

# Pearson Edexcel Level 3 Advanced GCE in Art and Design

Art, Craft and Design - 9AD0

Fine Art - 9FA0

Graphic Communication - 9GC0

Textile Design - 9TE0

Three-dimensional Design - 9TD0

Photography - 9PY0

## Specification

First certification 2017

### **Important: statement from Ofqual about this qualification**

*This draft qualification has not yet been accredited by Ofqual. It is published to enable teachers to have early sight of our proposed approach to the Pearson Edexcel Level 3 Advanced GCE in Art and Design. Further changes may be required and no assurance can be given at this time that the proposed qualification will be made available in its current form, or that it will be accredited in time for first teaching in September 2015 and first award in 2017.*

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## From Pearson's Expert Panel for World Class Qualifications

"The reform of the qualifications system in England is a profoundly important change to the education system. Teachers need to know that the new qualifications will assist them in helping their learners make progress in their lives.

When these changes were first proposed we were approached by Pearson to join an 'Expert Panel' that would advise them on the development of the new qualifications.

We were chosen, either because of our expertise in the UK education system, or because of our experience in reforming qualifications in other systems around the world as diverse as Singapore, Hong Kong, Australia and a number of countries across Europe.

We have guided Pearson through what we judge to be a rigorous qualification development process that has included:

- Extensive international comparability of subject content against the highest-performing jurisdictions in the world
- Benchmarking assessments against UK and overseas providers to ensure that they are at the right level of demand
- Establishing External Subject Advisory Groups, drawing on independent subject-specific expertise to challenge and validate our qualifications
- Subjecting the final qualifications to scrutiny against the DfE content and Ofqual accreditation criteria in advance of submission.

Importantly, we have worked to ensure that the content and learning is future oriented. The design has been guided by what is called an 'Efficacy Framework', meaning learner outcomes have been at the heart of this development throughout.

We understand that ultimately it is excellent teaching that is the key factor to a learner's success in education. As a result of our work as a panel we are confident that we have supported the development of qualifications that are outstanding for their coherence, thoroughness and attention to detail and can be regarded as representing world-class best practice."

### **Sir Michael Barber (Chair)**

Chief Education Advisor, Pearson plc

### **Professor Sing Kong Lee**

Director, National Institute of Education, Singapore

### **Bahram Bekhradnia**

President, Higher Education Policy Institute

### **Professor Jonathan Osborne**

Stanford University

### **Dame Sally Coates**

Principal, Burlington Danes Academy

### **Professor Dr Ursula Renold**

Federal Institute of Technology, Switzerland

### **Professor Robin Coningham**

Pro-Vice Chancellor, University of Durham

### **Professor Bob Schwartz**

Harvard Graduate School of Education

### **Dr Peter Hill**

Former Chief Executive ACARA



# Introduction

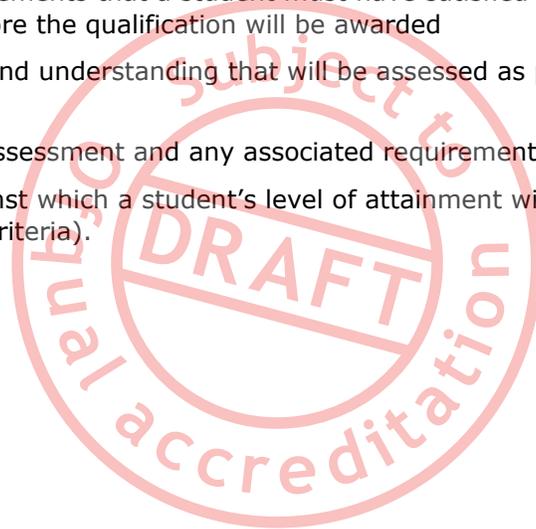
The Pearson Edexcel Level 3 Advanced GCE in Art and Design is designed for use in schools and colleges. It is part of a suite of GCE qualifications offered by Pearson.

## Purpose of the specification

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This specification sets out:

- the objectives of the qualification
- any other qualifications that a student must have completed before taking the qualification
- any prior knowledge and skills that the student is required to have before taking the qualification
- any other requirements that a student must have satisfied before they will be assessed or before the qualification will be awarded
- the knowledge and understanding that will be assessed as part of the qualification
- the method of assessment and any associated requirements relating to it
- the criteria against which a student's level of attainment will be measured (such as assessment criteria).



## Rationale

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The Pearson Edexcel Level 3 Advanced GCE in Art and Design meets the following purposes, which fulfil those defined by the Office of Qualifications and Examinations Regulation (Ofqual) for Advanced GCE qualifications in their *GCE Qualification Level Conditions and Requirements* document, published in April 2014.

The purposes of this qualification are to:

- define and assess achievement of the knowledge, skills and understanding that will be needed by students planning to progress to undergraduate study at UK higher education institutions, particularly (although not only) in the same subject area
- set out a robust and internationally comparable post-16 academic course of study to develop that knowledge, skills and understanding
- enable HE institutions to identify accurately the level of attainment of students
- provide a basis for school and college accountability measures at age 18
- provide a benchmark of academic ability for employers.

### Qualification aims and objectives

The aims and objectives of the Pearson Edexcel Level 3 Advanced GCE in Art and Design are to enable 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.

## The context for the development of this qualification

All our qualifications are designed to meet our World Class Qualification Principles<sup>[1]</sup> and our ambition to put the learner at the heart of everything we do.

We have developed and designed this qualification by:

- reviewing other curricula and qualifications to ensure that it is comparable with those taken in high-performing jurisdictions overseas
- consulting with key stakeholders on content and assessment, including learned bodies, subject associations, higher education academics, teachers and employers to ensure this qualification is suitable for a UK context
- reviewing the legacy qualification and building on its positive attributes.

This qualification has also been developed to meet criteria stipulated by Ofqual in their documents *GCE Qualification Level Conditions and Requirements* and *GCE Subject Level Conditions and Requirements for Art and Design*, published in April 2014.



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[1] Pearson's World Class Qualification principles ensure that our qualifications are:

- **demanding**, through internationally benchmarked standards, encouraging deep learning and measuring higher-order skills
- **rigorous**, through setting and maintaining standards over time, developing reliable and valid assessment tasks and processes, and generating confidence in end users of the knowledge, skills and competencies of certified students
- **inclusive**, through conceptualising learning as continuous, recognising that students develop at different rates and have different learning needs, and focusing on progression
- **empowering**, through promoting the development of transferable skills, see *Appendix 1*.



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## Qualification at a glance

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The Pearson Edexcel Level 3 Advanced GCE in Art and Design consists of two components, both teacher assessed and externally moderated by us.

The qualification can be achieved by following one of the six titles as detailed on pages 4–28. Students must complete all assessment in May/June in any single year.

### Component 1

\*Paper codes: 9AD0/01, 9FA0/01, 9GC0/01, 9TE0/01, 9TD0/01, 9PY0/01

Title: Personal Investigation

- Internally set, assessed by the teacher and externally moderated.
- Availability: May/June
- First assessment: 2017

60% of the  
total  
qualification

### Overview of content

This component allows students opportunities to generate and develop ideas, research primary and contextual sources, record practical and written observations, experiment with media and processes, and refine ideas towards producing resolved outcome(s).

This will involve:

- developing ideas
- exploring media, developing and applying skills
- researching, recording, analysing and reviewing
- creating and presenting outcome(s).

Students must work within one of the following titles: Art, Craft and Design, Fine Art, Graphic Communication, Textile Design, Three-dimensional Design or Photography

### Overview of assessment

Incorporates three major elements: supporting studies, practical work, and a personal study.

Supporting studies and practical work will comprise a portfolio of development work and outcomes based on themes and ideas developed from personal starting points.

The personal study will be evidenced through critical written communication showing contextual research and understanding in a minimum 1000 words of continuous prose, which may contain integrated images.

Work must cover all four Assessment Objectives and be marked using the criteria in the assessment grid on page 34.

Marks available: 55.

\*See *Appendix 3: Codes* for a description of these codes and all other codes relevant to this qualification.



## Component 2

\*Paper codes: 9AD0/02, 9FA0/02, 9GC0/02, 9TE0/02, 9TD0/02, 9PY0/02

Title: Externally Set Assignment

- Externally set, assessed by the teacher and externally moderated.
- Availability: May/June
- First assessment: 2017

40% of the  
total  
qualification

### Overview of content

This component allows students opportunities to generate and develop ideas, research primary and contextual sources, record practical and written observations, experiment with media and processes, and refine ideas towards producing resolved outcome(s) in response to an externally set theme.

This will involve:

- developing ideas
- exploring media, developing and applying skills
- researching, recording, analysing and reviewing
- creating and presenting outcome(s).

Students' **must** continue to work within the same title as component 1.

### Overview of assessment

Incorporates two major elements: preparatory studies and the 15 hour period of sustained focus.

Preparatory studies will comprise of a portfolio of practical and written development work based on the Externally Set Assignment.

During the 15 hour period of sustained focus, students will produce final outcome(s) extending from their preparatory studies in response to the Externally Set Assignment, under examination conditions.

The Externally Set Assignment is released on 1 February and contains a theme and suggested starting points.

Students have from 1 February until the commencement of the final 15 hour period of sustained focus to develop preparatory studies.

The 15 hour period of sustained focus under examination conditions may take place over multiple sessions (maximum five, within three consecutive weeks where possible).

Work must cover all four Assessment Objectives and be marked using the criteria in the assessment grid on page 34.

Marks available: 44.

\*See *Appendix 3: Codes* for a description of these codes and all other codes relevant to this qualification.

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# Knowledge, skills and understanding

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## Content for both components

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### Introduction

This qualification 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 and Photography. Details of these endorsed titles are set out in the following pages. When students are entered for an endorsed title, they will follow content in that endorsed title for both components. For the broad-based Art, Craft and Design title, students are expected to cover a broad range of content for component 1 and a more focused range of content for component 2. For the endorsed titles, students are expected to cover similar content for both components.

### Art and Design titles

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

**Art, Craft and Design:** through a broad-based course of study, developed through a range of 2D, 3D and time-based processes and media.

**Fine Art:** through the disciplines of painting and drawing, printmaking, sculpture, lens-based image making.

**Graphic Communication:** through the disciplines of advertising, illustration, branding, information design.

**Textile Design:** through the disciplines of textiles for interiors, fine art textiles, fashion textiles.

**Three-dimensional Design:** through the disciplines of spatial design, product design, design crafts.

**Photography:** through the disciplines of film-based photography, digital photography, film and video.

### For all titles, students should aim to develop practical and critical 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 with consideration for their social, cultural, ethical and political contexts
- continuity and change in different genres, styles and traditions
- the work of others as a means of extending their visual and written vocabulary.

## **Developing knowledge, skills and understanding in Art and Design**

Students require opportunities to generate ideas and research from primary and contextual sources, record their findings, experiment with media and processes, and develop and refine their ideas towards producing outcome(s). It is essential that students review their progress at appropriate points in the development of their work.

Each component aims to develop students' ability to generate and develop ideas for their own practical work and build contextual understanding, from either a self-selected or teacher negotiated focus. This will involve:

- developing ideas
- exploring media, developing and applying skills
- researching, recording, analysing and reviewing
- creating and presenting outcome(s).

### **Developing ideas**

Students will:

- understand how ideas generate starting points for all art and design practice and form an integral part of the creative process
- formulate ideas from a variety of starting points and contexts
- undertake sustained development and refinement of ideas.

### **Exploring media, developing and applying skills**

Students will:

- develop their visual language to communicate ideas
- demonstrate skilful use of the formal elements, including line, tone, colour, shape, pattern, texture, form and structure
- experiment with, select and explore a wide range of media and methods in developing visual language skills
- develop and refine recording skills
- use materials and techniques to generate and explore ideas.

### **Researching, recording, analysing and reviewing**

Students will:

- carry out appropriate research from primary and contextual sources, undertaking investigative and research work appropriate to their ideas
- use research to inform the development of ideas
- develop insight into contemporary, historical and cultural contextual resources
- analyse their own and others' work to develop and refine their ideas
- record evidence of their progress in an on-going critical and analytical review.

## **Creating and presenting outcome(s)**

Students will:

- respond to a theme, stimulus or ideas
- make connections between their investigations and creative intentions
- realise intentions
- produce outcome(s).

## **Drawing**

Drawing is an essential skill for studying art and design at GCE and degree level. It forms a core element of the practice of artists, craftspeople and designers. It can take many forms; at its simplest and most direct it consists of marks of pencil or pen on paper, though it can employ any media and be applied in two and three dimensions or time-based media.

Drawing in the context of this qualification is taken to mean the following: recording the observed world, using mark-making in appropriate media; exploring ideas visually, through the act of mark-making; investigating, through the exploration of drawing media to find new ways of expressing ideas, feelings or observations; experimenting with various tools, materials and techniques. Further details are given in the following sections.

## **Writing**

An important aspect of student progression to higher education in art and design is an ability to express and justify ideas and to develop an understanding of the context of their own work. As part of the personal investigation component, students will submit a piece of continuous written prose of a minimum 1000 words. This can be developed in many ways for example: distilled or expanded from the spoken word such as a critique, a discussion or an interview; through annotation of developing work; through investigation of some aspect of art and design, for example from a museum, gallery or site visit.

They 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 to record notes on experiments, ideas or visits. Students should aim to use specialist terms and vocabulary relevant to art and design.

Further guidance on how writing may be applied is given in the title sections.

## **Critical and contextual knowledge and understanding**

Along with writing, 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. Developments of these aspects are integrated within practical work, written pieces and the spoken word.

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 global 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 on-going 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 used in higher education as a vehicle for developing the student's ability to use specialist terms and vocabulary, to listen to and respond to others' interpretations, defend their own work and 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, for example, in annotated sketchbooks, research notes into artists and designers, reviews and evaluations, and expressions of creative intentions. Discrete evidence will also be shown through the personal study of a minimum 1000 words of continuous prose, as outlined in component 1.

### **Digital and non-digital media**

While digital media offers new possibilities for making art and design, many of the underlying principles are common to non-digital media. Formal elements apply in the same way, although there are fundamental differences between screen-based and print-based images, such as the potential for different forms of interaction.

Many types of digital media are relatively new, while others extend the functions of non-digital media. They are subject to continual change in techniques and processes both in their own right and in the way they interact with non-digital media. Digital media can function as a tool, a process, a method of dissemination and a means of interaction with any audience.

Students can work entirely in digital media or entirely in non-digital media, or in any combination of the two, provided the Assessment Objectives are addressed.

Further guidance on how digital and non-digital media may be applied is given in the title sections.

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# Art, Craft and Design (9AD0)

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## Introduction

The broad-based art, craft and design title will enable students to explore a range of two-dimensional, three-dimensional or time-based approaches to their studies.

Work produced for this title will demonstrate the use of visual language and creative skills, and will allow students to express their thinking, feelings, observations and ideas.

Artists, craftspeople and designers, while working within their own disciplines, are often inspired and influenced by those working in a wide range of different creative areas. They draw inspiration from, adapt and transform images, compositions, forms and ideas from ideas outside their own discipline. They work frequently in multi-disciplinary and cross-disciplinary ways, breaking traditional boundaries to create works of art, craft and design that combine ideas, concepts and materials in new ways.

Artists, craftspeople and designers all follow a creative process, in which they explore and develop approaches to communicating ideas visually. When generating and developing new ideas they are pro-active, persistent and self-motivated. Producing creative, dynamic and exciting outcomes, they can inspire and challenge the viewer through interaction with their work and engagement with their ideas.

## Disciplines within 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 can work in any combination of disciplines they choose from the endorsed titles. These disciplines are: painting and drawing, printmaking, sculpture, lens-based image making, advertising, illustration, branding, information design, textiles for interiors, fine art textiles, fashion textiles, spatial design, product design, design crafts, film-based photography, digital photography, and film and video.

For *Component 1: Personal Investigation*, students should work in **two or more** disciplines, drawn from different endorsed titles.

For *Component 2: Externally Set Assignment*, students may choose to produce work in **one or more** disciplines.

Please refer to the endorsed title sections for further details.



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# Art and Design (Fine Art) (9FA0)

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## Introduction

Fine art requires engagement with aesthetic and intellectual concepts through the use of traditional and/or digital media, materials, techniques and processes for the purpose of self-expression, free of external constraints. Fine art may be created to communicate ideas and messages about the observed world, the qualities of materials, perceptions, or preconceptions. It can also be used to explore personal and cultural identity, society and how we live, visual language, and technology. Fine Art allows us to consider and reflect on our place in the world, both as individuals and collectively.

## Drawing and other materials processes

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. Students should use a variety of tools, materials and techniques, as appropriate, for recording their surroundings and source materials. Students should consider the application and implications of new and emerging technologies that can be used in conjunction with traditional and digital fine art materials.

## Contextual understanding and professional practice

Students should incorporate contextual investigation and translation as inspirational starting points for their development work. They will consider the work of others and use understanding gained to inform the progression of their own personal creativity. Contexts for fine art can be found in a wide range of sources; for example, from historical works in museums, contemporary art shows and fairs, an exhibition at a local gallery, or from films, architecture, music, literature and nature.

Students should be familiar with contemporary and emerging concepts and learn how to analyse and critically evaluate fine art work, demonstrating an understanding of purposes, meanings and contexts.

## When undertaking work in fine art, students will be required to engage with:

- a range of materials and tools for making fine art, including, where appropriate, digital media
- ways in which ideas and feelings can be communicated effectively through the organisation of materials and the formal elements
- concepts such as figuration, representation and abstraction
- various forms or presentation in fine art and the ways that audiences may respond to or interact with them
- the appropriate application of their chosen media and the ability to realise ideas through the techniques employed
- sustainable materials and production processes in the construction of work
- the potential of collaborative working methodologies in the creative process
- historical and contemporary themes and sources within the context of the chosen disciplines.

## Disciplines within fine art

For the purposes of this qualification, fine art is sub-divided into the following four disciplines:

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

Students will be required to work in one or more of the disciplines to communicate their ideas. By working across disciplines, they will extend their understanding of the scope of fine art; by focusing on one discipline, they will gain a deeper understanding of specific processes within fine art.

## Painting and drawing

Students will develop integrated knowledge, skills and understanding of the following:

- characteristics of materials such as plasticity, opacity, translucence, malleability and transparency
- properties of colour, such as hue, tint, saturation, tone and colour perception
- materials such as graphite, wax crayon, oil pastel, soft pastel, aquarelle, charcoal, ink, chalk, conté crayon, gouache, watercolour, acrylic paint, oil paint, dyes and computer software
- the use of a range of tools, such as artists' brushes, decorators' tools, knives, sponges, digital software, fingers, card squeegees, scrapers, sticks, found objects, natural forms and rags
- the potential for exploring combinations of materials, such as combining drawn and painted elements, collage, found objects, including inert materials to add textures/impart meaning.

## Printmaking

Students will develop integrated knowledge, skills and understanding of the following:

- print qualities and how they result from different printmaking tools, materials and processes
- printing processes such as screen printing, intaglio printing, relief printing.

## **Sculpture**

Students will develop integrated knowledge, skills and understanding of the following:

- producing forms in three dimensions, utilising volume, space, materials and movement
- modelling techniques such as the manipulation of plastic materials such as clay, plaster or wax using hands, tools or using 3d software
- carving techniques such as cutting and abrading
- construction techniques such as fixing or joining materials such as card, metals and plastics, using processes such as soldering, brazing, welding, glueing, jointing, riveting, bolting and 3d printing
- materials such as wood, stone, plaster, leather, clay, textiles, card, plastics, wax, recyclable materials, ready-mades and found objects/materials.

## **Lens-based image making**

Students will develop integrated knowledge, skills and understanding of the following:

- the production processes of artworks in a range of lens and time-based media, such as mixed media, installation, site-specific, montage, digital, film and video, animation and sound
- elements that can contribute to lens-based image making such as lighting, sets, environments and sound
- qualities and functions of various film and video formats, such as 8mm film, analogue video, digital video, hd, 4k, .flv, .mov, .wmv, animated gif
- editing, including knowledge of the variety of ways in which images might be juxtaposed to create appropriate effects, such as in-camera editing, non-linear, offline edits, use of timekey, compression, in and out points.



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# Art and Design (Graphic Communication) (9GC0)

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## Introduction

Graphic communication conveys information and ideas through visual means. The critical element for a graphic designer is the effective communication of a message or idea through the organisation of images and words. The scope of graphic communication has been extended through the growth of design applications in the home and in public and through the development of the internet. Graphic designers need to understand user and audience needs and how these groups respond to various forms of visual communication; as well as how changes to working practices lead to new forms of communication and presentation.

## Drawing and other materials processes

Drawing in the context of graphic communication forms an essential part of the development process from initial idea to finished product; from rough sketches to diagrams setting out designs, including digital drawings. Students should use a variety of tools and materials, as appropriate, for recording their surroundings and source materials. Students must be alert to the possibilities offered by a range of materials, techniques and processes within graphic communication and of the important role of signs and symbols. They must be able to balance aesthetic and commercial considerations when producing graphic solutions to defined problems.

As well as developing skills in their use, students should become aware of and be able to judge when it is appropriate to use traditional or computer-based methods within graphic communication processes, for example in developing roughs, layouts and mock-ups of potential design solutions, in recording and developing ideas and for final designs and presentation. Sometimes ideas or feelings need to be recorded and developed rapidly; the keys to rapid execution are familiarity with and availability of materials. Students should consider the application and implications of new and emerging technologies that can be used in conjunction with traditional and digital graphic communication materials.

## Contextual understanding and professional practice

Students should incorporate contextual investigation and translation as inspirational starting points for their development work. They will consider the work of others and use understanding gained to inform the progression of their own personal creativity. The contexts for graphic communication can be found in a wide range of sources; for example, from historical collections and museums, contemporary graphic communication shows and fairs, the local environment of signage, advertising and branding, or films, architecture, music, literature and nature.

Students should consider the issues, opportunities and constraints involved in image and content copyright. They should be aware of the circumstances and conditions in which it is acceptable to incorporate images and design concepts originated by others, and of the appropriate steps to take to ensure permission to reproduce their own work is suitably managed.

Students should be familiar with contemporary and emerging concepts and learn how to analyse and critically evaluate graphic work, demonstrating an understanding of purposes, meanings and contexts.

**When undertaking work in graphic communication, students will be required to engage with:**

- a range of materials and tools for graphic communication, including, where appropriate, digital media
- ways in which information and ideas can be effectively communicated through an organisation of images and words
- how audiences may respond to the use of words, images and formal elements, with particular reference to colour, shape and composition
- the basic typographical and layout requirements for digital and print-based products
- the appropriate application of their chosen media and the ability to realise ideas through the techniques employed
- sustainable materials and production processes in the construction of work
- the potential of collaborative working methodologies in the creative process
- historical and contemporary themes and sources within the context of the chosen disciplines

**Disciplines within graphic communication**

For the purposes of this qualification, graphic communication is sub-divided into the following four disciplines:

- advertising
- illustration
- branding
- information design.

Students will be required to work in one or more of the disciplines to communicate their ideas. By working across disciplines, they will extend their understanding of the scope of graphic communication; by focusing on one discipline, they will gain a deeper understanding of specific processes within graphic communication.

**Advertising**

Students will develop integrated knowledge, skills and understanding of the following:

- how graphic communication is used to convey information, arouse interest, tell stories, create brand recognition, sell a product or service, promote brand loyalty
- the role of graphic communication within marketing strategies, promotional campaigns, corporate identity design, logo design
- design briefs, clients, audiences, web-based and digital advertising, use of social media
- the use of images and typography in advertising, such as photography, animation and video.

## **Illustration**

Students will develop integrated knowledge, skills and understanding of the following:

- the relationships between illustration and narrative
- illustration briefs, clients and audiences
- thumbnails, sketches, dissections, plans and elevations
- the use of digital technology such as photo-editing and vector-based software alongside and in combination with traditional wet and dry working processes
- illustration for a variety of purposes, such as book, magazine, advertising, covers, web-based, interactive
- infographics as a way of communicating data through imaginative charts and diagrams.

## **Branding**

Students will develop integrated knowledge, skills and understanding of the following:

- how packaging is determined by its contents
- marketing briefs, clients and audiences, brand identity, brand loyalty
- making suitable production drawings, which may include computer-generated ideas and developments
- surface images, illustration decoration or pattern for packaging
- development and construction of three-dimensional prototypes, considering production materials, recyclable design, using sustainable or renewable materials
- planning and developing procedures for reproduction and manufacture.
- specifying sustainable materials and production processes that are suitable for recycling and/or reuse
- the legal requirements for information that must be included on certain types of packaging, and for barcoding and tracking.

## **Information design**

Students will develop integrated knowledge, skills and understanding of the following:

- letter forms, font types, serif and sans serif fonts, leading, paragraph indents, hanging indents, justification, alignment, headings, kerning and sub-headings
- typographical requirements for digital and print-based products, such as magazine design, newspaper design, web page design, leaflet and poster design
- the appropriate use of templates, page layout, style sheets, image manipulation, compression, workflow and file types
- 3d digital graphic techniques, such as modelling objects, rotation, lathing, extruding, linking, creating and applying textures and lighting effects
- moving image/time-based digital graphic techniques, such as storyboarding, sound, animation, colour consistency
- the appropriate use and combination of words, visual 2d and 3d representations, time and desired user behaviours and responses

- interface design, such as the use of symbols and words to aid and enhance navigation, principles of control panel display, use of navigational structures and levels
- a variety of presentation formats for different audiences, such as web-based, projection, touch-screen, mobile phones, DVD, downloadable content.



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# Art and Design (Textile Design) (9TE0)

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## Introduction

Textile design is a versatile discipline that involves the creation, selection, manipulation and application of a range of materials and processes in order to produce fabrics for different end uses. Textile designers are expected to work in a multi-disciplinary way to create ideas, concepts, materials and techniques for different applications; for example in fashion and clothing, there are specialised areas such as lingerie, nightwear, sportswear, accessories or innovative clothing for theatre or film production. Technological innovation in textile development is used increasingly to produce specialist fabrics, which can be protective, fire proof, waterproof, or performance enhancing.

Some textile designers create fabrics for interior applications such as upholstery, bed linens, curtains, wallpapers, carpets and rugs or work more generally as surface designers for vinyl coverings, tiles, leather, glass, packaging, greetings cards and wrapping paper. Textile design can also be interpreted as a personal and individual fine art discipline, being used to create installations, mixed media constructions, tapestries, three-dimensional pieces, applications, soft sculpture and wall hangings.

## Drawing and other materials processes

At the core of any textile art and design related practice is drawing. 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.

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. Students should use a variety of tools and materials, as appropriate, for recording their surroundings and source materials.

Students should use a range of materials, equipment and working methods to produce their design solutions. Students should consider the application and implications of new and emerging technologies that can be used in conjunction with traditional and digital textile materials.

## Contextual understanding and professional practice

Students should incorporate contextual investigation and translation as inspirational starting points for their textiles development work. They will consider the work of others and use understanding gained to inform the progression of their own personal creativity. The contexts for textile design can be found in a wide range of sources; for example, from historical collections and museums, contemporary trade fairs and fashion shows, a local exhibition, films, architecture, music, literature and nature.

Students should gain an awareness of environmental and global factors relating to textile design as well as a clear consideration of the aesthetics of the end product. In addition it is important that students are aware of current trends in textile and fashion design and development in order to achieve contextual currency in their work. This can be done through investigation into textile and fashion consultancies and agencies. Students should be familiar with contemporary and emerging concepts and learn how to analyse and critically evaluate textile design, demonstrating an understanding of purposes, meanings and contexts.

**When undertaking work in textile design, students will be required to engage with:**

- a range of materials and tools used for textiles processes, including ethically and ecologically considered sourcing and, where appropriate, digital processes
- approaches to textile design, including the ways in which colour, texture and pattern evoke emotional responses
- the application of textile design to the development of design ideas
- the appropriateness of the chosen media and the ability to realise the full potential of their ideas through the techniques employed
- the need for the specification of sustainable materials and energy-saving production processes in the construction of works and products
- sustainable materials and production processes in the construction of work
- the potential of collaborative working methodologies in the creative process
- historical and contemporary themes and sources within the context of the chosen disciplines.

**Disciplines within textile design**

For the purposes of this qualification, textile design is sub-divided into the following three disciplines:

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

Students will be required to work in one or more of the disciplines to communicate their ideas. By working across disciplines, they will extend their understanding of the scope of textile design; by focusing on one discipline, they will gain a deeper understanding of specific processes within textile design.

**Textiles for interiors**

Students will develop integrated knowledge, skills and understanding of the following:

- the appropriate and necessary skills, which may include computer-generated ideas for development in colour, materials and construction, design, repeat pattern, surfaces and materials
- knowledge and application of techniques such as weaving, knitting, embroidery, appliqué and fused or felted textiles
- the basis of textile or surface design printing, including croquis and repeating pattern

- techniques such as mono-print, transfer-relief, relief-print, wood-cut, lino-cut, silk-screen and digital printing
- techniques such as resist dyeing (for example batik, tie and dye methods), shibori, silk painting, hand-painting and spraying.

### **Fine art textiles**

Students will develop integrated knowledge, skills and understanding of the following:

- a range of materials and tools for making fine art textiles, including, where appropriate, digital
- ways in which ideas and feelings can be effectively communicated through the organisation of materials and formal elements
- how audiences may respond to the variety of forms that work may take, including methods of presentation
- the appropriate skills to combine and exploit a range of media, materials and approaches that reflect contemporary fine art textile practice
- a working knowledge of a range of techniques.

### **Fashion textiles**

Students will develop integrated knowledge, skills and understanding of the following:

- the creation and development of fashion design ideas, which may include drawing or recording skills, digital designs and the preparation of toiles or samples
- the appropriate skills to combine and explore a range of materials and approaches
- the appropriate skills of modelling, cutting, joining and embellishing in textiles or a range of appropriate media
- a working knowledge of a range of textile techniques chosen from other textile disciplines
- links to the broader areas of fashion, such as marketing, promotion and styling.



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# Art and Design (Three-dimensional Design) (9TDO)

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## Introduction

Three-dimensional design includes a range of art, craft and design practices to meet a specific need with sensitivity to both function and aesthetics. Form, function, materials and ultimate destination and use of the design or artefact are all important considerations for the three-dimensional designer. Students should be able to realise the full potential of their ideas and designs through the application of appropriate technical processes, though outcome(s) are likely to be in the form of prototypes, models and other forms of presentation.

## Drawing and other materials processes

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 materials, as appropriate, for recording their surroundings and source materials.

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. Sometimes ideas or feelings need to be recorded and developed rapidly; the keys to rapid execution are familiarity with and availability of materials.

Students should be alert to the possibilities offered by a range of materials and the role of digital media in three-dimensional design. As well as developing skills in their use, students should become aware of and be able to judge when it is more appropriate to use traditional or computer-based methods of design and presentation. Students must continue to develop their understanding and application of the formal elements, and in particular the use of texture, colour and light, giving consideration to psychological and physical impact on the viewer in order to evoke a positive emotional response. Students should consider the application and implications of new and emerging technologies that can be used in conjunction with traditional and digital three-dimensional design materials.

## Contextual understanding and professional practice

Students should incorporate contextual investigation and translation as inspirational starting points for their textiles development work. They will consider the work of others and use understanding gained to inform the progression of their own personal creativity. The contexts for three-dimensional design can be found in a wide range of sources; for example, historical collections and museums, contemporary design and craft fairs, the built environment, restoration projects, products, craft items, films, architecture, music, literature and nature.

Students should understand the appropriate application of a range of design skills, including concept formulation and analysis of a brief, experimentation, evaluation and communication to a range of different audiences. They should investigate specific areas of a design problem, determine relevant sources of information and use them to research and explore possible solutions. Students should be familiar with contemporary and emerging concepts and learn how to analyse and critically

evaluate three-dimensional design, demonstrating an understanding of purposes, meanings and contexts.

**When undertaking work in three-dimensional design, students will be required to engage with:**

- the properties and characteristics of a range of materials and tools used for modelling and manufacturing places and 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
- the appropriateness of the chosen media and the ability to realise the full potential of their ideas through the techniques employed
- sustainable materials and production processes in the construction of work
- the potential of collaborative working methodologies in the creative process
- historical and contemporary themes and sources within the context of the chosen disciplines.

**Disciplines within three-dimensional design**

For the purposes of this qualification, three-dimensional design is sub-divided into the following three disciplines:

- spatial design
- product design
- design crafts.

Students will be required to work in one or more of the disciplines to communicate their ideas. By working across disciplines, they will extend their understanding of the scope of three-dimensional design; by focusing on one discipline, they will gain a deeper understanding of specific processes within three-dimensional design.

**Spatial design**

Students will develop integrated knowledge, skills and understanding of the following:

- the way in which spatial design incorporates the design of performance spaces, interiors, exhibitions, the built environment and architecture
- developing ideas involving scale drawings and models, plans, elevations, cross-sections and, where appropriate, perspectives, visualisations, models, fly-throughs and axonometric drawings, props, costumes and maquettes
- the demands of text, script, sound, choreography, stage directions, production, screenplay in relation to spatial design
- factors that influence design solutions in private and public interiors and within the built environment
- the role of technology in contemporary interiors and public spaces, including aspects such as service design, intelligent lighting, energy-saving devices and interactivity.

## Product design

Students will develop integrated knowledge, skills and understanding of the following:

- a range of consumer product types, such as mechanical, electronic and decorative
- the generation and development of ideas, through appropriate drawing skills, computer-aided designs and the preparation of maquettes, prototypes and models
- real and virtual modelling, bending, cutting and fastening in materials such as clay, wood, plastic, card, glass, metal, textiles, including recycled materials
- influencing factors, such as interface and service design, portability, maintainability, miniaturisation and potential for shared information
- the realisation of product design concepts through an understanding of the properties and characteristics of a range of materials and processes
- product design as a component of branding, market position and opportunity and the ways in which customers relate to different products
- batch or mass production, core industrial methods and the potential impact of new production concepts.

## Design crafts

Students will develop integrated knowledge, skills and understanding of the following:

- the properties and characteristics of a range of materials and processes, such as, clay, wood, plastic, card, glass, metal and textiles
- the potential of a craft-based approach in the production of artefacts such as jewellery, furniture, lighting, textiles, containers and toys
- the ways in which different materials can be combined in the production of artefacts
- the routes to market for craft-based items, such as specialist shops, tourist locations, events, exhibitions, online galleries
- the design of commissioned pieces for specific locations, individuals, clients or organisations.



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# Art and Design (Photography) (9PY0)

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## Introduction

Photography has been used by practitioners to record, document, and present examples of everyday life, in ordinary and extraordinary circumstances. It has also been used as the vehicle for artistic expression, communicating personal ideas about the world around us. It is used to convey personal identity more widely than any other art form, is applied in the creative process across art, craft and design and is widely used in social, commercial and scientific contexts. The development of affordable lens-based technology has changed the way that both professionals and the public use photography.

## Drawing and other materials processes

The word photography could be taken to mean 'a graphic representation with light'. In this way a photograph can take on the qualities of a drawing. 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. Students should use a variety of tools and materials, as appropriate, for recording their surroundings and source materials.

Photography includes works in film, video, digital imaging and light-sensitive materials. Sometimes specific techniques and processes are used to convey messages and create works related to other disciplines, such as web-based animations, photographic images in printed journals, and light projections within theatrical or architectural spaces.

Many practitioners define their image before it has even been taken by scouting locations and by planning a shot around specific weather conditions or time of day, using filters, studio lighting, reflectors, soft boxes, props, makeup, or backgrounds to control each element within the frame.

Students should consider the application and implications of new and emerging technologies that can be used in conjunction with traditional and digital photography materials.

## Contextual understanding and professional practice

Students should incorporate contextual investigation and translation as inspirational starting points for their development work. They will consider the work of others and use understanding gained to inform the progression of their own personal creativity. The contexts for photography can be found in a wide range of sources; for example, from galleries and museums, contemporary photography shows, web-based sources, films, architecture, music, literature and nature.

Students must consider the issues, opportunities and constraints involved in image and content copyright. They should be aware of the circumstances and conditions in which it is acceptable to incorporate images and content originated by others, and of the appropriate steps to take to ensure permission to reproduce their own work is suitably managed. Students should be familiar with contemporary and emerging concepts and learn how to analyse and critically evaluate photography, demonstrating an understanding of purposes, meanings and contexts.

**When undertaking work in photography, students will be required to 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
- ways in which ideas, feelings and information can be communicated effectively through photographic images
- how the formal elements evoke responses in the viewer, with particular reference to tone, colour, shape and composition
- the processes for production of digital and print-based photographs
- methods of presentation of photographic images
- the appropriateness of the chosen media and the ability to realise the full potential of their ideas through the techniques employed
- sustainable materials and production processes in the construction of work
- the potential of collaborative working methodologies in the creative process
- historical and contemporary themes and sources within the context of the chosen disciplines.

**Disciplines within photography**

For the purposes of this qualification, photography is sub-divided into the following three disciplines:

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

Students will be required to work in one or more of the disciplines to communicate their ideas. By working across disciplines, they will extend their understanding of the scope of photography; by focusing on one discipline, they will gain a deeper understanding of specific processes within photography.

**Film-based photography**

Students will develop integrated knowledge, skills and understanding of the following:

- film types, film speeds, specialised films which will facilitate the processes of generating and developing ideas, pushing/pulling films, reciprocity failure
- viewpoint, composition, focus, aperture, shutter speed, exposure, through the lens metering
- darkroom techniques, using appropriate paper types, developing and printing, emulsions, exposures, tone and contrast
- techniques such as polarisation and solarisation when printing, photograms, photomontage
- acquisition, manipulation and distribution of the image through computers, scanners, photocopiers and computer software.

## Digital photography

Students will develop integrated knowledge, skills and understanding of the following:

- the principles of digital photography, including the pixel and digital processing
- viewpoint, white balance, composition, focus, aperture, shutter speed, exposure, shooting modes, histograms
- the use and qualities of image acquisition hardware and software, image manipulation and analogies between digital and other forms of photography
- the relationships between colour and tone for screen and print-based media, screen calibration, colour gamut, file formats such as raw, jpeg, tiff, png
- the use of a range of source material, software and hardware in the generation and development of ideas.

## Film and video

Students will develop integrated knowledge, skills and understanding of the following:

- synopsis, storyboards, scripting, camera angles, viewpoints, length of shot, cutting, composition, cropping and pacing, which may include computer-generated ideas and developments
- various animation processes, such as stop-frame, rostrum and 3d modelling and associated hardware and software
- qualities and functions of various film and video formats, such as 8mm film, analogue video, digital video, hd, 4k, .flv, .mov, .wmv, animated gif
- the use of sound, narration and storyline and their relation to moving images
- editing, including knowledge of the variety of ways in which images might be juxtaposed to create appropriate effects, such as in-camera editing, non-linear, offline edits, use of timekey, compression, in and out points.



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# Component 1: Personal Investigation

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## Overview

This component incorporates **three major elements: supporting studies, practical work and a personal study of a minimum 1000 words of continuous prose.**

These elements should be seen as integrally connected. Supporting studies may combine investigation and research for both the practical work and personal study, however, the personal study **must** be presented as a separate outcome. The practical work and personal study may be approached in any order, or progress simultaneously.

The purpose of the Personal Investigation is to develop a portfolio of practical work and a minimum 1000 words of continuous prose that shows critical understanding in relation to the practical portfolio. This component offers teachers ample opportunities to structure programmes of study that encourage breadth and depth in the development of students' visual language.

Work produced will be based around themes and subject matter developed from personal starting points, to be negotiated with the teacher. The Personal Investigation is internally set and assessed and externally moderated. Centres should support students in addressing the aims and objectives for the component. All work must be completed in advance of internal assessment and standardisation. The personal study must be submitted for assessment at the same time as the practical work.

## Supporting studies

Supporting studies can help to generate ideas and focus for the practical work and the written study. Supporting studies will be evidenced throughout the working process and can take many forms, such as recorded research, written annotation and practical exploration and development.

Supporting studies must be submitted with outcome(s) produced during the course of the Personal Investigation. They must show the full breadth and depth of students' visual and written critical thinking in the progress of their work for both elements.

## Practical work

This work will consist of a body of development work and outcome(s). See pages 3–28 for further details relating to each title.

## The personal study

The personal study will consist of a critical and analytical written piece of a minimum 1000 words continuous prose, making links to the student's own practical investigations, supported by contextual research. Through the personal study, students will demonstrate understanding of relevant social, cultural or historical contexts. Students will also express personal interpretations or conclusions, and use technical and specialist vocabulary.

The focus of the personal study can be any concept, movement, person, people, artefact(s), or other source of reference. However, it must be related to their own investigations and practical work.

It can take any form but must:

- be presented as a separate piece in writing
- be a minimum 1000 words on the chosen subject)
- be written in continuous prose
- be in a presentable format for assessment
- include a full bibliography, citing all references.

Students will need to consider:

- critical and analytical content
- expression of personal interpretations and conclusions
- contextual research and understanding
- links between research, analysis and own investigations
- use of specialist terms and vocabulary
- clarity of expression and language
- appropriate structure and presentation.

The development of the continuous prose will be guided by the teacher through presentations to the class, discussions and individual tutorials, but must be the student's own work, forming an essential part of their own personal investigations. Teachers can also help students to focus their ideas for the personal study by asking them to produce a proposal or an outline of their intentions.

Students may support their progress in writing the minimum 1000 words with visual examples of their own work and the work of others, sketchbook annotation, notes from visits, exploration of materials and the development of their own ideas.

Any references to others' writing should be acknowledged through a bibliography. Internet sources should be cited with a brief description of the source material.

A separate criterion (Criterion 5) for the marking of the personal study is included in the assessment grid on page 34.

**To summarise:**

- supporting studies will support the work for both practical work and personal study
- the practical work and personal study may be approached in any order, or progress simultaneously
- the outcome for the personal study must form a separate presentation
- this component will be assessed using the assessment grid on page 34. Criteria 1 to 4 should be applied to the practical work and supporting studies; Criterion 5 should be applied to the minimum 1000 word continuous prose personal study only.

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## Component 2: Externally Set Assignment

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### Overview

This component incorporates **two major elements: preparatory studies and the 15 hour period of sustained focus**. The Externally Set Assignment represents the culmination of the GCE Qualification allowing students to draw together all the knowledge, understanding and skills developed throughout. The Externally Set Assignment consists of one broad-based thematic starting point to which students respond by developing a portfolio of practical work and final outcome(s).

The Externally Set Assignment comprises of an externally set theme with suggested starting points. The Externally Set Assignment will be based around a theme. Students will need to develop their own personal work from this theme and related starting points.

It is internally assessed, and externally moderated. The Externally Set Assignment will be available from the 1 February of each year. Students can then begin their preparatory studies, culminating in the final 15 hour period of sustained focus under examination conditions. All student work must be completed in advance of centres internal assessment and standardisation.

### Preparatory studies

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

### 15 hour period of sustained focus

During the 15 hour period of sustained focus students will produce their final outcome(s) responding to the Externally Set Assignment theme, based on their preparatory studies. This work must be produced unaided under controlled examination conditions. Students should plan the best use of the 15 hours to complete all final work within this time.

### To summarise:

- preparatory studies will support the work for the period of sustained focus
- knowledge, understanding and skills should primarily be communicated through a portfolio of practical work
- the Externally Set Assignment will be available on 1 February in the year of certification
- the delivery of this component should be planned to include appropriate guidance during the preparatory period (from 1 February until the completion of the final 15 hours), encouraging students to develop ideas, intentions and response(s) independently

- during the 15 hour period of sustained focus, students must produce work unaided
- work completed as preparatory studies and during the 15 hour period of sustained focus must be presented together for assessment and moderation
- this component will be assessed using the assessment grid on page 34. Only criteria 1 to 4 should be used when assessing students' work.





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## Assessment Grid

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Teachers must assess students' work using the criteria in the following assessment grid. The assessment grid criteria are designed to address the Assessment Objectives.

For component 1:

- Criteria 1–4 are to be used for practical work and written annotation where present.
- Criterion 5 is to be used for the assessment of the personal study of a minimum 1000 words continuous written prose only.

For component 2:

- Criteria 1–4 are to be used for the assessment of all practical work and written annotation where present.

Mark bands 2, 3 and 4 have three marks in each band. Teachers/assessors must establish whether the work being assessed is in the top, middle or bottom of a given band for each criterion.

Bands 1 and 5 each have only one mark and should be reserved for limited or exceptional performance at either end of the scale. Band 0 should be used where work has **not** achieved the required standard for this qualification.

Please use the mark grids in *Appendix 5: Teacher Mark Sheets* when entering marks for assessment of each component by each student.

## Advanced GCE in Art and Design Assessment Grid

	Band 0	Band 1	Band 2			Band 3			Band 4			Band 5
Criteria \ Marks	0	1	2	3	4	5	6	7	8	9	10	11
<b>1. Skills</b> Technical manipulation of media; visual literacy, control of formal elements.	No reward-able work at this level	Limited application of skills	Inconsistent application of skills			Consistent and effective application of skills			Sensitive and assured application of skills			Sophisticated and accomplished application of skills
<b>2. Recording and Research</b> Primary and secondary recording of visual reference material; research and understanding of contextual references, relevant to intentions.	No reward-able work at this level	Limited recording and research with partial links to intentions	Inconsistent recording and research with emerging links to intentions			Effective recording and research, clearly related to intentions			Confident, purposeful recording and research, relevant to and informing intentions			Perceptive and meaningful recording and research integral to intentions
<b>3. The Creative Process</b> Exploring ideas, techniques and media, reviewing and refining throughout; generating ideas through investigation.	No reward-able work at this level	Basic, often imitative and unfocused exploration. Limited reviewing and refining	Inconsistent exploration. Attempts to review and refine			Consistent and effective exploration. Clear reviewing and refining			Imaginative ideas generated and explored through comprehensive investigation. Effective reviewing and refining			Ideas are compelling, original and integrated with thoughtful and focused investigation. Accomplished reviewing and refining
<b>4. Outcome(s)</b> Bring together investigations in relation to creative intentions to realise final outcome(s).	No reward-able work at this level	Limited realisation. Little connection between investigations and creative intentions	Predictable and safe realisation. Unresolved connections between investigations and creative intentions			Effective, coherent realisation. Investigations clearly related to creative intentions			Creative and exciting realisation. Investigations shape and inform creative intentions			Mature and sophisticated realisation. Investigations are wholly integrated with ambitious creative intentions
<b>Criterion 5 relates ONLY to COMPONENT 1 – Personal Study – minimum 1000 words of continuous prose.</b>												
<b>5. Written</b> Integrating critical analysis and contextual research, with own ideas and practical investigations.	No reward-able work at this level	Mainly descriptive. Limited research with tenuous links to own practical investigations. Written communication is limited in quality	Insubstantial analysis tentatively related to research and own practical investigations. Written communication is mostly appropriate			Coherent analysis clearly related to research and own practical investigations. Written communication is consistent and effective			Convincing critical analysis thoroughly related to comprehensive research and own practical investigations. Written communication is assured and supportive of arguments made			Authoritative critical analysis fully integrated with meaningful and focused research and own practical investigations. Written communication is articulate and integral to arguments made.

## Guidance for the assessment grid

### Criterion 1 with title-specific guidance

The table below gives title-specific guidance on the range of assessment evidence that may be seen across the attainment range for Criterion 1 - Skills.

Endorsed Title	Lower range of assessment evidence	Higher range of assessment evidence
Fine Art	Limited application and articulation of visual language, e.g. line, composition, colour, tone, pattern, texture; basic technique and application	Extensive application and articulation of visual language, e.g. line, composition, colour, tone, pattern, texture; effective technique, skilful application
Graphic Communication	Limited application and articulation of visual language, e.g. simplistic use of typography, layout and only very basic use of traditional and electronic media	Extensive application and articulation of visual language, e.g. combined with high level of skill in use of typography, layout and technical skills using traditional and electronic media for image manipulation, drawing and/or video editing
Textile Design	Limited application and articulation of visual language, e.g. composition, colour, balance, pattern, texture; basic technique and application, lacking professional presentation	Extensive application and articulation of visual language, e.g. composition, colour, balance, pattern, texture; effective technique, skilful application, professional presentation
Three-dimensional Design	Limited application of visual language, e.g. simplistic use of real and virtual 2D and 3D modelling techniques. Only basic use of methods of making and presentation	Extensive application and articulation of visual language, e.g. combined with high level of skill in use of real and virtual 2D and 3D modelling techniques. Use of sophisticated methods of making and presentation
Photography	Limited application and articulation of visual language of photography, e.g. composition, focus, control of equipment, light; over reliance on simple mechanical/technical processes	Extensive application and articulation of visual language, e.g. composition, focus, control of equipment and of light

## Criteria 2–4 guidance for all titles

The table below gives general guidance on the range of assessment evidence that may be seen across the attainment range for criteria 2, 3 and 4.

Criterion	Lower range of assessment evidence	Higher range of assessment evidence
2. Recording and Research	Indiscriminate collecting of primary and secondary images with little informed application; limited range of reference points with weak links to intentions; content does not demonstrate contextual understanding	Focused collecting of primary and secondary images with informed application; considered reference points with relevant links to intentions; personal focus to research; receptive to various sources and other disciplines
3. The Creative Process	Lacks a sense of enquiry, over reliance on secondary sources, automatic technical processes; little or no annotation; hesitant in developing ideas; ideas left unexplored, partially realised or abandoned; tends to repeat simple techniques; imitates others' work	A purposeful sense of enquiry; pursuing ideas with a sense of enthusiasm, excitement and risk-taking; develops ideas and techniques through trial and error; appropriate and effective application of key ideas/concepts relevant to the area
4. Outcome(s)	Lack of independent direction; tenuous connections to development work, set against creative intentions that are not clearly defined; limited making skills; lack of meaningful and informative review, relying on basic descriptions of processes	Engaging connections to development work; thoughtful and perceptive selection; well-articulated connections to creative intentions; fluent technical and making skills and use of visual language fully explored and applied intuitively to communication; reviewing has extensive scope. Final images reflect processes and skills applied with significant insight; ideas are clearly interpreted and communicated

## Criterion 5 guidance for all titles

This guidance applies **only** to Criterion 5 - Written, for the assessment of the component 1 personal study (a minimum 1000 words continuous prose).

### Band 1 characteristics

- Mainly descriptive with superficial critical analysis.
- Personal interpretations are rarely expressed or those that are expressed are not substantiated through critical analysis.
- Research is limited and mainly biographical with an unclear direction.
- Contextual understanding is limited and simplistic.
- Tenuous or weak links between research, analysis and own investigations.
- Use of technical vocabulary is limited.
- Language/expression lacks clarity.

### Band 2 characteristics

- Critical analysis is inconsistent.
- Personal interpretations are expressed though only tentatively linked to critical analysis.
- Research is inconsistent with some sense of direction.
- Contextual understanding is emerging.
- Emerging though not fully developed links between research, analysis and own investigations.
- Technical vocabulary is used inconsistently.
- Structure is appropriate.
- Language/expression is mostly clear but contains some errors that hinder expression.

### Band 3 characteristics

- Coherent critical analysis.
- Personal interpretations are expressed and clearly substantiated through critical analysis.
- Research is coherent and relevant to intentions.
- Comprehensive contextual understanding.
- Links between research, analysis and own investigations are straightforward but explored effectively.
- Technical vocabulary is used consistently and correctly.
- Structure is effective.
- Language/expression is clear.

#### **Band 4 characteristics**

- Convincing and thorough critical analysis.
- Personal interpretations have a clear relationship with critical analysis and engage with complex concepts.
- Research is comprehensive and meaningful.
- Comprehensive contextual understanding and awareness of complex issues.
- Consistent and convincing links between research, analysis and own investigations.
- Technical vocabulary is used successfully throughout.
- Structure and presentation are considered and support the points being made.
- Language/expression is effective and assured.

#### **Band 5 characteristics**

- In-depth and authoritative critical analysis.
- Personal interpretations are insightful, articulate and fully integrated with critical analysis, applying complex concepts and ideas.
- Research is highly pertinent and focused.
- Contextual understanding shows insight and advanced appreciation of complex issues.
- Perceptive and fully integrated links between research, analysis and own investigations.
- Extensive and highly effective use of technical vocabulary.
- Structure and presentation are integral to content, creative and fully developed.
- Language/expression is articulate and fluent.

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# Assignment setting, taking and marking

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## Assignment setting

### Component 1

Students will develop their assessed responses for component 1 from themes and subject matter developed from personal starting points, to be negotiated with the teacher. Teachers must ensure that there is sufficient potential for the student to meet the assessment criteria.

### Component 2

The Externally Set Assignment is set by Edexcel and will be released on 1 February in the year of assessment. This will be available from the Edexcel secure website.

## Assignment taking

### Authenticity control

Students must work to develop a personal response to the assignment. Teacher knowledge of student work in progress will help to confirm the authenticity of individual submissions. Students must ensure that all quotations and citations are referenced using an established referencing system, such as Harvard.

Students and teachers must sign the *Art and Design Authentication Sheet*. (See Appendix 4)

**In component 2 – during the final 15 hours of sustained focus, students must produce work unaided.**

### Collaboration

As part of this creative process, working with others may be of great benefit. Through the use of a learning log, students can track their own progress and contribution to any group work. Students must be supervised and, when working with others to develop a response to the assignment, their own contribution should be tracked by the student and checked by the teacher.

**In component 2 – during the final 15 hours of sustained focus, students must produce work unaided.**

### Feedback

Teachers may help students to understand instructions, assessment criteria and controls. Teachers must not provide students with solutions. Any additional feedback must be recorded on the *Art and Design Authentication Sheet*.

## Resources

Students must have equal access to IT resources.

In component 2:

- During the final 15 hours of sustained focus, in situations where computer workstations are situated near one another, invigilators must ensure that students are working independently.
- Internet access is prohibited under examination conditions, and must be disabled on school workstations used during the 15 hours sustained focus. Mobile devices with internet access are not permitted.

## Secure storage of work

Component 1 - once submitted for assessment, students must not be able to access their work outside the assessment setting.

Component 2 - **once** the final 15 hours of sustained focus has commenced students must not be able to access their work outside the assessment setting.

Where students are completing the 15 hours of sustained focus over a number of sessions, at the end of each session all work must be saved and stored securely by the centre. This includes the work in progress and the preparatory studies. It is the responsibility of the centre to ensure that no additional work is brought in or out of each session.

## Time control

Students have from 1 February until the commencement of the final 15 hours of sustained focus to prepare and develop work towards the Externally Set Assignment. This time may be divided into shorter sessions up to a maximum of five sessions. The 15 hours of controlled assessment should be carried out over three consecutive weeks, where possible.

## Assignment marking

Teachers should mark the work using the assessment criteria on page 34. There is no requirement to annotate students' work. Teachers should include comments on the *Art and Design Authentication Sheet* to justify the marks awarded.

## Presentation of work

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Consideration of the presentation of work is an important part of the Art and Design process. Students should present their work as appropriate.

Centres must ensure that all work is presented in the most appropriate format for the medium of the work, allowing visiting moderators to view the original work in all cases.

Reproductions of the original artwork, including photographs of non-photographic work, on-screen display of artwork, on-line portfolios or video are acceptable means of presentation for assessment where:

- the work is digital in nature (e.g. graphic design, 3D design, digital art, web design)
- the work is created specifically with the intention of implementing a digital medium or format as an integral part of the final piece (e.g. videotape or photographs of site-specific work).

Larger and/or 3D pieces may be presented separately from portfolios/sketchbooks.

Any other work may be presented in a portfolio, which may include sketchbooks.

In component 1 - the continuous prose should be submitted as a separate presentation, which can take any written form, but must be in an appropriate format to allow readers to access the content.

Student work must be clearly labelled and identifiable by name and component number.

Each component submitted for assessment must be accompanied by the completed assessment grid and a signed copy of the authentication form.

Please refer to the *Centre Guidance for GCE Art and Design* for detailed information presentation and submission of work.

## Marking, standardisation and moderation

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Work presented for assessment is marked by teachers. Where marking has been carried out by more than one teacher in a centre, there must be a process of internal standardisation carried out to ensure that there is a consistent application of the assessment criteria.

Marks awarded by the centre will be subject to external moderation by Pearson Edexcel. Moderation will ensure consistency with national standards. Pearson Edexcel will notify centres of the students whose work have been selected for moderation. This sample will take cohort size into account.

If the moderation indicates that centre assessment does not reflect national standards, an adjustment will be made to students' final marks to compensate.

Please refer to the Joint Council for Qualifications (JCQ) *Instructions for Conducting Coursework* on the JCQ website: [www.jcq.org.uk](http://www.jcq.org.uk) for further information. The assessment of this qualification must comply with these instructions.

## Security and backups

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It is the responsibility of the centre to ensure that the Externally Set Assignment is kept secure until released on 1 February.

It is the responsibility of the centre to keep the work that students have submitted for assessment secure.

Secure storage is defined as a securely-locked cabinet or cupboard. Where students are producing artefacts, secure storage is defined as a classroom studio or workshop that is locked or supervised from the end of one session to the start of the next.

Secure storage also applies to electronic data. For example, centres should collect memory sticks for secure storage between sessions or restrict student access to specific areas of the centre's IT network.

For materials stored electronically, centres are strongly advised to utilise firewall protection and virus-checking software, and to employ an effective backup strategy, so that an up-to-date archive of students' evidence is maintained.

After the completion of all assessment, centres are advised to archive completed, assessed work to free up space for work in progress and may release original work to the relevant student.

## Malpractice and plagiarism

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For up-to-date advice on malpractice and plagiarism, please refer to the latest Joint Council for Qualifications (JCQ) *Instructions for Conducting Coursework* document. This document is available on the JCQ website: [www.jcq.org.uk](http://www.jcq.org.uk).

For additional information on malpractice, please refer to the latest Joint Council for Qualifications (JCQ) *Suspected Malpractice in Examinations and Assessments: Policies and Procedures* document, available on the JCQ website.

## Further information

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For up-to-date advice on teacher involvement and administration of coursework, please refer to the Joint Council for Qualifications (JCQ) *Instructions for Conducting Coursework (GCSE qualifications)* document on the JCQ website: [www.jcq.org.uk](http://www.jcq.org.uk) and the Joint Council for Qualifications (JCQ) *Instructions for Conducting Coursework (GCE, ELC and Project qualifications)* document on the JCQ website: [www.jcq.org.uk](http://www.jcq.org.uk)

## Health and safety

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It is the responsibility of the teacher/invigator to ensure that safe working practice is observed at all times.



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# Assessment

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## Assessment summary

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### Summary of table of assessment

Students must complete all assessment in May/June in any single year.

#### Component 1

\*Paper codes: 9AD0/01, 9FA0/01, 9GC0/01, 9TE0/01, 9TD0/01, 9PY0/01

Title: Personal Investigation

First assessment: May/June 2017.

The assessment consists of 55 marks.

Work presented for assessment draws on topics from across the qualification relevant to the title being followed.

The assessment is completed over the duration of the course.

Assessment evidence consists of responses to internally set and negotiated assignments and personal starting points, including practical work, supporting studies and a minimum 1000 words of continuous written prose.

All work must be submitted at the end of the course prior to internal assessment.

Centres must ensure that work submitted for assessment is valid for the series in which it is submitted.

**60% of the  
total  
qualification**

## Component 2

\*Paper code: 9AD0/02, 9FA0/02, 9GC0/02, 9TE0/02, 9TD0/02, 9PY0/02

Title: Externally Set Assignment

First assessment: May/June 2017.

The assessment consists of 44 marks.

The externally set assignment theme and starting points will be released each year, on 1 February.

The 15 hours of sustained focus, taken under examination conditions, may take place over multiple sessions (maximum five, within three consecutive weeks where possible) up to a combined duration of 15 hours.

All work must be submitted at the end of the course prior to internal assessment.

Centres must ensure that work submitted for assessment is valid for the series in which it is submitted.

40% of the  
total  
qualification

The sample assessment materials for component 2 can be found in the *Pearson Edexcel Level 3 Advanced GCE in Art and Design Sample Assessment Materials* document (ISBN 9781446912980).

\*See *Appendix 3: Codes* for a description of this code and all other codes relevant to this qualification.



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## Assessment Objectives and weightings

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Students must:		% in GCE
<b>AO1</b>	Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	25
<b>AO2</b>	Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	25
<b>AO3</b>	Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	25
<b>AO4</b>	Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	25
<b>Total</b>		<b>100%</b>

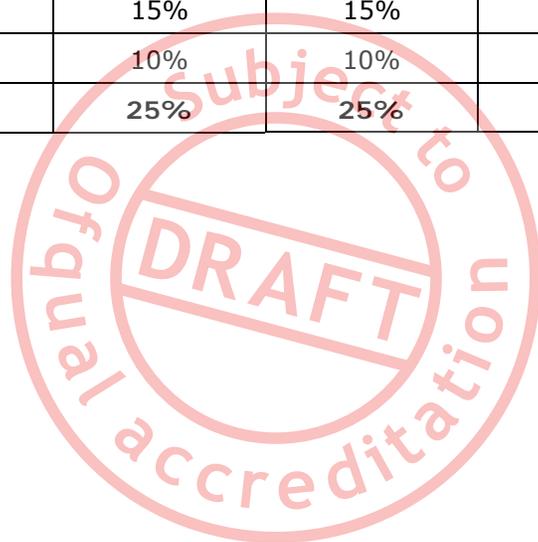


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## Breakdown of Assessment Objectives

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Component	Assessment Objectives				Total for all Assessment Objectives
	A01	A02	A03	A04	
Component 1: Personal Investigation	15%	15%	15%	15%	60%
Component 2: Externally Set Assignment	10%	10%	10%	10%	40%
<b>Total for this qualification</b>	<b>25%</b>	<b>25%</b>	<b>25%</b>	<b>25%</b>	<b>100%</b>





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## Entry and assessment information

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### Student entry

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Details of how to enter students for the examinations for this qualification can be found in our *Information Manual*. A copy is made available to all examinations officers and is available on our website at:  
[www.edexcel.com/iwantto/Pages/uk-information-manual.aspx](http://www.edexcel.com/iwantto/Pages/uk-information-manual.aspx)

### Work submitted for assessment

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The work submitted for assessment for this qualification must not have been used for the assessment of any other qualification(s).

### Forbidden combinations and discount code

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Centres should be aware that students who enter for more than one GCE qualification with the same discount code will have only one of the grades they achieve counted for the purpose of the School and College Performance Tables – normally the better grade (please see *Appendix 3: Codes*).

Students should be advised that if they take two qualifications with the same discount code, colleges, universities and employers are very likely to take the view that they have achieved only one of the two GCEs. The same view may be taken if students take two GCE qualifications that have different discount codes but have significant overlap of content. Students or their advisers who have any doubts about their subject combinations should check with the institution to which they wish to progress before embarking on their programmes.

## Access arrangements, reasonable adjustments and special consideration

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### Access arrangements

Access arrangements are agreed before an assessment. They allow students with special educational needs, disabilities or temporary injuries to:

- access the assessment
- show what they know and can do without changing the demands of the assessment.

The intention behind an access arrangement is to meet the particular needs of an individual disabled student without affecting the integrity of the assessment. Access arrangements are the principal way in which awarding bodies comply with the duty under the Equality Act 2010 to make 'reasonable adjustments'.

Access arrangements should always be processed at the start of the course. Students will then know what is available and have the access arrangement(s) in place for assessment.

### Reasonable adjustments

The Equality Act 2010 requires an awarding organisation to make reasonable adjustments where a person with a disability would be at a substantial disadvantage in undertaking an assessment. The awarding organisation is required to take reasonable steps to overcome that disadvantage.

A reasonable adjustment for a particular person may be unique to that individual and therefore might not be in the list of available access arrangements.

Whether an adjustment will be considered reasonable will depend on a number of factors, which will include:

- the needs of the student with the disability
- the effectiveness of the adjustment
- the cost of the adjustment; and
- the likely impact of the adjustment on the student with the disability and other students.

An adjustment will not be approved if it involves unreasonable costs to the awarding organisation, timeframes or affects the security or integrity of the assessment. This is because the adjustment is not 'reasonable'.

### **Special consideration**

Special consideration is a post-examination adjustment to a student's mark or grade to reflect temporary injury, illness or other indisposition at the time of the examination/assessment, which has had, or is reasonably likely to have had, a material effect on a candidate's ability to take an assessment or demonstrate his or her level of attainment in an assessment.

### **Further information**

Please see our website for further information about how to apply for access arrangements and special consideration.

For further information about access arrangements, reasonable adjustments and special consideration, please refer to the JCQ website: [www.jcq.org.uk](http://www.jcq.org.uk).

## **Equality Act 2010 and Pearson equality policy**

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Equality and fairness are central to our work. Our equality policy requires all students to have equal opportunity to access our qualifications and assessments, and our qualifications to be awarded in a way that is fair to every student.

We are committed to making sure that:

- students with a protected characteristic (as defined by the Equality Act 2010) are not, when they are undertaking one of our qualifications, disadvantaged in comparison to students who do not share that characteristic
- all students achieve the recognition they deserve for undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

Teachers can find details on how to make adjustments for students with protected characteristics in the policy document *Access Arrangements, Reasonable Adjustments and Special Consideration*, which is on our website, [www.edexcel.com/Policies](http://www.edexcel.com/Policies).

## Synoptic assessment

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Synoptic assessment requires students to work across different parts of a qualification and to show their accumulated knowledge and understanding of a topic or subject area.

Synoptic assessment enables students to show their ability to combine their skills, knowledge and understanding with breadth and depth of the subject.

In this qualification, synoptic assessment can be found throughout both assessments, as the Assessment Objectives and criteria are assessed holistically across all student evidence.

## Awarding and reporting

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This qualification will be graded, awarded and certificated to comply with the requirements of the current *Code of Practice* published by the Office of Qualifications and Examinations Regulation (Ofqual).

The Advanced GCE qualification will be graded and certificated on a six-grade scale from A\* to E using the total subject mark. Individual components are not graded.

The first certification opportunity for the Pearson Edexcel Level 3 Advanced GCE in Art and Design will be 2017.

Students whose level of achievement is below the minimum judged by Pearson Edexcel to be of sufficient standard to be recorded on a certificate will receive an unclassified U result.

## Language of assessment

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Assessment of this qualification will be available in English. All student work must be in English.

## Grade descriptors

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The grade descriptions for this qualification are published by Ofqual and will be available on their website.

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## Other information

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## Student recruitment

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Pearson Edexcel follows the JCQ policy concerning recruitment to our qualifications in that:

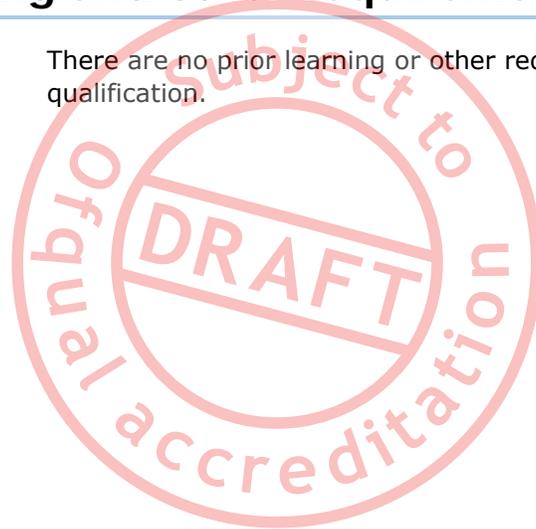
- they must be available to anyone who is capable of reaching the required standard
- they must be free from barriers that restrict access and progression
- equal opportunities exist for all students.

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## Prior learning and other requirements

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There are no prior learning or other requirements for this qualification.



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## Progression

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Students can progress from this qualification to:

- further education courses such as the Edexcel BTEC Level 3 Foundation Diploma in Art and Design (QCF)
- higher education courses such as Edexcel BTEC Higher National Diplomas in art and design subjects, or direct to a BA Honours degree with an art and design focus
- apprenticeships or other training
- employment in a related sector.

## Relationship between GCSE and Advanced GCE

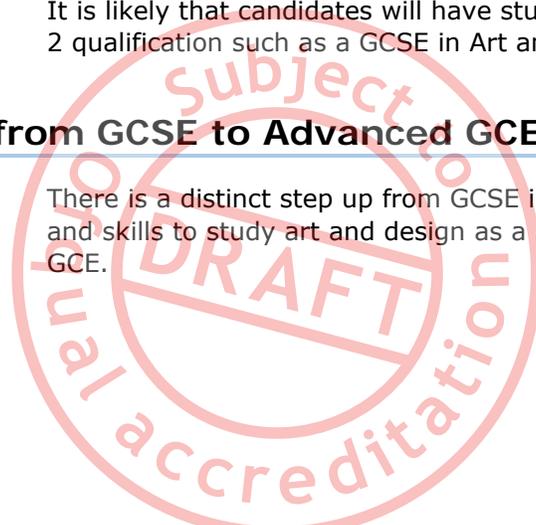
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It is likely that candidates will have studied a Level 1/Level 2 qualification such as a GCSE in Art and Design.

## Progression from GCSE to Advanced GCE

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There is a distinct step up from GCSE in terms of content and skills to study art and design as a subject at Advanced GCE.



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# Appendix 1: Transferable skills

## The need for transferable skills

In recent years, higher education institutions and employers have consistently flagged the need for students to develop a range of transferable skills to enable them to respond with confidence to the demands of undergraduate study and the world of work.

The Organisation for Economic Co-operation and Development (OECD) defines skills, or competencies, as 'the bundle of knowledge, attributes and capacities that can be learned and that enable individuals to successfully and consistently perform an activity or task and can be built upon and extended through learning.'<sup>1</sup>

To support the design of our qualifications, the Pearson Research Team selected and evaluated seven global 21st-century skills frameworks. Following on from this process, we identified the National Research Council's (NRC) framework as the most evidence-based and robust skills framework. We adapted the framework slightly to include the Program for International Student Assessment (PISA) ICT Literacy and Collaborative Problem Solving (CPS) Skills.

The adapted National Research Council's framework of skills involves:<sup>2</sup>

### Cognitive skills

- **Non-routine problem solving** – expert thinking, metacognition, creativity.
- **Systems thinking** – decision making and reasoning.
- **Critical thinking** – definitions of critical thinking are broad and usually involve general cognitive skills such as analysing, synthesising and reasoning skills.
- **ICT literacy** - access, manage, integrate, evaluate, construct and communicate<sup>3</sup>.

### Interpersonal skills

- **Communication** – active listening, oral communication, written communication, assertive communication and non-verbal communication.
- **Relationship-building skills** – teamwork, trust, intercultural sensitivity, service orientation, self-presentation, social influence, conflict resolution and negotiation.
- **Collaborative problem solving** – establishing and maintaining shared understanding, taking appropriate action, establishing and maintaining team organisation.

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<sup>1</sup> OECD (2012), Better Skills, Better Jobs, Better Lives (2012):<http://skills.oecd.org/documents/OECDSkillsStrategyFINALENG.pdf>

<sup>2</sup> Koenig, J. A. (2011) Assessing 21st Century Skills: Summary of a Workshop, National Research Council

<sup>3</sup> PISA (2011) The PISA Framework for Assessment of ICT Literacy, PISA

### **Intrapersonal skills**

- **Adaptability** – ability and willingness to cope with the uncertain, handling work stress, adapting to different personalities, communication styles and cultures, and physical adaptability to various indoor and outdoor work environments.
- **Self-management and self-development** – ability to work remotely in virtual teams, work autonomously, be self-motivating and self-monitoring, willing and able to acquire new information and skills related to work.

Transferable skills enable young people to face the demands of further and higher education, as well as the demands of the workplace, and are important in the teaching and learning of this qualification. We will provide teaching and learning materials, developed with stakeholders, to support our qualifications.



## Appendix 2: Level 3 Extended Project qualification

### What is the Extended Project?

The Extended Project is a standalone qualification that can be taken alongside GCEs. It supports the development of independent learning skills and helps to prepare students for their next step – whether that be university study or employment. The qualification:

- is recognised by universities for the skills it develops
- is worth half of an Advanced GCE qualification at grades A\*–E
- carries UCAS points for university entry.

The Extended Project encourages students to develop skills in the following areas: research, critical thinking, extended writing and project management. Students identify and agree a topic area of their choice (which may or may not be related to a GCE subject they are already studying), guided by their teacher.

Students can choose from one of four approaches to produce:

- a dissertation (e.g. an investigation based on predominately secondary research)
- an investigation/field study (e.g. a practical experiment)
- a performance (e.g. in music, drama or sport)
- an artefact (e.g. a creating a sculpture in response to a client brief or solving an engineering problem).

The qualification is coursework based and students are assessed on the skills of managing, planning and evaluating their project. Students will research their topic, develop skills to review and evaluate the information, and then present the final outcome of their project.

### Students: what they need to do

The Extended Project qualification requires students to:

- select a topic of interest for an in-depth study and negotiate the scope of the project with their teacher
- identify and draft an objective for their project (e.g. in the form of a question, hypothesis, challenge, outline of proposed performance, issue to be investigated or commission for a client) and provide a rationale for their choice
- produce a plan for how they will deliver their intended objective
- conduct research as required by the project brief, using appropriate techniques
- carry out the project using tools and techniques safely
- share the outcome of the project using appropriate communication methods, including a presentation.

## Teachers: key information

- The Extended Project has 120 guided learning hours (GLH) consisting of:
  - a 40 taught GLH element that includes teaching the technical skills (e.g. research skills)
  - an 80 guided GLH element that includes mentoring students through the project work
- Group work is acceptable, however it is important that each student provides evidence of their own contribution and produces their own report.
- 100% externally moderated.
- Four Assessment Objectives: manage, use resources, develop and realise, review.
- Can be run over 1, 1½ or 2 years.
- Can be submitted in January or June.

## How to link Extended Project with Art and Design

The Extended Project creates the opportunity to develop transferable skills for progression to higher education and to the workplace through the exploration of either an area of personal interest or a topic of interest from within the Art and Design qualification content. For example, students could choose to create an artefact which would give them an opportunity to develop their skills in creating work in response to a design brief, carrying out research into materials, processes and techniques and exploring alternative ways of realising their design. Alternatively, they could choose to complete a dissertation around an artist, period of history or art movement.

## Skills developed

Through the Extended Project students will develop skills in the following areas:

- independent research skills, including skills in research into materials, processes, techniques and the use of different media
- planning/project management, including the refining of creative ideas in response to a design brief
- developing ideas about alternative ways of realising the design brief, experimenting creatively and developing new technical skills
- evaluation of different ways of realising a design brief
- critical thinking.

## Using the Extended Project to support breadth and depth

In the context of the Extended Project, critical thinking refers to the ability to give a reasoned justification for decisions taken during the development process about the choice of materials, processes and techniques, including reflection on alternative design possibilities.

There are no specified materials that students are expected to study and in the Extended Project Qualification (EPQ); students are assessed on the quality of the

work they produce and the skills they develop and demonstrate. It is expected that the project will also demonstrate *extension* in one or more dimensions:

- **deepening understanding** – the student explores a topic in greater depth than would be expected at GCE
- **broadening skills** – the student learns a new skill. In an Art-based project, this might involve learning to work in a new medium or acquiring and using new technical skills
- **widening perspectives** – the student’s project spans different subjects. This might involve discussing historical, philosophical or ethical aspects of an Art-based topic or making links with other subject areas such as Psychology, Business or Music.

### Choosing topics and narrowing down to a question

An artefact EPQ involves working towards the realisation of a design brief, perhaps set by a real or imaginary client, using research into choice of media, materials, processes and techniques to inform a developmental process in which different ways of realising the brief are explored and the final artefact is developed and refined. The process ends with a review of the project, including a presentation. The evidence of the development process should be submitted using appropriate records, such as design development sheets, sketchbooks, photographs and a written report (typically around 3000 words in length), and an activity log of the project process.

For example, consider a student with an interest in graphics who decided to carry out a project with the aim of creating a series of advertisements for a leading soft drinks manufacturer. During the research phase, the student searched for examples of advertisements and carried out a visual analysis. Alternative advertising formats were considered and research was also conducted into the theory and psychology of advertising, including the appropriateness of different formats for various markets. During development work, a number of creative avenues were explored, with extensive creation of images, using photography and graphic techniques. The stages of the creative process were recorded in a sketchbook with annotated images, photographs and writing based on research. The project ended with a presentation in which the images were shown to an audience and the design process explained. As part of the project review, the student carried out a questionnaire survey to assess the impact of the images.

Other sample titles for Artefact projects include:

- *Nature’s vessels* – design and make a series of ceramic forms based on natural containers such as seedpods, shells or nests
- *Portrait and personality* – make a series of 2D or 3D images that are based on the theme of portraiture
- *Illustration* – make illustrations for either a poem or a children’s story of your choice
- *Recycled* – design and make a collection of sophisticated jewellery or body adornment from unconventional recycled materials

- *The issue is ...* – produce graphic material, (illustrations, posters, leaflets etc) for a promotional campaign on an issue of your choice. The subject may be social, environmental, ethical or political
- *Erosion and decay* – produce a series of images, (paintings, drawings, prints, photographs, mixed media) based on the theme of erosion and decay.

Students may also choose to write a dissertation exploring some aspect of art and design. For example, a dissertation could be written on the question: 'Is modern art more about the search for meaning than the search for beauty'. A student could also carry out an Investigation/Field Study, using data collection to explore a hypothesis about art and design. For example, 'Is there evidence that the decor of a classroom can influence the mood of students'?



## Appendix 3: Codes

Type of code	Use of code	Code number
Discount codes	Every qualification is assigned to a discount code indicating the subject area to which it belongs. This code may change. Please go to our website ( <a href="http://www.edexcel.com">www.edexcel.com</a> ) for details of any changes.	3510
National Qualifications Framework (NQF) codes	<p>Each qualification title is allocated an Ofqual National Qualifications Framework (NQF) code.</p> <p>The NQF code is known as a Qualification Number (QN). This is the code that features in the DfE Section 96 and on the LARA as being eligible for 16–18 and 19+ funding, and is to be used for all qualification funding purposes. The QN is the number that will appear on the student’s final certification documentation.</p>	<p>The QN for the qualification in this publication is:</p> <p>Advanced GCE – xxx/xxxx/x</p>
Subject codes	The subject code is used by centres to enter students for a qualification. Centres will need to use the entry codes only when claiming students’ qualifications.	<p>Art, Craft and Design: 9AD0</p> <p>Fine Art: 9FA0</p> <p>Graphic Communication: 9GC0</p> <p>Textile Design: 9TE0</p> <p>Three-dimensional Design: 9TD0</p> <p>Photography: 9PY0</p>

Type of code	Use of code	Code number
Component code	These codes are provided for reference purposes. Students do not need to be entered for individual components.	<p><b>Component 1:</b></p> <p>Art, Craft and Design: 9AD0/01</p> <p>Fine Art: 9FA0/01</p> <p>Graphic Communication: 9GC0/01</p> <p>Textile Design: 9TE0/01</p> <p>Three-dimensional Design: 9TD0/01</p> <p>Photography: 9PY0/01</p> <p><b>Component 2:</b></p> <p>Art, Craft and Design: 9AD0/02</p> <p>Fine Art: 9FA0/02</p> <p>Graphic Communication: 9GC0/02</p> <p>Textile Design: 9TE0/02</p> <p>Three-dimensional Design: 9TD0/02</p> <p>Photography: 9PY0/02</p>



## Appendix 4: Art and Design Authentication Sheet

<b>Qualification title:</b>	
Centre name:	
Year of submission:	Centre number:
Candidate name:	Candidate number:
Component code:	

### Teacher/Assessor Declaration

I declare that the work submitted for assessment has been carried out without assistance other than that which is acceptable according to the rules of the specification, and has not been submitted for any other qualification(s).

Assessor name:			
Assessor signature:		Date:	

### Candidate Declaration

I certify that the work submitted for assessment is my own. I have clearly referenced any sources used in the work. I understand that a false declaration is a form of malpractice.

Work may be used to support professional development, online support and training of teachers and assessors.

Candidate signature:		Date:	
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If you do not wish for your work to be used by Pearson Edexcel to support training and development, please tick here.

Please present this completed form with the candidate's submission.



## Appendix 5: Teacher Mark Sheets

The grids shown on the next two pages should be copied and used as necessary when marking each student's work. A sheet should be used for each component. You can make notes on them. You should write a mark for each criterion and then total them in the boxes provided. The sheets for each student need to be displayed with the relevant work for moderation. These sheets can also be found for download on the Edexcel website. For further guidance on applying these grids, refer to pages 33–38 in the specification and to the Edexcel website for visual exemplar material.



## Advanced GCE in Art and Design Assessment Grid – Component 1 mark sheet

Criteria	Marks	Band 0	Band 1	Band 2			Band 3			Band 4			Band 5	Mark for each criterion
		0	1	2	3	4	5	6	7	8	9	10	11	
<b>1. Skills</b> Technical manipulation of media; visual literacy, control of formal elements.	No reward-able work at this level	Limited application of skills	Inconsistent application of skills			Consistent and effective application of skills			Sensitive and assured application of skills			Sophisticated and accomplished application of skills	out of 11	
<b>2. Recording and Research</b> Primary and secondary recording of visual reference material; research and understanding of contextual references, relevant to intentions.	No reward-able work at this level	Limited recording and research with partial links to intentions	Inconsistent recording and research with emerging links to intentions			Effective recording and research, clearly related to intentions			Confident, purposeful recording and research, relevant to and informing intentions			Perceptive and meaningful recording and research integral to intentions	out of 11	
<b>3. The Creative Process</b> Exploring ideas, techniques and media, reviewing and refining throughout; generating ideas through investigation.	No reward-able work at this level	Basic, often imitative and unfocused exploration. Limited reviewing and refining	Inconsistent exploration. Attempts to review and refine			Consistent and effective exploration. Clear reviewing and refining			Imaginative ideas generated and explored through comprehensive investigation. Effective reviewing and refining			Ideas are compelling, original and integrated with thoughtful and focused investigation. Accomplished reviewing and refining	out of 11	
<b>4. Outcome(s)</b> Bring together investigations in relation to creative intentions to realise final outcome(s).	No reward-able work at this level	Limited realisation. Little connection between investigations and creative intentions	Predictable and safe realisation. Unresolved connections between investigations and creative intentions			Effective, coherent realisation. Investigations clearly related to creative intentions			Creative and exciting realisation. Investigations shape and inform creative intentions			Mature and sophisticated realisation. Investigations are wholly integrated with ambitious creative intentions	out of 11	
<b>Criterion 5 relates ONLY to COMPONENT 1 – Personal Study – minimum 1000 words of continuous prose.</b>														
<b>5. Written</b> Integrating critical analysis and contextual research, with own ideas and practical investigations.	No reward-able work at this level	Mainly descriptive. Limited research with tenuous links to own practical investigations. Written communication is limited in quality	Insubstantial analysis tentatively related to research and own practical investigations. Written communication is mostly appropriate			Coherent analysis clearly related to research and own practical investigations. Written communication is consistent and effective			Convincing critical analysis thoroughly related to comprehensive research and own practical investigations. Written communication is assured and supportive of arguments made			Authoritative critical analysis fully integrated with meaningful and focused research and own practical investigations. Written communication is articulate and integral to arguments made.	out of 11	
													Total marks for the component	out of 55

## Advanced GCE in Art and Design Assessment Grid – Component 2 mark sheet

Criteria	Marks	Band 0	Band 1	Band 2			Band 3			Band 4			Band 5	Mark for each criterion
		0	1	2	3	4	5	6	7	8	9	10	11	
<b>1. Skills</b> Technical manipulation of media; visual literacy, control of formal elements.	No reward-able work at this level	Limited application of skills	Inconsistent application of skills	Consistent and effective application of skills			Sensitive and assured application of skills			Sophisticated and accomplished application of skills			out of 11	
<b>2. Recording and Research</b> Primary and secondary recording of visual reference material; research and understanding of contextual references, relevant to intentions.	No reward-able work at this level	Limited recording and research with partial links to intentions	Inconsistent recording and research with emerging links to intentions	Effective recording and research, clearly related to intentions			Confident, purposeful recording and research, relevant to and informing intentions			Perceptive and meaningful recording and research integral to intentions			out of 11	
<b>3. The Creative Process</b> Exploring ideas, techniques and media, reviewing and refining throughout; generating ideas through investigation.	No reward-able work at this level	Basic, often imitative and unfocused exploration. Limited reviewing and refining	Inconsistent exploration. Attempts to review and refine	Consistent and effective exploration. Clear reviewing and refining			Imaginative ideas generated and explored through comprehensive investigation. Effective reviewing and refining			Ideas are compelling, original and integrated with thoughtful and focused investigation. Accomplished reviewing and refining			out of 11	
<b>4. Outcome(s)</b> Bring together investigations in relation to creative intentions to realise final outcome(s).	No reward-able work at this level	Limited realisation. Little connection between investigations and creative intentions	Predictable and safe realisation. Unresolved connections between investigations and creative intentions	Effective, coherent realisation. Investigations clearly related to creative intentions			Creative and exciting realisation. Investigations shape and inform creative intentions			Mature and sophisticated realisation. Investigations are wholly integrated with ambitious creative intentions			out of 11	
													Total marks for the component	out of 44



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