



AS and A Level Art and Design

Getting Started Guide

Pearson Edexcel Level 3 Advanced Subsidiary and Advanced GCE

in Art and Design

Art, Craft and Design, Fine Art, Graphic Communication,
Textile Design, Three-dimensional Design, Photography

Getting Started: GCE in Art and Design 2015

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1. Introduction

1.1 Research and key principles

Our new AS and A level Art and Design specifications are designed to support a range of student interests, learning styles and aspirations for progression.

The specifications have been developed in consultation with the teaching community, higher education, learned societies, subject associations and other stakeholders. Teachers from a range of schools and colleges have provided feedback at each stage – through focus groups, surveys, telephone interviews and face-to-face conversations – which has helped us shape the specifications.

Academics in UK universities have helped us understand how to build on the strengths of the 2008 A level Art and Design specification, and advised on how progression to undergraduate study could be improved.

We have commissioned and conducted our own research projects, including international benchmarking. The specifications are also aligned with our World Class Qualification principles to ensure they are demanding, rigorous, inclusive and empowering, and appropriate for a range of students.

Drawing on feedback from all parts of the Art and Design subject community, the 2015 AS and A level specifications have been designed to support students in developing the following skills, which have been identified as key for progression in this subject:

- creative skills
- critical thinking skills
- research skills
- synoptic skills (and the ability to pull all skills, knowledge and understanding together to produce a final outcome)
- literacy skills.

The 2015 specifications have been built on the following key principles.

- **Retaining what you like.** You told us you are happy with the current specification and we see lots of good practice, so we have retained the features you like and built on the strengths of our current specification.
- **Flexibility.** We have retained flexibility within the redeveloped specifications to allow you to continue to teach and deliver the course in the way that best suits you, your centre and your students.
- **Newly designed assessment grids.** You told us that the old assessment grid was difficult to use so we have designed new assessment grids which will help you place students accurately in each mark band.
- **More integrated contextual references.** Higher education was keen to see more integrated contextual references in all endorsed titles, so that all students develop their critical thinking skills. Our specification already featured integrated contextual references in all endorsed titles so we have built on this strength.
- **Progression.** We have worked with a group of universities to ensure that our new specifications develop the skills, knowledge and understanding they are looking for in students. They have endorsed our specifications.

1.2 Support for the new specifications

This *getting started* guide provides an overview of the new AS and A level specifications to help you get to grips with the changes to content and assessment, and to help you understand what these mean for you and your students.

We will be providing a package of support to help you plan and implement the new specifications.

- **Planning and delivery.** In addition to the section on planning in this *getting started* guide, we will be providing an editable course planner, outlining different delivery approaches, editable schemes of work that you can adapt to suit your department, and mapping documents to highlight key differences between new and legacy specifications and help you transition to the new specifications. We will also be providing a student guide to help your students understand the course and progression possibilities.
- **Understanding the standard.** We will provide a comprehensive bank of exemplar student work and examiner commentaries derived from our trialling with centres. We will provide exemplars for each endorsed title at AS and A level, covering a range of achievements. Some exemplars will also include a detailed commentary explaining how the assessment grid has been applied. We will run standardisation events with 'real' student work across all titles to help you understand how to use the newly designed assessment grids.
- **Subject advisor support.** Our subject advisor, Susan Young, is ready to answer your queries and offer you advice. Through regular subject updates, Susan will keep you up to date about: training events, support materials, news and government announcements affecting our qualifications, key dates and entry deadlines, and new qualifications and resources.

These support documents and more will be available on the 2015 AS and A level Art and Design qualification web page (www.edexcel.com/2015artanddesign). We will start adding them over the next couple of months, and everything will be available for first teaching in September 2015.



2. What's changed?

2.1 How have AS and A level changed?

Changes to all AS and A level qualifications

From September 2015, all AS and A levels, including Art and Design, will be a linear qualifications. This means that all student work will be submitted and assessed at the end of the course. More information about planning and delivering a linear course is given on pages 24–27.

From September 2015, AS Art and Design will be a completely stand-alone qualification. What this means is that, if a student does the AS and then decides to go on to do the A level, the marks that student achieved at AS will not count towards their A level mark and grade.

However, students **may** submit work they have completed and had assessed as part of their AS Personal Investigation as part of their A level Personal Investigation submission.

It is important to bear in mind that:

- The A level standard is higher than the AS standard, so the performance expected of students at A level is different to the performance expected of students at AS.
- Any AS work that forms part of an A level submission will be assessed at the A level standard.

We are creating a bank of AS and A level exemplar materials to exemplify the different AS and A level standards. These will be available on our website from May 2015.

Changes to subject content

The subject content for AS and A level Art and Design have been revised. All awarding organisations' specifications for AS and A level Art and Design must meet these criteria. The full subject content document can be found on the Ofqual website, but the boxes below highlight the key requirements.

All AS and A level specifications in Art and Design must have the following aims and objectives.

All AS and A level specifications must encourage students to develop:

- intellectual, imaginative, creative and intuitive capabilities
- investigative, analytical, experimental, practical, technical and expressive skills, aesthetic understanding and critical judgement
- independence of mind in developing, refining and communicating their own ideas, their own intentions and their own personal outcomes
- an interest in, enthusiasm for and enjoyment of art, craft and design
- their experience of working with a broad range of media
- an understanding of the interrelationships between art, craft and design processes and an awareness of the contexts in which they operate
- knowledge and experience of real-world contexts and, where appropriate, links to the creative industries
- knowledge and understanding of art, craft, design and media and technologies in contemporary and past societies and cultures
- an awareness of different roles, functions, audiences and consumers of art, craft and design.

All AS and A level specifications must require students to engage in integrated critical, practical and theoretical study in Art and Design.

All AS and A level specifications in Art and Design must cover the following knowledge, understanding and skills.

Practical and theoretical **knowledge and understanding** of:

- relevant materials, processes, technologies and resources
- how ideas, feelings and meanings can be conveyed and interpreted in images and artefacts
- how images and artefacts relate to the time and place in which they were made and to their social and cultural contexts
- continuity and change in different genres, styles and traditions
- a working vocabulary and specialist terminology.

The **skills** to:

- record experiences and observations, in a variety of ways, using drawing or other appropriate visual forms; undertake research; gather, select and organise visual and other appropriate information
- explore relevant resources; analyse, discuss and evaluate images, objects and artefacts; and make and record independent judgements
- use knowledge and understanding of the work of others to develop and extend thinking and inform own work
- generate and explore potential lines of enquiry using appropriate media and techniques
- apply knowledge and understanding in making images and artefacts; review and modify work; and plan and develop ideas in the light of their own and others' evaluations
- organise, select and communicate ideas, solutions and responses, and present them in a range of visual, tactile and / or sensory forms.

In addition, A level specifications must allow for greater depth of study than the AS specifications.

Changes to Assessment Objectives

The AS and A level Art and Design Assessment Objectives (AOs) have undergone only very small revisions. These include:

- minor word changes in all Assessment Objectives to bring more clarity
- replacing the word 'experiment' with the word 'explore' in AO2.

In our redeveloped AS and A level specifications, all four Assessment Objectives are equally weighted.

2. What's changed?

AO1 25%	Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.
AO2 25%	Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.
AO3 25%	Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.
AO4 25%	Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

2.2 Changes to the GCE in Art and Design specifications

We have retained what you like when redeveloping our Art and Design specifications, building on the strengths of the 2008 specification. The table below summarises some of the more significant changes to the new specifications:

What has changed?	Why?
We are no longer offering a Critical and Contextual Studies endorsed title.	Higher education representatives were of the opinion that there should be an element of critical and contextual studies in all endorsed titles, so all students develop these skills.
We have developed and trialled a new and easy-to-use assessment grid in response to your feedback.	To make it easy for you to place students accurately within mark bands.
In our Externally Set Assignment, we have retained the approach of a broad central theme and suggested starting points for each endorsed title, and we have added colour images.	We believe the colour images will make the paper more visually accessible, and the contextual references will now be provided in an online document rather than in the printed document so that they are just a click away.

Specification overview

The tables below provide a brief overview of the AS and A level specifications. The A level is comprised of two components – coursework (known as the Personal Investigation) and the Externally Set Assignment.

A level Component 1	A level Component 2
Coursework: Personal Investigation Worth 60% of the qualification	Externally Set Assignment Worth 40% of the qualification

The AS is comprised of two components – coursework (known as the Personal Investigation) and Externally Set Assignment.

AS Component 1	AS Component 2
Coursework: Personal Investigation Worth 50% of the qualification	Externally Set Assignment Worth 50% of the qualification

Changes to specification content

Aside from our decision to remove the Critical and Contextual Studies endorsed title, all other changes to the content build on the strengths of the 2008 specification.

The new subject content for AS and A level Art and Design specifies that 'A level specifications must allow for greater depth of study than the AS specifications'.

At A level, students' practical work and written annotation should demonstrate the benefit of a two-year course which gives opportunities for greater depth of study.

In depth knowledge, understanding and skills can be achieved through:

- advanced specialisation in particular disciplines, techniques or processes
- extended development of particular themes, ideas or issues
- theoretical research and showing increased understanding
- integration of practical, written and other forms of communication
- rigorous exploration of an inter-disciplinary or multi-disciplinary approach.

In addition, the A level personal study will provide students with a further opportunity to explore relevant contextual references in greater depth, and to relate them to their own practical work. The personal study requires students to show critical understanding of relevant social, cultural and historical contexts, as well as to demonstrate their ability to use technical and specialist vocabulary appropriately.

Changes to assessment

There are some changes to assessment in our new Art and Design specifications, and they are summarised in the list below:

- **New assessment grids.** Before we started developing our new qualifications, we received lots of feedback from teachers that the current assessment grids can be difficult to use, and that it can be hard to know where to place student work within the mark bands and what aspect of the work to credit under each Assessment Objective. We have designed new assessment grids in response to this feedback. For more information, see Section 3: Assessment guidance on pages 11–14.
- **Weightings at AS.** In the redeveloped AS specification, both assessment components (Personal Investigation and Externally Set Assignment) are worth 50 per cent of the qualification.
- **Period of sustained focus.** The period of sustained focus will increase at both AS and A level. The period of sustained focus will increase from 12 hours to 15 hours at A level, and from 8 hours to 10 hours at AS.

2. What's changed?

2.3 A level overview

Content overview

The A level comprises a Personal Investigation component worth 60 per cent of the qualification and an Externally Set Assignment component worth 40 per cent of the qualification. These weightings remain unchanged from the 2008 specification.

A level	Content summary	What students create
Component 1 Personal Investigation (coursework) 60% of qualification	Students: <ul style="list-style-type: none"> generate practical work, ideas and research from sources explore media and processes, develop and refine ideas, and present outcomes. 	<ul style="list-style-type: none"> Supporting studies Personal outcome(s) Personal study
Component 2 Externally Set Assignment 40% of qualification	Students respond to one externally set, broad-based thematic starting point to encourage independence in developing ideas, intentions and response.	<ul style="list-style-type: none"> Preparatory studies Personal outcome(s) in 15 hours of sustained focus

Assessment overview

The table below provides more detail about the two assessment components for the new A level specification.

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

For the Personal Investigation at A level:

- the supporting studies submitted should show the investigation and development done for both Part 1 and Part 2
- Part 2, the personal study, should be a minimum of 1000 words and should be a piece of continuous prose exploring a subject or subjects linked to and informed by the student's practical supporting studies. We recommend 3000 words as a guideline upper limit for the personal study.

Advice: release of Externally Set Assignment

The Externally Set Assignment (ESA) is available to teachers and students from 1 February each year for assessment in June. We are no longer able to release the ESA paper to teachers before the release date to students, and this change applies to all awarding organisations.

However, you do not have to release the Externally Set Assignment to your students on 1 February. For example, you might wish to take a week to prepare resources and set up relevant visits before releasing the ESA to your students.

Advice: A level period of sustained focus

During the 15-hour period of sustained focus, students will produce their final outcome(s) unaided, under controlled examination conditions.

The 15-hour period of sustained focus may take place over a maximum of five sessions, and the sessions should take place within three consecutive weeks.

Where students are completing the 15 hours of sustained focus over a number of sessions, all work (including work in progress and preparatory studies) must be saved and stored securely by the centre at the end of each session.

Students must not access their work outside the 15-hour supervised period and work must not be added to or altered after the 15-hour supervised period has ended.

2. What's changed?

2.4 AS overview

Content overview

The AS comprises a Personal Investigation component worth 50 per cent of the qualification and an Externally Set Assignment component worth 50 per cent of the qualification. The two assessment components are now equally weighted.

AS	Content summary	What students create
Component 1: Personal Investigation (coursework) 50% of qualification	Students: <ul style="list-style-type: none"> generate practical work, ideas and research from sources explore media and processes, develop and refine ideas, and present outcomes. 	<ul style="list-style-type: none"> Supporting studies Personal outcome(s)
Component 2: Externally Set Assignment 50% of qualification	Students respond to one externally set, broad-based thematic starting point to encourage independence in developing ideas, intentions and response.	<ul style="list-style-type: none"> Preparatory studies Personal outcome(s) in 10 hours of sustained focus

Assessment overview

The table below provides more detail about the two assessment components for the new AS specification.

Component 1 Personal Investigation (coursework) (50%)	Component 2 Externally Set Assignment (50%)
<ul style="list-style-type: none"> From personal starting points. Students submit: <ul style="list-style-type: none"> supporting studies personal outcome(s). <p>Total marks available for Personal Investigation: 72 marks</p>	<ul style="list-style-type: none"> Theme released to teachers and students on 1 January each year. Sustained focus period of 10 hours (controlled assessment) in which students create final response(s) to the theme. Students submit: <ul style="list-style-type: none"> preparatory studies personal outcome(s). <p>Total marks available for Externally Set Assignment: 72 marks</p>

For the Personal Investigation at AS, there is no element of continuous prose. However, it is important that students make written annotations in their sketchbooks to show critical insight. Written annotations should not just be descriptive. Written work is not separately assessed in the AS qualifications, and annotations contribute to meeting the Assessment Objectives.

Advice: writing skills

If you want to start developing students' extended writing skills, you could introduce a continuous prose written element at AS. You could mark a written element at AS as part of the evidence towards AO3 (Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress).

Advice: AS period of sustained focus

During the 10-hour period of sustained focus, students will produce their final outcome(s) unaided, under controlled examination conditions.

The 10-hour period of sustained focus may take place over a maximum of four sessions, and the sessions should take place within three consecutive weeks.

Where students are completing the 10 hours of sustained focus over a number of sessions, all work (including work in progress and preparatory studies) must be saved and stored securely by the centre at the end of each session.

Students must not access their work outside the 10-hour supervised period, and work must not be added to or altered after the 10-hour supervised period has ended.



3. Assessment guidance

3.1 How have the assessment grids changed?

We have designed new assessment grids in response to your feedback. The changes to the assessment grids are summarised below. We have:

- put the grid on its side so it's easier to follow – when placing student work, you can now read left to right, rather than bottom to top
- written more detailed performance descriptors whose wording reflects the Assessment Objectives so that it is easier to identify where aspects of student work should be credited
- used a consistent taxonomy throughout the grids
- narrowed the mark bands to three marks so students can be positioned as high, medium or low within each band
- introduced a separate assessment grid with a separate assessment criterion for writing, which allows you to give credit for the personal study at A level.

You can see the new features on the annotated grids on pages 12 and 13.

Advice: the new standard

Despite the changes to the new AS and A level qualifications, the standard remains unchanged. This means the new AS will be assessed at the same standard as the current AS level, and the new A level will be assessed at the same standard as the current A level.

We have a common assessment grid for AS and A level to allow you to differentiate the full ability range in both qualifications. There is a common assessment grid but there are two standards, and these will be exemplified through the visual exemplars we will be providing.

These changes will allow you to:

- place students accurately within each mark band
- award separate marks for the personal study (at A level).



The following grid relates to all AS and A level student practical work and written annotation. The grid assesses all four Assessment Objectives equally.

A consistent taxonomy to help you understand the characteristics of work in each band.

You wanted to be able to place students accurately in the mark bands. We have narrowed the bands to three marks so you can place students high, medium or low.

More detailed performance descriptors to make it easier to identify where aspects of student work should be credited.

	0	Level 1 Limited ability			Level 2 Basic ability			Level 3 Emerging competent ability			Level 4 Competent and consistent ability			Level 5 Confident and assured ability			Level 6 Exceptional ability		
Marks	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Assessment Objective 1 Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	No rewardable material	Development of ideas shows limited ability	Sustained and focused investigations show limited ability, partially informed by contextual and other sources	Limited ability in analytical and critical understanding	Development of ideas shows basic ability	Sustained and focused investigations are basic, partially informed by contextual and other sources	Basic analytical and critical understanding	Development of ideas shows emerging competence in ability	Sustained and focused investigations show emerging competence informed by contextual and other sources	Emerging competence in analytical and critical understanding	Development of ideas shows competent and consistent ability	Sustained and focused investigations are competent and consistent, informed by contextual and other sources	Competent and consistent analytical and critical understanding	Development of ideas shows confident and assured ability	Sustained and focused investigations are confident and assured, thoroughly informed by contextual and other sources	Confident and assured analytical and critical understanding	Development of ideas shows exceptional ability	Sustained and focused investigations are exceptional, thoroughly informed by contextual and other sources	Exceptional analytical and critical understanding
Assessment Objective 2 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	No rewardable material	Limited ability to explore and select appropriate to intentions	Limited ability to review and refine ideas as work develops		Basic ability to explore and select appropriate to intentions	Basic ability to review and refine ideas as work develops		Emerging competence in ability to explore and select appropriate to intentions	Emerging competence in ability to review and refine ideas as work develops		Competent and consistent ability to explore and select appropriate to intentions	Competent and consistent ability to review and refine ideas as work develops		Confident and assured ability to explore and select appropriate to intentions	Confident and assured ability to review and refine ideas as work develops		Exceptional ability to explore and select appropriate to intentions	Exceptional ability to review and refine ideas as work develops	

3. Assessment guidance

Assessment Objective 3 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	No rewardable material	Ability to record is limited and partially relevant to intentions Limited ability to reflect critically on work and progress	Ability to record is basic and partially relevant to intentions Basic ability to reflect critically on work and progress	Ability to record shows emerging competence and relevance to intentions Emerging competence in ability to reflect critically on work and progress	Ability to record is competent and consistent and relevant to intentions Competent and consistent ability to reflect critically on work and progress	Ability to record is confident and assured and relevant to intentions Confident and assured ability to reflect critically on work and progress	Ability to record is exceptional and relevant to intentions Exceptional ability to reflect critically on work and progress
Assessment Objective 4 Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	No rewardable material	Limited ability to present a personal and meaningful response Limited ability to realise intentions and make connections where appropriate	Basic ability to present a personal and meaningful response Basic ability to realise intentions and make connections where appropriate	Emerging competence in ability to present a personal and meaningful response Emerging competence in ability to realise intentions and make connections where appropriate	Competent and consistent ability to present a personal and meaningful response Competent and consistent ability to realise intentions and make connections where appropriate	Confident and assured ability to present a personal and meaningful response Confident and assured ability to realise intentions and make connections where appropriate	Exceptional ability to present a personal and meaningful response Exceptional ability to realise intentions and make connections where appropriate

The following grid relates only to A level Component 1 Personal Study. The grid relates to all four Assessment objectives equally.

	0	Level 1 Limited ability			Level 2 Basic ability			Level 3 Emerging competent ability			Level 4 Competent and consistent ability			Level 5 Confident and assured ability			Level 6 Exceptional ability		
Marks	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
Personal study (AO1 / AO2 / AO3 / AO4) <div style="border: 1px dashed red; padding: 5px; margin-top: 10px;"> A separate assessment criterion for the personal study, allowing you to give discrete marks for it. </div>	No rewardable material	All level descriptions for Level 1 apply in addition to the level description below Limited ability in use of written communication and specialist terminology			All level descriptions for Level 2 apply in addition to the level description below Basic use of written communication and specialist terminology			All level descriptions for Level 3 apply in addition to the level description below Emerging competence in use of written communication and specialist terminology			All level descriptions for Level 4 apply in addition to the level description below Competent and consistent use of written communication and specialist terminology			All level descriptions for Level 5 apply in addition to the level description below Use of written communication and specialist terminology is confident and assured and expresses ideas fluently			All level descriptions for Level 6 apply in addition to the level description below Use of written communication and specialist terminology is exceptional and expresses complex ideas with authority		

3.2 Guidance on applying the new assessment grids

We will be providing a separate guidance document called *how to apply the assessment grid accurately*. This support document will explain to you how to apply the new assessment grids and it will be available on the 2015 AS and A level Art and Design qualification web page (www.edexcel.com/2015artanddesign).

To help you understand how to apply the new assessment grids and the standard, we will also be providing:

- an extensive bank of exemplar work marked using the new assessment grid, some of which will be accompanied by examiner commentaries
- standardisation training with 'real' student work.



4. Content guidance

4.1 Guide to endorsed titles

AS and A levels

The AS and A level can be followed through the broad-based title of Art, Craft and Design or through one of five endorsed titles:

- Fine Art
- Graphic Communication
- Textile Design
- Three-dimensional Design
- Photography.

All titles explore practical and critical / contextual work through a range of processes and media.

Students undertaking all titles are expected to engage with:

- sustainable materials and production processes in the construction of work
- the potential of collaborative working methodologies in the creative process.

When students are entered for an endorsed title, they will follow content in that endorsed title for both components (Component 1 Personal Investigation and Component 2 Externally Set Assignment). Students undertaking the Art, Craft and Design title will work in disciplines chosen from **at least two** of the other five endorsed titles for Component 1. For Component 2, students undertaking the Art, Craft and Design title may choose to produce work in **one or more** disciplines, giving the option to specialise if desired.

Art, Craft and Design

Students should be encouraged to work and develop skills in a multi-disciplinary and cross-disciplinary way, exploring the connections between areas of art, craft and design, and gaining knowledge and understanding of the scope and variety of disciplines and approaches.

Students undertaking the Art, Craft and Design title will work in disciplines chosen from **at least two** of the other five endorsed titles for Component 1. For Component 2, students undertaking the Art, Craft and Design title may choose to produce work in **one or more** disciplines, giving the option to specialise if desired.

Students may produce work entirely from a single discipline from one of the endorsed titles for Component 2. If they do so, their work will be standardised with the work from students taking that endorsed title.

Fine Art

Students are required to develop the knowledge, skills and understanding outlined on pages 5 and 6 of the specification. When undertaking work in fine art, students should also engage with:

- concepts such as figuration, representation and abstraction
- how the formal elements evoke responses in the viewer
- various forms of presentation in fine art and the ways

that audiences may respond to, or interact with, them. Students must work in **one or more** of the following disciplines:

- painting and drawing
- printmaking
- sculpture
- lens-based image making.

By working across disciplines, students will extend their understanding of the scope of fine art; by focusing on one discipline, students will gain a deeper understanding of specific processes within fine art.

Graphic Communication

Students are required to develop the knowledge, skills and understanding outlined on pages 5 and 6 of the specification. When undertaking work in graphic communication, students should also engage with:

- how audiences may respond to the use of words and images, and how the formal elements evoke responses in the viewer
- the basic typographical and layout requirements for digital and print-based products.

Students must work in **one or more** of the following disciplines:

- advertising
- illustration
- branding
- information design.

By working across disciplines, students will extend their understanding of the scope of graphic communication; by focusing on one discipline, students will gain a deeper understanding of specific processes within graphic communication.

Textile Design

Students are required to develop the knowledge, skills and understanding outlined on pages 5 and 6 of the specification. When undertaking work in textile design, students should also engage with:

- a range of materials and tools used for textiles processes, including ethically and ecologically considered sourcing
- how the formal elements evoke responses in the viewer
- the need for the specification of sustainable materials and energy-saving production processes in the construction of works and products.

Students must work in **one or more** of the following disciplines:

- textiles for interiors
- fine art textiles
- fashion textiles.

By working across disciplines, students will extend their understanding of the scope of textile design; by focusing on one discipline, students will gain a deeper understanding of specific processes within textile design.

Three-dimensional Design

Students are required to develop the knowledge, skills and understanding outlined on pages 5 and 6 of the specification. When undertaking work in three-dimensional design, students should also engage with:

- the properties and characteristics of a range of materials and tools used for modelling and manufacturing places, spaces and three-dimensional products including, where appropriate, digital
- the requirements for space, light, shape, form and colour in different design contexts and how they can be used to evoke emotional responses
- how the formal elements evoke responses in the viewer.

Students must work in **one or more** of the following disciplines:

- spatial design
- product design
- design crafts.

By working across disciplines, students will extend their understanding of the scope of three-dimensional design; by focusing on one discipline, students will gain a deeper understanding of specific processes within three-dimensional design.

Photography

Students are required to develop the knowledge, skills and understanding outlined on pages 5 and 6 of the specification. When undertaking work in photography, students should also engage with:

- the operations and principles of creating a photographic image, including the use of available and controlled light, lenses, cameras and light-sensitive materials, including digital and non-digital
- a range of materials used in photography, including print- and screen-based materials
- how the formal elements evoke responses in the viewer
- the processes for production of digital and print-based photographs
- methods of presentation of photographic images.

Students must work in **one or more** of the following disciplines:

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

By working across disciplines, students will extend their understanding of the scope of photography; by focusing on one discipline, students will gain a deeper understanding of

specific processes within photography.

4.2 Supporting studies in the Personal Investigation

Supporting studies in the Personal Investigation may include sketchbooks, notebooks, worksheets, design sheets, large-scale rough studies, samples, swatches, test pieces, maquettes and / or digital material – anything that fully shows the student’s progress through the unit towards an outcome.

Supporting studies:

- identify the student’s progress through a unit / theme / assignment
- show the student’s progress towards a synthesis of ideas
- show evidence of the student’s development of visual language skills
- demonstrate critical review and reflection, recording process of thought and development of ideas
- show the breadth and depth of research into appropriate sources
- demonstrate appropriate use of contexts
- show relevant selection with visual and written analysis, rather than descriptive copying and / or comment.

We will be providing an extensive bank of exemplar student work from all endorsements and for a range of abilities. These exemplars will include supporting studies.

4.3 The personal study

What is the personal study?

At A level, students will need to create a personal study.

The personal study is a piece of continuous prose of at least 1000 words. As a guide, we recommend an upper limit of 3000 words.

The practical work and personal study may be approached in any order or worked on simultaneously. The personal study must be submitted for assessment at the same time as the practical work.

For more information on the personal study, including suggested starting points and tips for students, please refer to our guidance document called *personal study support* and the personal study exemplars with marks and commentaries. Both the guidance document and the exemplars will be available on the 2015 AS and A level Art and Design qualification web page (www.edexcel.com/2015artanddesign).

4.4 Preparatory studies in the Externally Set Assignment

Preparatory studies can help to generate ideas and focus for the development of ideas and outcomes. Preparatory studies will be evidenced throughout the creative journey and can take many forms such as recorded research, written annotation, and practical exploration and development. Preparatory studies will comprise a portfolio of practical and written development work.

Preparatory studies must be submitted with the final outcome(s) produced during the period of 15 hours (at A level) or 10 hours (at AS) of sustained focus. The preparatory studies must show the full breadth and depth of the students’ visual and written critical thinking in the progress of their work.

4.5 Drawing

Drawing forms a core element of the practice of artists, craftspeople and designers, and it is an essential skill for students hoping to progress to foundation courses and

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undergraduate degrees in Art and Design. Drawing helps students communicate ideas and demonstrate the formal elements of art and design.

Drawing, in the context of this qualification, is taken to mean:

recording the observed world, using mark-making in appropriate media; exploring ideas visually, through the act of mark-making; investigation, through the exploration of drawing media to find new ways of expressing ideas, feelings or observations; exploring various tools, materials and techniques.

With this in mind, the specifications detail how drawing can be emphasised in each title. For ease of reference, we reproduce this information below.

Endorsed title	How drawing can be emphasised
Fine Art	Drawing in Fine Art forms an essential part of the development process from initial idea to finished work; from rough sketches, to diagrams setting out compositions, to digital drawings used for installations or as part of three-dimensional work.
Graphic Communication	Drawing, in the context of graphic communication, forms an essential part of the development process from initial ideas to finished product; from rough sketches to diagrams setting out designs, including digital drawings.
Textile Design	<p>Drawing is at the core of any textile art and design related practice. Drawing is an essential skill in the development process, from initial visual research, recording from primary sources, through to the translation of ideas into finished designs. The practice of drawing in textile design embraces traditional and non-traditional tools with digital translations and applications, whether these relate to Fine Art based textiles, fashion and clothing, interiors or surface design.</p> <p>Students should be aware of, and apply, traditional values of drawing, such as line, tone and shape in conjunction with digital applications for sewing, knitting, weaving and embroidery, as well as digital imaging software. Students could use drawing, photography and video as tools for recording their surroundings and source materials. A range of drawing methods will encourage students to consider multiple ways of reading, thinking and applying drawing in different contexts. This also enables textile design students to consider drawing as a tool of translation, analysis, design and illustration.</p>
Three-dimensional Design	Drawing for designers forms an essential part of the development process from initial idea to finished product; from rough sketches to diagrams setting out patterns, to digital drawings used for products, spatial design or as an adjunct to design craft. Students should use a variety of tools and

	<p>materials, as appropriate, for recording their surroundings and source materials.</p> <p>Drawing is often an essential two-dimensional stage in the development of three-dimensional objects. Students will need to have an understanding of the way a three-dimensional world is depicted in two dimensions, for example by applying the rules of three-point perspective and the tools and conventions of 3D design software.</p>
Photography	<p>In the context of this endorsed title, drawing forms an essential element of both development and final product. A camera can record the observed world but is not able on its own to explore ideas. Students must reflect on, refine and apply the observations they make with a camera, and determine which tools or techniques are most appropriate in their exploration of ideas. Drawing methods such as pen or pencil on paper may enhance their development and understanding of photographic ideas, for example to plan shots, analyse and deconstruct their own imagery, or record ways in which practitioners have used formal elements and visual language.</p>

4.6 Writing

Written communication skills are essential for students hoping to progress to foundation courses and undergraduate degree courses in Art and Design.

Students need to be able, in written form, to express and justify ideas and to develop an understanding of the context of their own work, and the personal study gives them an opportunity to do so.

Students may also use writing in a less formal way: to annotate their visual work, to reflect on their work and that of others, as a development log, and / or to record notes on experiments, ideas or visits. Students should aim to use specialist terms and vocabulary relevant to Art and Design.

Writing at A level

At A level, students will demonstrate their written skills primarily through the personal study (continuous prose of a minimum of 1000 words), but also through their written annotations.

Use of technical vocabulary and the way students express themselves are both important.

Writing at AS

There is no element of continuous prose at AS but written communication skills are still important. At AS, students will demonstrate their written skills through their written annotations in supporting studies and preparatory studies.

4.7 Critical and contextual knowledge and understanding

All titles explore practical and critical / contextual work through a range of processes and media.

Along with annotation, another important aspect of student progression to higher education in Art and Design is the application of critical and contextual knowledge and understanding, and an ability to express and justify ideas. Development of

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these aspects is integrated within practical work, written pieces and the spoken word.

Students' ability to express and justify ideas, and to gain an understanding of the context of their own work, can be developed in many ways, for example:

- through practical visual analysis
- by using the spoken word in a critique, a discussion or an interview
- through investigation of some aspect of Art and Design, for example from a museum, gallery or site visit.

Students should develop a critical understanding of their own work and appreciate it in relation to historical and contemporary contexts. In the broadest sense, this may be through looking at art, craft and design in galleries and museums, through various media, in the designed world, and in understanding how art and design relates to everything around them.

Students should consider the impact of various influences, cultures and traditions both past and present, particularly those that are influential in relation to technique, colour, symbolism, ritual, social climate and location. Environmental and social issues have long been a source of work and debate for artists and designers, with issues such as poverty, sustainability, consumption and political movements stimulating points of creative investigation.

Where appropriate, students should make reference in their development work to influences from past and contemporary creative practice. They should become familiar with the work of artists, craftspeople and designers who have made a major contribution to practical and conceptual development in their area. They should be familiar with contemporary and emerging concepts and learn how to analyse and critically evaluate work, demonstrating an understanding of purposes, meanings and contexts.

Students should make links between investigation, drawing, design development, project management, technical and digital applications, final presentation and evaluation. There should be a continuous critical response to their own work through methods such as an ongoing learning log or blog, annotations and written explanations of technical and creative processes, as well as notes about references and sources of information.

The critique is a vehicle for developing the student's ability to use specialist terms and vocabulary, to listen to and respond to others' interpretations, to defend their own work, and to express their thoughts and feelings on art and design through words. This can be an effective tool for students' to practice contextualising and verbalising an understanding of art and design concepts in relation to their own work.

Evidence of students' critical and contextual knowledge and understanding will be found in, for example, annotated sketchbooks, research notes into artists and designers, reviews and evaluations, and expressions of creative intentions.

Discrete evidence of in-depth study, and critical and contextual knowledge and understanding, will also be shown through the personal study of a minimum 1000 words of continuous prose (A level only).

4.8 Digital media

Students' work can be 100 per cent digital, 100 per cent non-digital, or a mix of both digital and non-digital, provided the work meets the Assessment Objectives: what is important is that students develop their ideas using the most appropriate approach.

We allow this flexibility in the current Pearson Edexcel specification, so this does not represent a change for current Pearson Edexcel centres.

What this flexibility means, in practical terms, is that students can explore more digital techniques and processes in all titles.



5. Planning

5.1 Planning and delivering linear AS and A level courses

Both the AS and the A level qualifications are linear, with the Externally Set Assignment completed and submitted at the end of the course.

We have developed our new AS and A levels in Art and Design in such a way that, if you want to, you can co-teach all your students from the start of the course up until the release of the ESA papers.

The option to submit AS work as part of a student's A level Personal Investigation submission means that the AS and A level courses are truly co-teachable, giving you greater flexibility in how you structure and resource the courses.

Either course can be delivered over one or two years, but we do not recommend delivering either course in fewer than the recommended guided learning hours (180 for AS and 360 for A level).

We would encourage teachers to help students decide by the AS level entry deadline which qualification they intend to enter for. The AS level entry deadline is normally on or around 21 February, by which point you and your students will have seen both the AS and A level Externally Set Assignment papers.

You will find both a high level *course planner* and detailed *schemes of work* on the 2015 AS and A level Art and Design qualification web page (www.edexcel.com/2015artanddesign).

5.2 Delivery models

One of the first decisions centres will need to make before they start delivering these courses is their approach to offering AS and A level. The benefits of a linear A level course include more flexibility in structuring the course, more time for teaching in the first year, greater student maturity when completing assessments, and more opportunity for students to make links between different elements of the course. On the other hand, a linear A level course means that all students must embark on a two-year course; any student who leaves the course after one year, for whatever reason, will leave with no qualification.

Centres wishing to offer the AS alongside the A level will need to decide whether they can run separate AS and A level classes, or whether AS and A level students will need to be taught in the same class. Running separate classes avoids co-teaching students who will complete different Externally Set Assignments and means the two classes can progress at different speeds.

Centres may wish to allow students to defer deciding whether to continue to the full A level until later in the course. One option would be to require students to decide by the AS entry date (mid-February); those intending not to continue could then complete the AS Externally Set Assignment, while those opting to do the full A level might use the AS level Externally Set Assignment as a coursework task or a mock Externally Set Assignment.

5.3 Co-teaching AS and A level

We have designed our AS and A level qualifications to allow you to co-teach all your students in Year 12, if that works best for staffing and timetabling solutions in your centre.

For more information on planning your AS and A level courses, please refer to the *course planner* on the 2015 AS and A level Art and Design qualification web page (www.edexcel.com/2015artanddesign).

6. Getting in touch

If you have any questions about the changes to the Pearson Edexcel AS and A level Art and Design qualifications or delivering these redeveloped courses, please get in touch with our Subject Advisor, Susan Young, or one of the teaching services team:

- email: TeachingArtandDesign@pearson.com
- telephone: 0844 576 0032 (+44 (0) 207 010 2181 from outside the UK).



Emailing Susan at TeachingArtandDesign@pearson.com will also sign you up for her email updates, in which she gives details about:

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