

Pearson Edexcel GCE

Applied Art and Design

Unit 6: Develop Set Ideas (6906)

Unit 7: Produce Set Ideas (6907)

Summer 2015

Paper Reference

6906/01
6907/01

Briefing document for the Summative Project

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

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Summative Project

The Summative Project serves two major purposes:

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

Delivering the Summative Project

- The Vocational Brief for the AS externally set unit/s is available for centres to download from the Pearson Edexcel website in September. The Summative Project is a normal assignment, **set in a clear and appropriate vocational context** that centres should deliver in the usual way. Candidates should be taught and advised as with any other unit/s.
- The briefing document should be discussed with candidates. It should be emphasised as an important and sizeable project (covering two complete units in the Double Award).
- Candidates should carry out relevant research and development studies using visual language, appropriate combinations of formal elements and skills in working with materials, techniques and processes to develop and communicate their ideas.
- Candidates should work from primary visual research materials and make use of relevant secondary source material to inform and direct their project. When considering the work of other artists, craftspeople or designers, candidates should concentrate on the use of visual language; the ways in which media, materials and processes have been used and the meaning of work rather than historical or chronological background.
- There should be evidence of effective planning and project management. Evaluation of ideas should include critical analysis, a record of where work has been improved or refined and consideration of a range of alternatives.
- The centre **must** ensure that each candidate presents a completed Project Brief Outline.

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

Instructions for the conduct of the AS GCE in Applied Art and Design: Summative Project

- The Summative Project is the **only** vehicle for the assessment of Unit 6: Develop Set Ideas and Unit 7: Produce Set Ideas.
- For AS Single Award the Summative Project will be assessed against Unit 6 only. For AS Double Award it is assessed against Units 6 and 7.
- Apart from this document there will be **no examination paper** for the Summative Project.
- Assessment will be carried out by teacher-assessors whose decisions will be subject to moderation by a Pearson Edexcel external moderator. All moderation will be carried out by centre visits and will take place at the same time as the moderation of the portfolio units in the summer series.
- There are no restrictions on the size, type or quantity of work that can be produced for this project. Candidates may work using any medium, material or technique that is appropriate to the brief.
- There are no special conditions in which the work has to be carried out, as long as the final outcome for Unit 7 is **completed in the centre, under staff supervision**.
- Work for the Summative Project should be carried out in a suitable environment, such as a workshop, art room, darkroom, etc.
- A minimum of 60 hours should be allowed for the Double Award Summative Project. Where only Unit 6 is covered, a **minimum** of 30 hours should be allowed. There are no time restrictions or set hours in which the projects must be carried out.
- Work for the Summative Project may be started at any time, but must be completed and assessed by the deadline for submission of marks for moderation.
- Following summative assessment by the centre the marks must be entered on the appropriate OPTEMS forms or online using EDI (Electronic Data Input) or Edexcel Online and returned to Pearson Edexcel by **15 May 2015**.
- Evidence of research, development, annotations, sketchbooks, work journals, maquettes, models, trials, tests and finished work will all contribute to the project.
- Specific evidence must be produced to meet the requirements of the brief for the current year. However, the same evidence may be cross-referenced to address other portfolio units.
- **Centres should note that these units are moderated in summer only, and that there is no January moderation series.**

Assessment

- For each candidate, the centre **must** present a completed **Project Brief Outline**, **Assessment Grid(s)**, and an **Authentication Form** at the moderation visit.
- Assessment **must** be recorded on the Assessment Grid(s) supplied with this document – one set per candidate.
- Following summative assessment by the centre the marks must be entered on the appropriate OPTEMS form or online using EDI (Electronic Data Input) or Edexcel Online and returned to Pearson Edexcel by **15 May 2015**.
- All work should be made available for moderation. This will include the outcomes and finished work, together with all preparatory research and development work (health and safety information, evaluations, critical references, correspondence, sketchbooks, work journals, maquettes, models, trials and tests).
- Centres should provide copies of the following documents for each candidate:
 - Project Brief Outline page 12
 - Candidate Checklists page 13
 - Assessment Grid for Unit 6 page 14/15
 - Assessment Grid for Unit 7 (Double Award only) page 16/17
 - Authentication Form page 18

Teacher-assessors are directed to the specification for full information on the delivery, assessment and Mark Band Descriptors of Unit 6 and Unit 7.

Unit 6 Assessment guidance pages 84 and 85

Unit 7 Assessment guidance pages 94

These documents can also be found on the Pearson Edexcel website at:

<http://www.edexcel.com/quals/gce/app-gce/art/Pages/default.aspx>

Administration

AS Double Award

The Summative Project combines Unit 6 and Unit 7.

Centres must assess both these units using the Assessment Grids supplied.

AS Single Award

Single Award candidates must take the AS Summative Project Unit 6 only.

Centres must assess this unit using the Unit 6 Assessment Grid supplied.

Entering candidates for the AS Summative Project.

Candidates must be entered separately for Unit 6 and Unit 7 even though they may produce work that provides integrated evidence across the two units.

Internal standardisation

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

External moderation

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

Moderation will be carried out during centre visits.

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

There is no January series.

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

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

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

Pearson Edexcel GCE

Applied Art and Design

Unit 6: Develop Set Ideas (6906)

Unit 7: Produce Set Ideas (6907)

Moderation Summer 2015

Paper Reference

6906/01
6907/01

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

Candidate information for the Summative Project

Candidate name:

Candidate number:

The Theme for 2015 is 'Deconstruct and Reconstruct'

You should explore a range of interpretations and alternative ideas relating to the theme. Consider the following to help you generate specific ideas in your response.

Consider the theme of **Deconstruct and Reconstruct** together as linked processes rather than as separate elements that might be pursued independently. You should deconstruct and then reconstruct to arrive at a final response.

Deconstruct

To deconstruct can mean to dismantle, remove and pull apart, discover and reveal, tear and shred; to separate, section or expose.

Consider:

- the characteristics of an object that identify the most important parts or components
- the elements that determine the essence of something or make it unique
- deconstructing the inner structure or guiding logic of a system, vision or artefact
- the internal properties of an object and the way in which it works. Maybe you will discover how it was made and what holds it together.

Reconstruct

To reconstruct can mean to join, link and tie together, to reform, reorganise and recreate; to rebuild, update and modernise, remake or reinterpret.

Consider:

- creating original ideas by exploring how something can be put back together in new ways
- reassembling your deconstructions to make them more extreme and exaggerated
- simplifying something complex to clarify its use; creating new meaning or structure.

Use the information above to consider potential starting points that respond to the theme **Deconstruct and Reconstruct** in an art, craft, design or multimedia context.

Possible lines of investigation or enquiry

You may wish to consider the physical idea of the theme through a practical process; creating a work or changing an existing object by taking it apart, altering parts, putting it back together or building a new construction.

Alternatively, you could pull apart an idea, deconstruct it to identify the elements or essential parts and document the process. Consider the process using sketching, drawing, photography, time-lapse, stop motion animation or video to reconstruct a new idea or meaning.

You may wish to re-evaluate a design from the past such as an old book, poster, package, or an iconic product from a specific period. The design may have a particular function or formal property that can be reinvented and applied to a contemporary use.

Deconstructing materials allows us to discover their construction; reconstructing them might allow for a new use. For example, an existing garment may have a particular identity that could be remade, yet retain key aspects of the original.

The deconstruction of something from the past, informed by critical analysis, can enable you to redefine, renew or modernise.

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

The Vocational Brief

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

Select one of the clients listed below to simulate a vocational brief.

Clients
<p>Constructive Arts An organisation that promotes competitive commissions for artists, craftspeople and designers who wish to place their work in public or commercial settings. It specialises in site-specific projects in urban and rural landscapes and interesting or demanding interior spaces, from pop-up galleries to vacant shops.</p>
<p>DcRc Studio A progressive studio that undertakes a wide range of visual communication and advertising design for print, film and digital media. Among its clients are publishers, television companies, website designers, industrial and commercial enterprises and public sector organisations.</p>
<p>Construx A partnership that specialises in architectural and interior design projects whose expertise provides design solutions for individual clients.</p>
<p>De-Re-Co A company that exploits traditional and experimental use of materials and new technologies. It designs and produces innovative and stylish 'tailor-made' products for individual clients.</p>
<p>Fabric8 UK A group of practitioners creating functional and/or decorative pieces that convey a sense of style and panache. Commissions are produced for individuals or companies and include fashion and accessories, objects for domestic, commercial and public interiors.</p>
<p>Craft Construct An organisation that promotes excellence and originality in traditional and contemporary crafts. It has a network of galleries and retail outlets that reflect local, regional and international developments.</p>
<p>Live Brief An opportunity may arise for you to work with an actual client. If this is the case, you must provide a detailed and specific brief in response to the theme. You must clearly state what and how you are going to communicate and the Approach you will take.</p>

Restrictions on the scale of work may be dependent on the venues, but health and safety issues and requirements must be considered.

Approaches

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

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

Formulate a project that considers the vocational context, requirements and relevant constraints of your chosen **Client** and **Approach**. Use the **Project Brief Outline** to record this information.

Project Brief Outline

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

Centre name and number

Candidate name and number

Client

Theme

Approach

Outline Project Proposal

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

Continue on additional sheet if necessary

Candidate signature

Date

Candidate checklist for Unit 6: Develop Set Ideas

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

Candidate checklist for Unit 7: Produce Set Ideas

- Make a project plan and monitor how you manage your project as it progresses.
- Use specialist materials, techniques and processes to produce a final outcome.
- Analyse the technical and aesthetic aspects of your final outcome, either in writing, at a recorded oral presentation or another appropriate form.
- Present your work in a suitable and appropriate form.
- Evaluate how well the final outcome meets the requirements of the Vocational Brief and suggest improvements.

Assessment Evidence

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

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

Your work must include evidence of:

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

Assessment Criteria

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

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

Assessment Evidence

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

- plans, samples, trials and appropriate annotations
- presentation and evaluation of final outcome.

Your work must include evidence of:

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

Assessment Criteria

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

	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4	Comment/evidence locations	Mark
Assessment strand c (relates to AO3)	Evidence of a basic presentation and evaluation of the final outcome, with a limited ability to analyse the effectiveness of the technical and aesthetic factors. (0–3)	Evidence of a competent presentation and evaluation of the final outcome, with an ability to analyse the effectiveness of the technical and aesthetic factors. (4–6)	Evidence of a confident presentation and evaluation of the final outcome, with a good ability to analyse the effectiveness of the technical and aesthetic factors. (7–9)	Evidence of an excellent presentation and evaluation of the final outcome, with a coherent ability to analyse the effectiveness of the technical and aesthetic factors. (10–12)		12
Marks available	Total mark (out of 60)					

Authentication Form

Summer 2015

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

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

Centre Number		Centre Name	
Candidate Number		Candidate Name	

Declaration of Authentication:

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

Signed (candidate)	
Name (Block capitals)	
Date	

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

Permission to use work:

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

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