on our website before first teaching.



# Support with planning and delivery

We will provide:

- Editable course planners and schemes of work.
- A Getting Started guide.
- Documents giving guidance on:
  - Starting points for Component 1 Personal Investigation
  - ESA changes and approaches
  - Using the new assessment grids
  - The personal study
- A student guide.



# Training from Pearson

Events in a timely manner to help you prepare to teach the new specification

- Getting Ready to Teach early in 2015.
- Standardisation events later in 2015.
- Professional development events with a focus on developing expertise to support good teaching and learning.

[www.edexcel.com/training](http://www.edexcel.com/training)





## Personal support

Your subject advisor, Susan Young, will keep you up to date about:

- training events
- support materials and new resources
- news and government announcements affecting our qualifications
- key dates and entry deadlines.





## Contact information

You can contact Susan and her team of subject experts at:

- Email: [TeachingArtandDesign@pearson.com](mailto:TeachingArtandDesign@pearson.com)
- Telephone: 0844 576 0032 (+44 (0) 207 010 2181 from outside UK)



## Useful weblinks

- [www.edexcel.com/subjects/Art-Design](https://www.edexcel.com/subjects/Art-Design)
- [www.edexcel.com/contactus](https://www.edexcel.com/contactus)
- [www.edexcel.com/learningforabetterfuture](https://www.edexcel.com/learningforabetterfuture)

# Questions

