

GCSE

# WJEC Eduqas GCSE in ART AND DESIGN

ACCREDITED BY OFQUAL

## SPECIFICATION

Teaching from 2016  
For award from 2018

Version 2 January 2019



# SUMMARY OF AMENDMENTS

<b>Version</b>	<b>Description</b>	<b>Page number</b>
2	'Making entries' section has been amended to clarify resit rules and carry forward of NEA marks.	40



# WJEC Eduqas GCSE (9-1) in ART and DESIGN

For teaching from 2016  
For award from 2018

	<b>Page</b>
<b>Summary of assessment</b>	<b>2</b>
<b>1. Introduction</b>	<b>3</b>
1.1 Aims and objectives	3
1.2 Prior learning and progression	5
1.3 Equality and fair access	5
<b>2. Subject content</b>	<b>6</b>
2.1 Qualification titles	9
2.2 Summary of titles	10
2.3 Component 1	13
2.4 Component 2	14
2.5 Titles in detail	16
<b>3. Assessment</b>	<b>32</b>
3.1 Assessment objectives and weightings	32
3.2 Assessment arrangements	33
<b>4. Technical information</b>	<b>40</b>
4.1 Making entries	40
4.2 Grading, awarding and reporting	40
<b>Appendices</b>	<b>41</b>
A: Drawing	41
B: Mark schemes	43
C: Indicative content	47

# GCSE ART and DESIGN

## SUMMARY of ASSESSMENT

### Component 1: Portfolio

60% of qualification: 120 marks

- This component comprises a major practical portfolio and outcome/s to be based on internally set themes and subject matter developed from personal and/or given starting points.
- This component will be internally set, internally assessed and externally moderated.
- Work will be selected, evaluated and presented for assessment by the student.
- Evidence is required of how the student has met each of the assessment objectives.
- No time limit: duration to be determined by the centre.

### Component 2: Externally Set Assignment

40% of qualification: 80 marks

The Externally Set Assignment consists of **two** parts:

#### **Part 1: Preparatory study period**

- Externally Set Assignment materials set by WJEC are to be released to the students **no earlier than 2 January** (in the calendar year in which the assessment is to be taken) and will consist of assignments based on themes, visual stimuli and written briefs, which are to be presented to the student at the start of the preparatory study period.
- **One** of the assignments is to be selected by the student and used as a starting point from which to elicit a personal, creative response.
- Responses are developed during the preparatory study period. They should take the form of practical, critical and contextual preparatory work/supporting studies which inform the resolution of the student's ideas in the 10 hours sustained focus study.
- The start of the preparatory study period is defined as the date upon which the externally set assignment materials are presented to the student. The preparatory study period may commence on or after **2 January**. The preparatory study period finishes upon commencement of the sustained focus work.
- Start and finish dates of the preparatory study period to be determined by the centre, taking into account the May deadline for the submission of internally assessed marks to WJEC.

#### **Part 2: 10 hour period of sustained focus work**

- The resolution of the student's ideas from the preparatory work must be completed during the designated 10 hours of sustained focus work.
- The period of sustained focus work must be completed under supervised conditions.
- Centres determine the scheduling of the supervised sustained focus sessions, taking into account the May deadline for the submission of internally assessed marks to WJEC.
- Work will be selected, evaluated and presented for assessment by the student.
- The Externally Set Assignment will be set by WJEC, assessed by the teacher and externally moderated.
- Both the preparatory work and sustained focus work will be assessed together using the assessment objectives.

This linear qualification will be available in the summer series each year. It will be awarded for the first time in summer 2018.

**Qualification Accreditation Number: 601/8087/0**

# GCSE ART and DESIGN

## 1 INTRODUCTION

### 1.1 Aims and objectives

The WJEC Eduqas GCSE in Art and Design is designed to provide engaging, challenging, coherent and meaningful learning experiences through a flexible structure that supports the sequential and incremental development of creative practice. Our rewarding and immersive programme of study broadens experience, develops imagination and technical skills, fosters creativity and promotes personal and social development. The focus of the specification is to nurture an enthusiasm for Art, Craft and Design and, through a broad introductory foundation programme, to develop critical, practical and theoretical skills that enable students to gain a holistic understanding of a range of practices and contexts in the visual arts, crafts and design fields.

In developing this specification, following extensive consultation with a variety of stakeholders, WJEC has been mindful to include the following features:

- opportunities for flexible teaching approaches allowing teachers to make the most of the resources and expertise available at their centres
- content which enables teachers to continue with best practice and confidently plan and deliver programmes that work to their strengths and the interests and abilities of their students
- breadth of study within a range of titles designed to enable students to develop and demonstrate their knowledge, understanding and skills
- discipline-specific guidance, which provides supportive amplification of the specialist processes related to each title within the context of the criteria.

The DfE *GCSE Subject Content* sets out the knowledge, understanding and skills common to all GCSE specifications in a given subject. Together with the assessment objectives, it provides the framework within which WJEC has created the detail of this specification, so ensuring progression from Key Stage 3 National Curriculum requirements to AS and/or A level.

In keeping with the regulatory requirements for all GCSE Art and Design specifications, this specification encourages students to:

- actively engage in the creative process of art, craft and design in order to develop as effective and independent learners, and as critical and reflective thinkers with enquiring minds
- develop creative, imaginative and intuitive capabilities when exploring and making images, artefacts and products
- become confident in taking risks and learn from experience when exploring and experimenting with ideas, processes, media, materials and techniques
- develop critical understanding through investigative, analytical, experimental, practical, technical and expressive skills
- develop and refine ideas and proposals, personal outcomes or solutions with increasing independence

- acquire and develop technical skills through working with a broad range of media, materials, techniques, processes and technologies with purpose and intent
- develop knowledge and understanding of art, craft and design in historical and contemporary contexts, societies and cultures
- develop an awareness of the different roles and individual work practices evident in the production of art, craft and design in the creative and cultural industries
- develop an awareness of the purposes, intentions and functions of art, craft and design in a variety of contexts and as appropriate to students' own work
- demonstrate safe working practices in art, craft and design.

Whichever title or combination of titles is followed, this specification gives opportunities to follow a course which encourages creativity, sustained investigation, experimentation, design and making as a means of developing technical and expressive skills, extending experience and personal response, as well as developing imagination and critical, reflective thinking. Thus students will have the opportunity to develop a wide range of essential skills required for further and higher education, as well as employment.

The internally assessed, externally moderated Component 1 'Portfolio' encourages adventurous and open programmes of study that promote purposeful exploration, experimentation and opportunities for productive personal expression. The internally assessed, externally moderated Component 2 'Externally Set Assignment' enables students to apply the knowledge, understanding and skills that they have acquired in Component 1 by producing an appropriate outcome within a set time frame to demonstrate their best achievement.

This specification is designed to encompass four principal areas for critical, practical and theoretical study of art, craft and design. These emphasise the qualities of analytical understanding, practical experimentation, researching and individual expression required at GCSE level. The assessment objective headings below have been provided to assist teachers and students:

- AO1 Critical understanding
- AO2 Creative making
- AO3 Reflective recording
- AO4 Personal presentation.

Please refer to Section 3 of this specification for full details of these assessment objectives.

## 1.2 Prior learning and progression

There are no previous learning requirements for this specification. Any requirements set for entry to a course based on this specification are at the school/college's discretion.

This specification builds on subject content which is typically taught at Key Stage 3 and provides a suitable foundation for the study of Art and Design at either AS or A level. In addition, the specification provides a coherent, satisfying and worthwhile course of study for students who do not progress to further study in this subject.

## 1.3 Equality and fair access

This specification may be followed by any student, irrespective of gender, ethnic, religious or cultural background. It has been designed to avoid, where possible, features that could, without justification, make it more difficult for a student to achieve because they have a particular protected characteristic.

The protected characteristics under the Equality Act 2010 are age, disability, gender reassignment, pregnancy and maternity, race, religion or belief, sex and sexual orientation.

The specification has been discussed with groups who represent the interests of a diverse range of learners, and the specification will be kept under review.

Reasonable adjustments are made for certain learners in order to enable them to access the assessments (e.g. candidates are allowed access to a Sign Language Interpreter, using British Sign Language). Information on reasonable adjustments is found in the following document from the Joint Council for Qualifications (JCQ): *Access Arrangements, Reasonable Adjustments and Special Consideration: General and Vocational Qualifications*.

This document is available on the JCQ website ([www.jcq.org.uk](http://www.jcq.org.uk)). As a consequence of provision for reasonable adjustments, very few learners will have a complete barrier to any part of the assessment.

## 2 SUBJECT CONTENT

### Introduction

The WJEC Eduqas GCSE Art and Design is conceived as a two year linear qualification. It consists of two components: Component 1, the Portfolio (60% of qualification, internally assessed, externally moderated) and Component 2, the Externally Set Assignment (40% of qualification, internally assessed, externally moderated).

This specification provides the flexibility and capacity to build and extend the breadth and depth of students' creative practice and offers the choice of a broad-based general course, plus six distinct title options with no prohibited entry combinations.

In keeping with the regulatory requirements for all GCSE Art and Design specifications, the WJEC Eduqas specification requires students to learn through practical experience and demonstrate knowledge and understanding of sources that inform their creative intentions. Intentions should be realised through purposeful engagement with visual language, visual concepts, media, materials and the application of appropriate techniques and working methods. Practical and theoretical activities should be complementary.

Students are required to develop and apply relevant subject-specific skills in order to use visual language to communicate personal ideas, meanings and responses. They must, over time, reflect critically upon their creative journey and its effectiveness in relation to the realisation of their personal intentions. Their extended responses should be of sufficient length to allow them to demonstrate their ability to develop a sustained line of reasoning which is relevant, well evidenced and coherent, drawing together different areas of knowledge, skills and understanding from across the course.

Students can work entirely in digital media or entirely in non-digital media, or in a mixture of both, provided the aims and assessment objectives are met.

Component 1, the Portfolio, provides opportunities for students to explore and cultivate important skills, knowledge and understanding through a variety of experiences. These may include using resources (such as the local environment, gallery visits, workshops or other sources) to carry out focused research which supports purposeful developments. During the course, students should be encouraged to experiment, collaborate, make informed creative decisions and innovate. Careful consideration of the selection and presentation of their work should also be encouraged. The primary purpose of this course is to develop a confident approach that will support students' creative journeys in the latter part of Component 1 and throughout Component 2 and beyond.

In alignment with the requirements of the *DfE Subject Content for Art and Design*, there is also an emphasis on the value of drawing skills in this specification. All GCSE Art and Design specifications require students to 'use drawing skills for different needs and purposes, appropriate to the context'. However, it is important that the context of this requirement is recognised. The following excerpt of the DfE subject content provides helpful clarification and reassurance for teachers and students:

*All students must use drawing to support the development process within each chosen area of study. Students are not required to demonstrate technical mastery of drawing skills unless this is relevant to their area of study.*

Thus 'technical mastery' does not necessarily entail accurate, highly skilful observational drawing. Rather it highlights the need for students to develop competence in forms of drawing that are appropriate to the discipline/title which they are studying. This focus should encourage students to appreciate the significance of drawing in the widest sense, by recognising and reviewing how it informs the creative process.

(For further explanation of this requirement and more guidance and information on the definitions and purposes of drawing, refer to Appendix A of this specification.)

## Knowledge and understanding

This specification requires students to demonstrate the knowledge and understanding listed below through the practical application of skills to realise personal intentions relevant to their chosen title(s) and related area(s) of study. Students are required to know and understand how sources inspire the development of ideas, for example, drawing on:

- the work and approaches of artists, craftspeople or designers from contemporary and/or historical contexts, periods, societies and cultures
- contemporary and/or historical environments, situations or issues
- other relevant sources researched by the student in the chosen qualification title and area(s) of study
- the ways in which meanings, ideas and intentions can be communicated through visual and tactile language, using formal elements, including colour, line, form, tone and texture
- the characteristics, properties and effects of using different media, materials, techniques and processes, and the ways in which they can be used in relation to students' own creative intentions and chosen area(s) of study
- the different purposes, intentions and functions of art, craft and design in a variety of contexts and as appropriate to students' own work.

In this specification, visual language is defined as including formal elements, media, materials, tools, processes and technology, as well as the various methods of communication other than visual, such as tactile and sensory.

The formal elements of art, craft and design are generally listed as aspects of colour, line, tone, texture and shape or form. However, this is far from being an exclusive list. Other formal qualities can offer inspiration and valuable approaches to the development of ideas. Examples include transparency, opacity, key, space, plasticity, energy, tension, time, scale, movement, contrast, rhythm, and pattern.

## Skills

This specification requires students to demonstrate the ability to:

- develop their ideas through investigations informed by selecting and critically analysing sources
- apply an understanding of relevant practices in the creative and cultural industries to their work
- refine their ideas as work progresses through experimenting with media, materials, techniques and processes
- record their ideas, observations, insights and independent judgements, visually and through written annotation, using appropriate specialist vocabulary, as work progresses
- use visual language critically as appropriate to their own creative intentions and chosen area(s) of study through effective and safe use of: media, materials, techniques, processes and technologies

- use drawing skills for different needs and purposes, appropriate to the context, for example, using drawing as part of the development process within each chosen area of study
- realise personal intentions through the sustained application of the creative process.

Students following GCSE Art and Design specifications must use drawing to support the development process within each chosen area of study. Students are not required to demonstrate technical mastery of drawing skills unless this is relevant to their area of study. (See Appendix A, Drawing, for a full explanation of this requirement.)

### Written work

It should be noted that there is a requirement for students to record their ideas, observations, insights and independent judgements, not only in visual terms but also through written annotation. Students may also wish to provide more substantial statements in support of their working processes. The context and form of such writing will be determined by what the student wishes to communicate or express. For example, more extended forms of writing may be employed when students write about their encounters with the work of others or explain and reflect upon the development of their ideas in their Creative Statements. Whether students are using annotation and/or more extended formats they should use a style of writing which is suitable for purpose, is legible, clear and coherent, and utilises appropriate specialist vocabulary. Written work may be presented in either hand written and/or digital form.

Students may use annotation or more extended forms of writing to show how they have met any one, or any combination, of the assessment objectives. In AO1, it is expected that written work will demonstrate critical and contextual understanding. In AO2, for example, written commentary may be used to consider the relationships between practical working methods and outcomes, as well as demonstrating ongoing critical review. In AO3, students may use written notes, in conjunction with drawing, as a means of recording observations and demonstrating critical reflection and insight into their investigations. In AO4, for example, students may use annotation to add meaning to their work and to evaluate their working processes.

Throughout the course students should be encouraged to appreciate the value of annotation and understand how, when allied to practical investigation, it can form an integral feature of the creative process. Both written and practical responses should be purposefully integrated, should complement each other, and will be assessed holistically.

## 2.1 Qualification Titles

This specification requires students to develop and apply the knowledge, understanding and skills (set out in the introduction to Section 2) in ways relevant to the recognised progression routes for the subject. To ensure transparency for end users, separate GCSE Art and Design qualification titles must be used which correspond to these routes.

This GCSE specification in Art and Design offers a choice of seven titles. Each title offers a further choice of areas of study but work need not be limited to a single one of these. The Portfolio and Externally Set Assignment may include aspects of any of the areas of study separately or in combination.

Each of the following titles is recognised as a distinct GCSE qualification:

**Art and Design (Art, Craft and Design)**

**Art and Design (Fine Art)**

**Art and Design (Graphic Communication)**

**Art and Design (Textile Design)**

**Art and Design (Three-Dimensional Design)**

**Art and Design (Photography)**

**Art and Design (Critical and Contextual Studies).**

Each title is summarised in Section 2.2 and clarified further in Section 2.5.

The indicative content in Appendix C provides guidance to teachers and students on the kinds of evidence required to fulfil each assessment objective in the context of each title.

## 2.2 Summary of Titles

### Art and Design (Art, Craft and Design)

This title is designed to promote learning across a variety of experiences and through various processes, tools, techniques, materials and resources to generate different kinds of evidence of working and outcomes. The emphasis is on an increased breadth of approach commensurate in demand with the depth of other specialist titles. It is emphasised that the title 'Art, craft and design' is *not* the same as the title 'Fine Art'.

This title offers flexibility in content and approach and the opportunity to explore and create work associated with areas of study from **at least two titles** listed below.

Students undertaking the art, craft and design title are required to demonstrate the knowledge, skills and understanding set out in the introduction to Section 2. Students are required to demonstrate the ability to realise creative intentions relevant to areas of study drawn from at least two of the following titles:

- Fine art
- Graphic communication
- Textile design
- Three-dimensional design
- Photography
- Critical and contextual studies.

Students may explore overlapping areas and/or combinations of disciplines within any of the above titles.

### Art and Design (Fine Art)

This title is defined as that aspect of art, craft and design where work is developed primarily for aesthetic, intellectual or purely conceptual purposes rather than for purposes that have a necessarily practical function.

Students undertaking the fine art title are required to demonstrate the knowledge, skills and understanding set out in the introduction to Section 2 through areas of study relevant to their chosen title. Areas of study include:

- Drawing
- Installation
- Lens and light-based media
- Mixed media
- Land art
- Printing
- Painting
- Sculpture.

Work is not limited to one area of study.

## Art and Design (Graphic Communication)

This title is defined as the process of creating primarily visual material to convey information, ideas and emotions through the use of graphic elements such as colour, icons, images, typography and photographs.

Students undertaking the graphic communication title are required to demonstrate the knowledge, skills and understanding set out in the introduction to Section 2 through areas of study relevant to their chosen title. Areas of study include:

- Advertising
- Communication graphics
- Design for print
- Illustration
- Interactive design (including web, app and game)
- Multi-media
- Package design
- Signage
- Typography.

Work is not limited to one area of study.

## Art and Design (Textile Design)

This title is defined as the creation of designs and products for woven, knitted, stitched or printed fabrics and involves an understanding of fibres, yarns and fabrics.

Students undertaking the textile design title are required to demonstrate the knowledge, skills and understanding set out in the introduction to Section 2 through areas of study relevant to their chosen title. Areas of study include:

- Constructed textiles
- Digital textiles
- Dyed fabrics
- Printed fabrics
- Fashion design
- Installed textiles
- Soft furnishings
- Stitched and/or embellished textiles.

Work is not limited to one area of study.

## Art and Design (Three-Dimensional Design)

This title is defined as the design, prototyping and modelling or making of primarily functional and aesthetic consumer products, objects, and environments.

Students undertaking the three-dimensional design title are required to demonstrate the knowledge, skills and understanding set out in the introduction to Section 2 through areas of study relevant to their chosen title. Areas of study include:

- Architectural design
- Interior design
- Product design
- Exhibition design
- Environmental/landscape design
- Sculpture
- Design for theatre, film and television
- Jewellery and body adornment
- Ceramics.

Work is not limited to one area of study.

## Art and Design (Photography)

This title is defined as the practice of creating durable static or moving images by recording light with light-sensitive materials such as photographic film or digitally by means of an image sensor.

Students undertaking the photography title are required to demonstrate the knowledge, skills and understanding set out in the introduction to Section 2 through areas of study relevant to their chosen title. Areas of study include:

- Documentary photography
- Photo-journalism
- Studio photography
- Location photography
- Experimental imagery
- Installation
- Moving image: film, video and animation.

Work is not limited to one area of study.

## Art and Design (Critical and Contextual studies)

This title is defined as the critical analysis, interpretation and reflective appraisal from a contemporary perspective of the work of artists, craftspeople and designers.

Students undertaking the critical and contextual studies title are required to demonstrate the knowledge, skills and understanding set out in the introduction to Section 2 through areas of study relevant to their chosen title. Areas of study include:

- Artists, craftspeople and designers
- Genres
- Movements
- Themes, concepts and ideas in art, craft and design
- Contemporary art, craft and design
- Popular culture
- The human form
- Still life
- Designed objects
- Landscape
- Natural forms.

Work is not limited to one area of study and can cover any or all of Art and/or Craft and/or Design (refer to Section 2.5).

## 2.3 Component 1

### Portfolio

This component consists of a major practical project/theme-based portfolio and outcome/s with integrated critical and contextual analysis. Assignments, briefs or themes undertaken are to be determined by the student and teacher.

This component is designed to enable students to effectively develop an introductory foundation of core skills and encourage engagement with exciting creative experiences which build fundamental learning, knowledge, contextualisation skills and critical thinking. The time available for this component also provides opportunities to focus on the acquisition of valuable skills (which include experimentation, risk-taking, drawing, the application of the formal elements and the ability to analyse and synthesise information and ideas) as well as to develop and refine techniques.

The introductory aspects of the course will culminate in a practical project/portfolio, in which students should develop, in consultation with their teacher, a body of work based on a theme, concept or specific design brief which is of personal significance and links to the contexts of contemporary and/or past artists, designers or craftspeople.

The Portfolio is internally assessed and externally moderated (centres must ensure that marks are submitted to WJEC by the May deadline). Work produced for this component will be assessed in relation to all four assessment objectives.

## 2.4 Component 2

### Externally Set Assignment

This component represents the culmination of students' GCSE study and provides both focus and challenge. Students are required to develop a personal response to one of a varied range of stimuli within specified time constraints. Students must therefore bring together the best of their understanding, knowledge and skills built up over their course of study and demonstrate their highest achievement through this externally set assignment.

The Externally Set Assignment materials consist of a series of assignments based on themes, visual stimuli and written briefs set by WJEC. Students are required to select **one** of the set assignments and develop it in the form of:

- a personal response
- a specific design brief
- or another suitable approach.

Students will develop their response over a **preparatory period** (the duration of which is to be determined by the centre). Responses must take the form of critical, practical and contextual preparatory work and/or supporting studies, which will inform the resolution of these ideas in a sustained focus study.

Following the preparatory study period, students will be allocated a period of **10 hours sustained focus study** to realise their response unaided and under supervised conditions. Once the 10 hour sustained focus period has commenced, students must not have access outside the sustained focus period session **either** to their preparatory study and research work **or** to work produced during the sustained focus period. At the end of each sustained focus session all candidates' Component 2 work must be stored securely by the centre to ensure that no additional work is brought in or taken out of the designated workplace.

At the conclusion of their preparatory study and sustained focus periods of work, students will be required to select, evaluate and present their submissions for assessment. Work completed during the sustained focus period must be clearly identified. In addition, students must ensure that all secondary source material is appropriately acknowledged. If work is included in the submission which is not entirely that of the student, such as quotes and images produced by others, it is essential that each of these is specifically identified and acknowledged.

Students are assessed on their ability to work independently, within specific time constraints and in relation to all four assessment objectives. Both the preparatory study and sustained focus work are assessed together. (See Section 3.2 for conditions relating to the Externally Set Assignment.)

### The supervised sustained focus period

- The Externally Set Assignment materials set by WJEC are to be released to students on or after 2 January in the calendar year in which the assessment is to be taken.
- The start of the preparatory study period is defined as the date upon which the Externally Set Assignment materials are presented to the student. The preparatory study period may commence on or after 2 January. The preparatory study period finishes upon commencement of the sustained focus work.
- The start and finish dates of the preparatory study period and the 10 hour sustained focus study are determined by the centre but will need to take into account the May deadline for the submission of marks to WJEC.
- Work is internally assessed and externally moderated.

## 2.5 Titles in Detail

### Introduction

The following subject content for titles within the specification is indicative and is designed to offer teachers and students choice and provide helpful details showing the possible breadth and diversity within art and design disciplines. Further discussion of titles and related areas of study will be provided within the WJEC GCSE Teachers' Guide. Centres should ensure that students have access to an appropriate range of specialist resources relating to the titles they have selected before embarking on such courses. All titles allow students to work solely with digital media within any title provided the aims and assessment objectives are met. Within each title, students' work should integrate practical and critical/contextual work.

### Knowledge, skills and understanding

All the following titles require students to demonstrate the knowledge, skills and understanding set out in the introduction to Section 2, through the areas of study relevant to their chosen title.

#### Art and Design (Art, Craft and Design)

This title offers a broad-based course designed to promote learning across a variety of experiences. *Art, Craft and Design* can involve use of an almost limitless range of techniques, processes and materials, including those that are recyclable. A wide range of processes, tools, techniques, materials and resources may be employed to create artefacts and to generate diverse evidence of working methods and outcomes.

The emphasis is on an increased *breadth* of approach commensurate in demand with the *depth* of learning required in the more specialised titles. *Art, Craft and Design* can be distinguished from other titles in as much as students are able to explore personal interests and demonstrate their abilities across a particularly broad course of study.

Students must also explore practical and relevant critical and contextual sources such as the work of historical and contemporary artists, craftspeople and designers as well as the different purposes, intentions and functions of art, craft and design as appropriate to their own work.

***Art, Craft and Design*** offers flexibility in content and approach and students undertaking this option must explore and create work associated with at **least two of the titles** listed below:

- **Fine Art**
- **Graphic Communication**
- **Textile Design**
- **Three-dimensional Design**
- **Photography**
- **Critical and Contextual Studies.**

## Art, Craft and Design: terms and definitions

The following broad, working definitions of 'art', 'craft' and 'design' are provided in the interests of clarity although it should be understood that precise demarcations between these activities are impossible; these fields are often interdependent and interrelated.

### Art

Art combines practical and intellectual activity and tends to focus on creative expression. Processes and outcomes are influenced by certain constraints or intentions, many of which are personally determined by the artist. Processes can be structured or open-ended and might involve exploration of experiences, feelings, perceptions and observations that may include direct, critical and analytical study of artefacts, objects, places and people. They may be initiated by the individual or in response to given stimuli, such as a theme, issue, or problem. Outcomes can reflect the individual's imagination, influences and intentions in following an idea, conveying an experience or expressing feelings, often with the purpose of engaging those who will see the work.

### Craft

Craft combines practical and intellectual skills and focuses on creatively using them to sensitively and intelligently manipulate materials, tools and processes. It involves applying knowledge and understanding of materials and their working characteristics, together with specific craft skills and creative intentions that take account of the needs of both the maker and the user of the final outcome. Although students need to have a working knowledge and appreciation of traditional materials, tools and processes, they should also be familiar with the use of new and emerging materials and technologies in contemporary craftwork. It is essential for appropriate emphasis to be placed not just on manual skills but also on creative ideas and imaginative approaches to the use of materials and processes.

### Design

Design places emphasis on the way practical and intellectual activity combine in order to respond to the wants and needs of people. The designer may generate design briefs alone or at the behest of a client. This tends to distinguish design from art and craft procedures that have largely been initiated by the individual artist or craftsperson. The designer tends to work within externally set parameters and takes account of such matters as the use that is to be made of the outcome in terms of durability, ergonomics, aesthetic appearance, costs, and the availability of materials, ethical considerations and methods of production. Processes and outcomes can range from the quirky, imaginative and risky to the thoughtful adaptation of existing designs – design is often an incremental process of continuing small improvements. An understanding of the importance of the relationship between form and function is essential.

In **Component 1**, the Portfolio, students opting for *Art, Craft and Design* should explore both practical and critical and contextual work. The work selected for portfolios must include examples of two-dimensional and/or three-dimensional processes and media associated with areas of study from **more than one specialist title**. It is recommended that the detailed descriptions of the specialist titles that follow should be reviewed to inform the range of possible areas of study.

In **Component 2**, the Externally Set Assignment, students can choose to produce preparatory studies and work in the sustained period of focused study that **reflects one or more of the specialist titles**.

All work submitted for both Components 1 and 2 will be assessed holistically in relation to the four assessment objectives, taking account of the breadth and depth of the evidence presented.

Students undertaking this title must explore selected practical and contextual areas of art, craft and design through a range of two and/or three dimensional media and processes. *Art, craft and design* can involve the use of an almost limitless range of techniques, processes and materials, including those that are recyclable, but due regard should be given to achieving reasonable depth as well as breadth of learning experiences.

In order to provide sufficient opportunities for research into art, craft and design practice, students can explore practitioners working in occupations associated with the specialist titles, Fine Art, Graphic Communication, Textile Design, Three-dimensional Design or Photography and areas of study related to these.

**As part of their studies for *Art, craft and design* students should aim to present clear evidence of addressing the assessment objectives, as in the following examples.**

### **AO1**

- Develop ideas that are informed by investigative, contextual and cultural studies of historical and contemporary art, craft and design and other sources relevant to their selected areas of study in their own and other societies.
- Explore a wide variety of work produced by artists, craftspeople and designers and the differences in their methods, approaches, purposes and intentions.
- Provide evidence of analytical skills and critical and contextual understanding by appraising, comparing and contrasting the work of relevant artists, craftspeople and designers and other historical and contextual sources, using this evidence to inform their own work.
- Increase awareness of the wide variety of art, craft and design processes and outcomes and the differences between them, including the more utilitarian applications of art, craft and design forms.

### **AO2**

- Refine and reflect upon work as it progresses by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes. Exercise skilful and safe application of these to maximise creative potential and produce quality outcomes.
- Explore a stimulating and rich variety of resources to initiate and develop innovative ideas. Pay due regard to line, tone, colour, shape, texture and other visual elements and, where appropriate, use drawing to explore and communicate ideas.
- Provide evidence of appropriate depth and breadth of study and employ sensitive control, for example, in refining detail in the design and production of ceramic pieces, or in using tone or colour accurately, or establishing relationships between typography and images.
- Show discrimination in reviewing ideas as work develops. Establish a clear working relationship between working methods and outcomes by documenting significant steps so that final outcomes do not emerge without evidence of the creative process.

**AO3**

- Gather, select, organise and communicate information that is relevant to their personal interests as a consequence of careful research and analysis of a rich variety of resources.
- Record ideas, first-hand observations, insights and judgments by any suitable means, especially drawing, including for example, line, colour, tonal and textural studies, photographs and annotation in sketchbooks, study sheets and/or on tablets or other means, to support personal intentions.
- Critically reflect on work as it progresses in order to review what has been learned, acquire deeper understanding and clarify purposes and meanings.
- Consider opportunities, where appropriate, to transfer knowledge, skills and understanding to new contexts. For example, by adapting a small-scale ceramic form to a design for land art.

**AO4**

- Present personal, imaginative final outcomes that, together with selective evidence of thinking and production processes, effectively realise the student's stated intentions and demonstrate critical understanding of visual, tactile and, where appropriate, other forms of communication.
- Make explicit connections, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well-informed and in a sequence that can be easily followed.
- Consider different presentational formats and select the most appropriate for the submission. Due regard should be given to the purpose of the work and how it might engage the interest of an audience. For example, visuals and text can be used to show how an initial idea for a fine art piece could be developed into a poster for a music festival.

## Art and Design (Fine Art)

### Possible areas of study include:

- Drawing
- Installation
- Lens and light-based media
- Mixed media
- Land art
- Printing
- Painting
- Sculpture.

Work is not limited to one area of study.

***Fine art*** is defined here as that aspect of art, craft and design where work is developed primarily for aesthetic, intellectual or conceptual purposes rather than considerations that are principally functional and utilitarian.

Students undertaking this title must explore practical and relevant critical and contextual sources such as the work of historical and contemporary fine artists and the different purposes, intentions and functions of fine art as appropriate to their own work. They should demonstrate the ability to work creatively with processes and techniques appropriate to their chosen area study such as: painting (various media); drawing (various media); printing (e.g. screen printing; etching; aquatint; lithography; block printing; stencils; carving; modelling; constructing; mosaic; mobiles; environmental art; graffiti; kinetic media; light-based media; digital media; mixed media. This is a broad and developing area of study that also includes performance and conceptual art, as well as aspects of printmaking, photography and film.

*Fine art* offers a choice of traditional, digital media and processes and involves expressive use of a particularly wide range of materials, techniques and skills, including those that are recyclable.

In order to provide sufficient opportunities for research into contemporary fine art practice, students can explore practitioners working in such areas as film, publishing, arts administration, museums and galleries, community arts and teaching and all occupations associated with this title.

**As part of their studies for *Fine art* students should aim to present clear evidence of addressing the assessment objectives, as in the following examples.**

### AO1

- Develop ideas that are informed by investigative, contextual and cultural studies of historical and contemporary fine art and other sources such as architecture, music, dance, drama, production design and published media and the place of fine art within these in their own and other societies.
- Explore a wide variety of work produced by fine artists and understand the differences in their methods, approaches, purposes and intentions.
- Provide evidence of analytical skills and critical and contextual understanding by appraising, comparing and contrasting the work of relevant fine artists and other historical and contextual sources and use this to inform their own work.
- Increase awareness of the wide variety of fine art processes and outcomes and the differences between fine art sculpture, ceramics, printmaking and photography and the more utilitarian application of these art, craft and design forms.

**AO2**

- Refine and reflect upon work as it progresses by exploring ideas, selecting and experimenting with appropriate breadth of fine art media, techniques and processes, singly and in combination. Exercise skilful and safe application of these to maximise creative potential and produce quality outcomes.
- Explore a stimulating and rich variety of resources to initiate and develop innovative ideas. Pay due regard to line, tone, colour, shape, texture and other visual elements to explore and communicate ideas.
- Provide evidence of appropriate depth and breadth of study of fine art practices, including drawing as an end in itself. Employ sensitive control, for example, in refining detail or in using accurate or exaggerated colour and tone.
- Show discrimination in reviewing ideas as work develops. Establish a clear working relationship between working methods and outcomes by documenting significant steps so that final outcomes do not emerge without evidence of the creative process.

**AO3**

- Gather, select, organise and communicate information that is relevant to their personal interests as a consequence of careful research and analysis of a rich variety of resources.
- Record ideas, first-hand observations, insights and judgments by any suitable means, especially drawing, and including, for example, line, colour, tonal and textural studies, photographs and annotation in sketchbooks, study sheets and/or on tablets or other means, to support personal intentions.
- Critically reflect on work as it progresses in order to review what has been learned, acquire deeper understanding and clarify purposes and meanings.

**AO4**

- Present personal, imaginative final outcomes that, together with selective evidence of thinking and production processes, effectively realise the student's stated intentions and demonstrate critical understanding of visual, tactile and, where appropriate, other forms of communication.
- Make explicit connections, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well-informed and in a sequence that can be easily followed and results in quality outcomes.
- Consider different presentational formats and select the most appropriate for the submission. Due regard should be given to the purpose of the work and how it might engage the interest of an audience. For example, preliminary drawings, photographs and notes can be used to show how a sequence of images of a flower from bud stage to final decay might be developed into a painted triptych.

## Art and Design (Graphic Communication)

Possible areas of study include:

- Advertising
- Communication graphics
- Design for print
- Illustration
- Interactive design (including web, app and game)
- Multi-media
- Package design
- Signage
- Typography.

Work is not limited to one area of study.

**Graphic Communication** is defined here as the process of creating primarily visual material to convey information, ideas and emotions through the use of graphic elements such as symbols, diagrams, drawings, photographs, maps and typography. This option encompasses a wide and developing area of study, incorporating a variety of related disciplines and utilising traditional skills, such as calligraphy and hand-formed lettering, alongside cutting-edge digital technologies. Boundaries between related graphic processes are becoming increasingly blurred. The following indicate what might be covered within this title: computer aided design; web design, apps and games; letterforms; typography; drawing; technical and book illustration; design for print; TV idents, film title sequences, photography and package design.

Students undertaking this title must explore practical and relevant critical and contextual sources, such as the work of historical and contemporary graphic designers and the different purposes, intentions and functions of graphic communication as appropriate to their own work. They should demonstrate the ability to work creatively with processes and techniques appropriate to their chosen area. Outcomes may be two- or three-dimensional or time-based, taking the form of posters, brochures, flyers, T-shirts, CD/DVD sleeves, book covers, magazine spreads, calendars, stamps, packaging, publicity materials, vehicle livery, billboards, advertising, logos, branding, corporate identity, audio-visual (e.g. time-based and animated graphics), three-dimensional point-of-sale and exhibition design.

Designers often combine images and letterform/type to communicate a client's message to an audience and explore the creative possibilities presented by combining words and images. It is the task of the designer not only to find or create appropriate letterforms and images but also to establish the best balance between them.

In order to provide sufficient opportunities for research into contemporary practice, students can explore practitioners working in such areas as general illustration, typography, corporate identity and branding consultancy, information graphics, computer-generated imagery, 2D animation, 3D modelling, design for learning, print technology, web design, television, video and computer games.

**As part of their studies for *Graphic communication* students should aim to present clear evidence of addressing the assessment objectives, as in the following examples.**

**AO1**

- Develop ideas that are informed by investigative, contextual and cultural studies of historical and contemporary graphic design and other sources relevant to their selected area of study in their own and other societies.
- Explore a wide variety of work produced by graphic communicators and understand the differences in their methods, approaches, purposes and intentions such as ethical considerations, marketing strategies, promotional campaigning, and design for print and the web.
- Provide evidence of analytical skills and critical and contextual understanding by appraising, comparing and contrasting the work of relevant graphic communicators and other historical and contextual sources, using this to inform their own work.
- Increase awareness of the wide variety of graphic communication processes and outcomes and the differences between these.

**AO2**

- Refine and reflect upon work as it progresses by exploring ideas, selecting and experimenting with appropriate breadth of graphic communication approaches and processes, including the purposeful manipulation of digital software. Exercise skilful and safe application of these to maximise creative potential and produce quality outcomes.
- Explore a stimulating and rich variety of resources to initiate and develop innovative ideas. Pay due regard to line, tone, colour, shape, texture and other visual elements to explore and communicate ideas.
- Provide evidence of appropriate depth and breadth of study of graphic communication practices, including drawing as a means to explore and communicate ideas. Employ sensitive control, for example in refining detail, such as selection of fonts, relationship of typography to images and recognising suitable reprographic processes.
- Show discrimination in reviewing ideas as work develops. Establish a clear working relationship between working methods and outcomes by documenting significant steps so that final outcomes do not emerge without evidence of the creative process.

**AO3**

- Gather, select, organise and communicate information that is relevant to their personal interests as a consequence of careful research and analysis of a stimulating and rich variety of resources.
- Record ideas, first-hand observations, insights and judgments by any suitable means, such as layout drawings, thumbnail sketches, storyboards and written notes that are relevant to and support personal intentions.
- Critically reflect on work as it progresses in order to review what has been learned, acquire deeper understanding and clarify purposes and meanings.

**AO4**

- Present personal, imaginative final outcomes, together with selective evidence of thinking and production processes, that effectively realise the student's stated intentions, fulfil any design brief and demonstrate critical understanding of visual and, where appropriate, other forms of communication.
- Make explicit connections, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well-informed and in a sequence that can be easily followed and results in quality outcomes.
- Consider different presentational formats and select the most appropriate for the submission. Due regard should be given to the purpose of the work and how it might engage the interest of an audience or potential clients. For example, alternative ideas might be presented using PowerPoint to show possible layouts, colourways and typefaces as well as how large-scale work such as billboards might look in location.

## Art and Design (Textile Design)

Possible areas of study include:

- **Constructed textiles**
- **Digital textiles**
- **Dyed fabrics**
- **Printed fabrics**
- **Fashion design**
- **Installed textiles**
- **Soft furnishings**
- **Stitched and/or embellished textiles.**

Work is not limited to one area of study.

**Textile Design** is defined here as the creation of designs and products for woven, knitted, stitched or printed fabrics and involves an understanding of fibres, yarns and fabrics.

Students undertaking this title must explore practical and relevant critical and contextual sources such as the work of historical and contemporary textile designers and makers, as well as the different purposes, intentions and functions of textile design as appropriate to their own work. There are close links between constructed, embellished, printed, sewn and dyed methods of textile design and with fashion design and installed textiles. Interdisciplinary opportunities might be explored as well as developing a specialisation in one area. Students should demonstrate the ability to work creatively with processes and techniques appropriate to the chosen areas of study such as: weaving, surface printing (block, screen or digital), pattern making, pattern cutting, embroidery (machine or hand), knitting, batik, soft sculpture, appliqué and collage.

**Textile Design** encompasses a very broad range of materials, techniques and processes, including recyclable materials and a growing number of interdisciplinary approaches. The range is increasing as new materials and technologies emerge, for example, in the field of 'intelligent textiles'.

In order to provide sufficient opportunities for research into contemporary practice, students can explore practitioners working in occupations such as a textile designer, textile buyer, fashion designer, fashion forecaster, knitwear designer, milliner, fashion journalist, colour consultant, theatrical costume designer, fashion illustrator, pattern-cutter and designer-maker.

**As part of their studies for *Textile design* students should aim to present clear evidence of addressing the assessment objectives, as in the following examples.**

### AO1

- Develop ideas that are informed by investigative, contextual and cultural studies of historical and contemporary textile design in their own and other societies and other sources, for example fine art and crafts such as jewellery.
- Explore a wide variety of work produced by textile designers and understand the differences in their methods, approaches, purposes and intentions, such as ethical, cultural, aesthetic and utilitarian considerations.
- Provide evidence of analytical skills and critical and contextual understanding by appraising, comparing and contrasting the work of relevant textile designers and other historical and contextual sources, using this to inform their own work.
- Increase awareness of the wide variety of textile design processes and outcomes and the differences between these, including relationships between functional, aesthetic, stylistic and technological considerations and how these are applied and adapted to meet particular needs.

**AO2**

- Refine and reflect upon work as it progresses by exploring ideas, selecting and experimenting with appropriate breadth of textile design approaches and processes including, where appropriate, the purposeful manipulation of digital software. Exercise skilful and safe application of these to maximise creative potential and produce quality outcomes.
- Explore a stimulating and rich variety of resources to initiate and develop innovative ideas. Pay due regard to line, tone, colour, shape, texture and other visual elements and, where appropriate, use drawing to explore and communicate ideas.
- Provide evidence of appropriate depth and breadth of study of textile design, including drawing. Employ sensitive control, for example in refining detail, such as the design and production of surface pattern or decorative features.
- Show discrimination in reviewing ideas as work develops. Establish a clear working relationship between working methods and outcomes by documenting significant steps so that final outcomes do not emerge without evidence of the creative process.

**AO3**

- Gather, select, organise and communicate information that is relevant to their personal interests as a consequence of careful research and analysis of a stimulating and rich variety of resources.
- Record ideas, first-hand observations, insights and judgments by any suitable means, such as sketches, illustrations, free-arm embroidered studies, test pieces and written notes that are relevant to personal intentions.
- Critically reflect on work as it progresses in order to review what has been learned, acquire deeper understanding and clarify purposes and meanings.

**AO4**

- Present personal, imaginative final outcomes, together with selective evidence of thinking and production processes, that effectively realise the student's stated intentions or a design brief and demonstrate critical understanding of visual and, where appropriate, other forms of communication. For example, costume designs for a school performance to be made from recycled materials.
- Make explicit connections, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well-informed and in a sequence that can be easily followed and results in quality outcomes.
- Consider different presentational formats and select the most appropriate for the submission. Due regard should be given to the purpose of the work and how it might engage the interest of an audience or potential clients. For example, screen-printed curtains for a small child's bedroom.

## Art and Design (Three-Dimensional Design)

Possible areas of study include:

- Architectural design
- Interior design
- Product design
- Exhibition design
- Environmental/landscape design
- Sculpture
- Design for theatre, film and television
- Jewellery and body adornment
- Ceramics.

Work is not limited to one area of study.

**Three-Dimensional Design** is defined here as the design, prototyping, modelling or making of primarily functional and aesthetic consumer products, objects, and environments. This might include site-specific sculptural forms made to meet a design brief.

Three-dimensional design is often intended for mass or batch production. Such production scales are seldom possible for school or small college situations and therefore work will more usually involve more individualised problem solving. Manipulative skills and an understanding of manufacturing can be acquired through appropriate use of tools and materials. Knowledge and understanding can be developed through an awareness of economic considerations, planning for production, presentation, strength of structures and environmental awareness.

Students undertaking this title must explore practical and relevant critical and contextual sources such as the work of historical and contemporary three-dimensional designers and makers, as well as the different purposes, intentions and functions of three-dimensional design as appropriate to their own work. Students should demonstrate the ability to work creatively with processes, techniques and materials, including those that are recyclable, appropriate to the chosen area of study such as: computer-aided design; model making; prototyping; constructing and assembling. An understanding of the relationship between form and function is essential.

In order to provide sufficient opportunities for research into contemporary practice, students can explore practitioners working in occupations such as an industrial/product designer, theatre designer, designer for television and film, exhibition designer, packaging designer, furniture designer, interior designer, ceramicist, architectural model-maker, silversmith and jeweller.

As part of their studies for *Three-dimensional design* students should aim to present clear evidence of addressing the assessment objectives, as in the following examples.

#### AO1

- Develop ideas that are informed by investigative, contextual and cultural studies of historical and contemporary three-dimensional design in their own and other societies and other sources, for example, in the work of craftspeople working in wood or metal.
- Explore a wide variety of work produced by three-dimensional designers and understand the differences in their methods, approaches, purposes and intentions such as ethical considerations.
- Provide evidence of analytical skills and critical and contextual understanding by appraising, comparing and contrasting the work of relevant three-dimensional designers and other historical and contextual sources, using this to inform their own work.
- Increase awareness of the wide variety of three-dimensional design processes and outcomes and the differences between these, including relationships between functional and aesthetic considerations and how these are applied and adapted to meet particular needs.

#### AO2

- Refine and reflect upon work as it progresses by exploring ideas, selecting and experimenting with appropriate breadth of three-dimensional design materials and processes, including, wood, clay, plastic, metal, card and paper and, where appropriate, the purposeful manipulation of digital software. Exercise skilful and safe application of these to maximise creative potential and produce quality outcomes.
- Explore a stimulating and rich variety of resources to initiate and develop innovative ideas. Pay due regard to line, tone, colour, shape, texture and other visual elements and where appropriate, use drawing to explore and communicate ideas.
- Provide evidence of appropriate depth and breadth of study of three-dimensional design. Employ sensitive control, for example in refining detail, aspects of functionality, and ergonomic and aesthetic considerations.
- Show discrimination in reviewing ideas as work develops. Establish a clear working relationship between working methods and outcomes by documenting significant steps so that final outcomes do not emerge without evidence of the creative process.

#### AO3

- Gather, select, organise and communicate information that is relevant to their personal interests as a consequence of careful research and analysis of a stimulating and rich variety of resources.
- Record ideas, first-hand observations, insights and judgments by any suitable means, such as sketches, diagrams, technical drawings and written notes that are relevant to personal intentions.
- Critically reflect on work as it progresses in order to review what has been learned, acquire deeper understanding and clarify purposes and meanings.

#### AO4

- Present personal, imaginative final outcomes, together with selective evidence of thinking and production processes, that effectively realise the student's stated intentions or a design brief and demonstrate critical understanding of visual and, where appropriate, other forms of communication. For example, producing designs and a model of play equipment for a children's playground in a local park or open space.
- Make explicit connections, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well-informed and in a sequence that can be easily followed and results in quality outcomes.
- Consider different presentational formats and select the most appropriate for the submission. Due regard should be given to the purpose of the work and how it might engage the interest of an audience or potential clients. For example, students could make a scale model of a film or theatre set or a one-off piece of jewellery.

## Art and Design (Photography)

Possible areas of study include:

- Documentary photography
- Photo-journalism
- Studio photography
- Location photography
- Experimental imagery
- Installation
- Moving image: film, video and animation.

Work is not limited to one area of study.

**Photography** is defined here as the practice of creating durable static or moving images by recording light with light-sensitive materials such as photographic film or digitally by means of an image sensor. It includes still photography and other lens-based media.

Students undertaking this title must explore practical and relevant critical and contextual sources such as the work of historical and contemporary photographers and the different purposes, intentions and functions of photography as appropriate to their own work. Photography and other light and lens-based media are frequently used to document, record and to provide a visual source of information for other areas of study. Within a traditional department it requires access to particular and specialised equipment such as cameras, enlargers and dryers and can involve the use of chemicals and darkroom processes. Alternatively, or additionally, it may require specialist computer hardware, printers and software or what is now more commonly known as the 'digital darkroom'. Students must demonstrate the ability to work creatively with processes and techniques appropriate to the chosen area study such as: photograms; pinhole cameras; film (chemical) processes; digital processes; time-lapse photography; stop-frame animation; installation; film; video; animation; photomontage; digital manipulation of images. Outcomes can be screen or print-based, comprise still or moving images.

In order to provide sufficient opportunities for research into contemporary practice, students can explore practitioners working in such areas as advertising, photojournalism, fashion, wildlife, industrial and technical photography, high street photography studios and film, television and video.

**As part of their studies for *Photography* students should aim to present clear evidence of addressing the assessment objectives, as in the following examples.**

### AO1

- Develop ideas that are informed by investigative, contextual and cultural studies of historical and contemporary photography and lens-based imagery in their own and other societies and other sources, for example in the work of photojournalists and filmmakers.
- Explore a wide variety of work produced by photographers, filmmakers and video artists and understand the differences in their methods, approaches, purposes and intentions, such as ethical considerations.
- Provide evidence of analytical skills and critical and contextual understanding by appraising, comparing and contrasting the work of relevant photographers, filmmakers and video artists and other historical and contextual sources and use this to inform their own work.
- Increase awareness of the wide variety of photography, lens and light-based processes and outcomes and the differences between these, including how different genres are applied and adapted to meet particular needs.

**AO2**

- Refine and reflect upon work as it progresses by exploring ideas, selecting and experimenting with appropriate photographic media and processes, other media and combinations of media, with controlled use of lighting, shutter speed, aperture, lenses, filters and, where appropriate, the purposeful manipulation of digital software. Exercise skilful and safe application of these to maximise creative potential and produce quality outcomes.
- Explore a stimulating and rich variety of resources to initiate and develop innovative ideas. Pay due regard to line, tone, colour, shape, texture and other visual elements and, where appropriate, use drawing to explore and communicate ideas.
- Provide evidence of appropriate depth and breadth of study of photography and other lens-based media. Employ sensitive control, for example in refining digital and/or chemical processes, composition, or use of lighting.
- Show discrimination in reviewing ideas as work develops. Establish a clear working relationship between working methods and outcomes by documenting significant steps so that final outcomes do not emerge without evidence of the creative process.

**AO3**

- Gather, select, organise and communicate information that is relevant to their personal interests as a consequence of careful research and analysis of a stimulating and rich variety of resources.
- Record ideas, first-hand observations, insights and judgments by photography and any other suitable means, such as sketches, diagrams, story boards, layouts and written notes that are relevant to personal intentions.
- Critically reflect on work as it progresses in order to effectively review what has been learned, acquire deeper understanding and to clarify purposes and meanings.

**AO4**

- Present personal, imaginative final outcomes, together with selective evidence of thinking and production processes, that effectively realise the student's stated intentions or a design brief and demonstrate critical understanding of visual and, where appropriate, other forms of communication. For example, students could reinterpret still life paintings from the Dutch 'Golden Age' in the 17<sup>th</sup> century by setting up 21<sup>st</sup> century equivalents in the studio paying particular attention to the formal elements.
- Make explicit connections, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well-informed and in a sequence that can be easily followed and results in quality outcomes.
- Consider different presentational formats and select the most appropriate for the submission. Due regard should be given to the purpose of the work and how it might engage the interest of an audience or potential clients. For example, students could produce a slide show (with accompanying text) documenting images of neglected parts of the local environment as the start of a community improvement campaign.

## Art and Design (Critical and Contextual Studies)

**Possible areas of study include:**

- **Artists, craftspeople and designers**
- **Genres**
- **Movements**
- **Themes, concepts and ideas in art, craft and design**
- **Contemporary art, craft and design**
- **Popular culture**
- **The human form**
- **Still life**
- **Designed objects**
- **Landscape**
- **Natural forms.**

Work is not limited to one area of study.

The ***Critical and Contextual Studies*** title is defined here as the critical analysis, interpretation and reflective appraisal from a contemporary perspective of the work of artists, craftspeople and designers from our time and other times, our place and other places. It should be emphasised that this option differs from traditional approaches to the history of art. It is important to recognise that Critical and Contextual Studies is not an alternative term for the History of Art and Design. Students are required to provide evidence of achievement across all of the four assessment objectives.

Students undertaking this title must demonstrate the ability to analyse critically, and interpret the work of artists, craftspeople and designers taking into account the various contexts (e.g. historical, cultural, social, economic, political) of their production in order to understand meanings, purposes, relationships and influences. Students should choose appropriate methods and media to communicate their responses and to demonstrate their knowledge, understanding and the ability to work creatively with their chosen topics by covering some, or the majority, of the following approaches:

- understanding artefacts and images as particular products of a society in time and place;
- enquiring into artists, craft-workers and designers, movements, styles and examples of work;
- studying social, historical, political and cultural contexts and references;
- visiting museums, galleries, studios, individuals;
- exercising critical judgement;
- studying specific historical periods or issues.

This title should provide a broad range of intellectual and practical learning experiences through lively and creative strategies for developing and presenting personal, practical, critical and contextual responses. These may include a wide variety of annotated practical outcomes that demonstrate understanding of, for example, the work of a particular artist or designer, a movement or a theme. Such outcomes might include audio-visual presentations, transcribed and illustrated interviews (real and imaginary) with artists, designers and craftspeople, practical work directly inspired and reinterpreted in relation to a particular artist, or a critique of a current exhibition following a visit to a gallery or studio.

In order to provide sufficient opportunities for research into contemporary practice, students can explore practitioners working in occupations such as curators or conservators in galleries, museums and art centres, as well as journalists, teachers and academics.

**As part of their work for *Critical and contextual studies* students should aim to present clear evidence of addressing the assessment objectives, as in the following examples.**

#### **AO1**

- Develop ideas that are informed by investigative, contextual study of historical, cultural and contemporary art, craft and design in their own and other societies.
- Explore a wide variety of work, (not only the work of fine artists), and understand the differences in methods, approaches, purposes and intentions.
- Provide evidence of analytical skills and critical and contextual understanding by appraising, comparing and contrasting the work of relevant artists, craftspeople and designers and other historical and contextual sources, using this to inform their own work.
- Increase awareness of a variety of art, craft and design genres, movements, contexts, styles and practices and the differences between these.

#### **AO2**

- Select and purposefully explore a sufficient and appropriate breadth of media, material, techniques and processes, critical and contextual topics, themes, periods, movements and styles and ways in which ideas, attitudes and beliefs have influenced art, craft and design.
- Explore a stimulating and rich variety of resources to initiate and develop innovative ideas. Pay due regard to how line, tone, colour, shape, texture and other visual elements have been used by artists, craftspeople and designers. Wherever possible, visits should be undertaken to primary sources such as galleries, museums, studios and workshops of artists, craftspeople and designers to encounter and engage with creative outcomes and their makers at first hand.
- Provide evidence of appropriate depth and breadth of study of chosen topics. Employ sensitive control, for example in refining processes to produce well-resolved quality outcomes.
- Show discrimination in reviewing ideas as work develops. Establish a clear working relationship between working methods and outcomes by documenting significant steps so that final outcomes do not emerge without evidence of the creative process.

#### **AO3**

- Gather, select, organise and communicate information that is relevant to their personal interests as a consequence of careful research and analysis of a stimulating and rich variety of resources.
- Record ideas, first-hand observations, insights and judgments by photography and any other suitable means, such as drawing, painting, written notes, audio and/or video recordings which are relevant to personal intentions.
- Critically reflect on work as it progresses in order to effectively review what has been learned, acquire deeper understanding and to clarify purposes and meanings. For example find and visit the viewpoints used by a local landscape artist and reinterpret their work by working from images (sketches and photographs) made at the same spot.

#### **AO4**

- Present personal, imaginative final outcomes, together with selective evidence of thinking and production processes, that effectively realise the student's stated intentions and demonstrate critical understanding of visual, tactile and, where appropriate, other forms of communication. For example, make a study of selected artists' self-portraits from Rembrandt to the present via Picasso, Kahlo, Warhol and Hockney, and show how these might have been used for self-promotion. Create an image of yourself (drawing, painting, photograph, 'selfie', etc.) that has a similar purpose and shows your interests.
- Make explicit connections, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well-informed and in a sequence that can be easily followed and results in quality outcomes.
- Consider different presentational formats and select the most appropriate for the submission. Due regard should be given to the purpose of the work and how it might engage the interest of an audience. For example, writing and illustrating a book on animals in art for young children.

# 3 ASSESSMENT

## 3.1 Assessment objectives and weightings

The same four assessment objectives apply across both components. Each assessment objective is equally weighted.

Below are the assessment objectives for this specification. Learners must demonstrate their ability to:

### AO1

Develop ideas through investigations, demonstrating critical understanding of sources.

### AO2

Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

### AO3

Record ideas, observations and insights relevant to intentions as work progresses.

### AO4

Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

The table below shows the weighting and marks available for each assessment objective, for each component and for the qualification as a whole.

Component	AO1 Weighting % Marks	AO2 Weighting % Marks	AO3 Weighting % Marks	AO4 Weighting % Marks
<b>Component 1: Portfolio</b> 60% of GCSE 120 marks	15% 30	15% 30	15% 30	15% 30
<b>Component 2: Externally Set Assignment</b> 40% of GCSE 80 marks	10% 20	10% 20	10% 20	10% 20
<b>Total Weighting Total Marks (200)</b>	<b>25% 50</b>	<b>25% 50</b>	<b>25% 50</b>	<b>25% 50</b>

The **overall qualification grade** is calculated by adding together the marks for Components 1 and 2 to give a total mark. This mark will then be converted to the overall GCSE qualification grade using the GCSE qualification grade boundaries established for the relevant examination series.

This qualification requires candidates to demonstrate the listed knowledge and understanding (see Section 2) through practical application of skills to realise their personal intentions. The assessment of this process is based on the measurement of sustained work against the assessment objectives.

The assessment objectives are the means through which the student's knowledge, understanding and skills are assessed by measuring the extent to which the evidence (within the Portfolio or Externally Set Assignment work) addresses each objective. The assessment objectives are extended into a range of descriptors or mark schemes (see Appendix B) within this specification to measure abilities or performance accurately. All components cater for the full range of ability and allow access to grades 9 - 1 for the subject award.

## 3.2 Assessment arrangements

### Component 1: Portfolio 60% of the qualification

**Component 1** is internally assessed and externally moderated. It will be marked out of 120: each of the four assessment objectives will be marked out of 30.

- The internal completion date is determined by the centre. The centre must take into account time needed for internal assessment and the submission of marks to WJEC by the May deadline. It is recommended that centres set internal deadline dates for the completion of Component 1 before the Externally Set Assignment is commenced in January. This will allow more time for marking and ensure candidates concentrate fully on the Externally Set Assignment.
- It is important that centres give due consideration to the determination by candidates and teachers of assignments, themes and/or briefs for Component 1 to ensure that they allow candidates to meet the assessment objectives. The teacher should therefore advise the candidate on the setting of the task, in order to make best use of centre resources, accommodate the candidate's interests and abilities; and also to ensure the level of demand is appropriate. It is the responsibility of the teacher to ensure the setting of appropriate tasks, which also enable the candidate to 'present a personal and meaningful response that realises intentions and demonstrates understanding of visual language' (AO4).
- Assignments, tasks, projects and themes can be of any duration, from brief practical explorations to extended investigations or analyses. Most portfolio programmes are designed by the teacher as a coherent mix of experiences of varying length. Some candidates find extended projects difficult to cope with, preferring tight targets for both content and timed delivery. Others will work well to open-ended briefs without prescribed parameters. It is important that candidates experience a full range of artistic-creative encounters of varying scope, duration and intensity throughout the portfolio programme. If in doubt about assignments, themes and/or briefs, refer to the resources and guidance on the website.
- Centres should aim to ensure all Portfolio work is concluded prior to commencement of the Externally Set Assignment (i.e. 2 January of each year) in order to ensure sufficient time and focus is allotted to the Externally Set Assignment.

## Component 2: Externally Set Assignment 40% of the qualification

**Component 2** is internally assessed and externally moderated. It will be marked out of 80: each of the four assessment objectives will be marked out of 20.

- The Externally Set Assignment materials will be available in centres in advance of the **2 January** release date and should be released to candidates from **2 January** (in the final year of the course). The Externally Set Assignment materials **must not be released** to candidates **before 2 January**.
- The Externally Set Assignment materials will consist of a series of fifteen assignment choices, comprising five broad themes, five visual stimuli and five written briefs which are to be presented to the student at the start of the preparatory study period.
- The student is required to select **one** of the fifteen assignments as a starting point from which to elicit their own independent creative response.
- Responses are to be developed during the preparatory study period. They should take the form of contextual and practical research and supporting studies that inform the resolution of ideas in the 10 hours sustained focus study.
- The **start** of the preparatory study period is defined as the date upon which the Externally Set Assignment materials are presented to the student. The preparatory study period may commence on or after **2 January**.
- The duration of the research and preparatory study period is determined by the centre. Following this research and preparatory study period, candidates will be allocated a period of **10 hours sustained focus study** to realise their response unaided and under supervised conditions.
- The preparatory study period **finishes** upon commencement of the sustained focus work.
- The start and finish dates of both the preparatory study and the 10 hour sustained focus study periods are determined by the centre **taking into account the May deadline for submitting all internally assessed marks to WJEC**.
- In order to reflect creative practice and afford students comparable access and experiences across respective disciplines and themes, it is essential that students are allowed to undertake preparatory work outside the classroom. For example, preparatory work may take the form of external photo shoots or filming sessions, or the recording of other forms of research whilst out on location (sketching, making exploratory paintings or other works such as landscape/cityscape studies, plein air paintings or experiments with land art, independent investigative gallery visits to view graphic, textile or 3D design work in situ.) Work may be digital, 3D, sketchbook or portfolio-based, or any combination of these.
- Access to the internet is **not** permitted and candidates are **not** allowed to bring their own electronic devices, e.g. laptops, tablets or mobile phones, into the supervised area.
- Teachers must monitor and authenticate the preparatory work throughout the preparatory period and prior to commencement of the sustained focus period so that they can verify that it is the student's own unaided work.
- Teachers may give guidance to candidates during the preparatory study and research period, but this must be restricted to:
  - the availability and suitability of sources and materials
  - the prevention of plagiarism
  - ensuring the work is conducted in accordance with specification requirements and procedures, including health and safety issues.
- Candidates are not allowed access to any other student's preparatory materials.

## Conditions for the Externally Set Assignment, Component 2

It is essential that candidates' responses are both personal and independent.

- Once the 10 hour sustained focus period has commenced, students must not have access outside the sustained focus period sessions **either** to their preparatory study and research work **or** to work produced during the sustained focus period.
- At the end of each sustained focus session, all candidates' work must be stored securely by the centre.
- It is the responsibility of the centre to monitor the 10 hour sustained focus period sessions in order to ensure that no additional work is brought in or taken out of the designated workplace.
- Once the 10 hour sustained focus period has concluded, students will not be permitted to conduct further work **either** on their preparatory/research work **or** on the work produced during the sustained focus period.

Conditions for the supervised focus period and other non-exam arrangements are provided by the Joint Council for Qualifications ([www.jcq.org.uk](http://www.jcq.org.uk)). These regulations inform the operational practice required during assessment sessions. The head of the school or college is responsible for making sure that supervision and authentication is conducted in line with the Joint Council for Qualifications (JCQ) instructions and those laid out in this specification.

- Sustained focus period sessions must be held under conditions that will give all candidates the chance to carry out their tasks and to display their true levels of attainment in the subjects concerned.
- Materials, design media, equipment and technology should be provided by the centre.
- The head of centre or exams officer must ensure that at least one invigilator is appointed for each group of 20 candidates or fewer undertaking supervised sustained focus period sessions and that these sessions must be taken under formal conditions.
- The supervised sustained focus period sessions will normally be invigilated by an art and design teacher. It is recognised that the art and design teacher may be required to give technical assistance to an individual candidate, for example, to ensure that health and safety requirements are met and for tasks such as packing and firing kilns, maintaining workshop protocols and setting up specialist technical equipment. In these circumstances additional invigilators may be deployed at the exams officer's discretion to ensure the supervision of candidates is maintained at all times.
- At the commencement of the sustained focus period candidates should take into the designated work area any preparatory supporting studies, work journals, notes or sketches which they have produced and which are to be submitted for assessment along with the work done in the period of the timed test.
- The invigilator must make clear to candidates undertaking supervised sustained focus period sessions that the work produced during these periods must be their own, that they are not allowed to communicate in any way with, ask for help from, or give help to another candidate while they are in the examination room.
- The supervised sustained focus period sessions must be carried out under formal examination conditions and must be conducted in silence.

## Lost or damaged work

Lost or damaged work will normally be eligible for special considerations in the circumstances outlined below:

- the candidate has completed at least one piece of work and all the assessment objectives have been covered at least once
- the loss or damage is not the consequence of negligence on the part of the candidate
- and the centre is able to verify that the work was completed or partially completed and had been monitored whilst it was in progress.

Reference should be made to the JCQ document, *A guide to the special consideration process* - <http://www.jcq.org.uk/exams-office/access-arrangements-and-special-consideration>

The loss should be reported to the WJEC using Form 15 – JCQ/LCW available at <http://www.jcq.org.uk/exams-office/forms> . The estimated mark should be submitted to the moderator and WJEC in the usual way by the deadline for submission of marks. The estimate should be based on the teacher's estimate of work actually seen. Do not attempt to estimate marks for work not seen.

## Formats for submissions and types of assessment evidence

### Portfolio and Externally Set Assignment

Students can record their work by various means and in forms that are appropriate to the activities undertaken. For example, documentation could involve the use of sketchbooks, digital/new technologies, and loose collections of work and/or design sheets. Evidence might be recorded in visual and other forms as appropriate. The process might require three-dimensional responses and involve, for example, the production of maquettes, or if undertaking ceramic responses, the student may produce test pieces leading to an outcome. Documentation could involve the recording of a temporary installation or site-specific works. It might be in the form of photographic/moving images.

These illustrative examples are mentioned to demonstrate the breadth of responses available to students and are not meant to be exhaustive or prescriptive. Indeed, there is no prescription with regard to scale of work, or the range of media, materials and techniques that students can use to provide evidence of their personal responses.

Both components can be submitted in any appropriate format such as sketchbooks, visual diaries, traditional or e-portfolios, mounted exhibitions, installations, digital presentations or any combination of these.

There is no restriction on content, format or scale of work or the amount of evidence to be selected and presented, although emphasis should be on quality rather than quantity. Components, for example, might be presented in the form of display sheets, or one or more sketchbooks/workbooks, or an e-portfolio comprising relevant research and preparatory studies, including evidence of personal response and creative development together with one or more final outcomes.

## Authentication and acknowledgements

It is important that assignments are rigorously monitored by centres to ensure that candidates' work is their own. All candidates are required to sign an authentication statement endorsing the originality of their assignment(s) and centres must countersign that they have taken all reasonable steps to validate this. Authentication documentation must be completed by all candidates, not just those candidates selected for the sample to be seen by the moderator. The documents must be signed by both the candidate and teacher. 'My Creative Statement' section of these documents will support this process by explaining and authenticating the personal, creative journey of each candidate within each component. Examples of these forms are available in the Sample Assessment Materials and on the website.

All secondary source materials, such as images of artists' or photographers' works or quotations, must be clearly acknowledged and any work which is not entirely that of the student should be identified.

All teachers who have marked candidates' work must sign the declaration of authentication which accompanies the 'My Creative Statement' document for each component to confirm that the work is solely that of the candidate concerned and has been conducted under the conditions indicated in this specification. Teachers must ensure that the authentication and 'My Creative Statement' documents are completed for each student and made available for verification during moderation.

## Assessment: mark schemes and indicative content

Teachers should use the mark schemes provided in this specification, referring to these and the indicative content for guidance, when conducting internal assessment of Components 1 and 2. These are designed to present a system that links the assessment objectives to marks and help to discriminate clearly between the varying levels of achievement. The mark schemes will be of most value when used in conjunction with guidance and assessed examples of work, which will be made available annually by WJEC to help centres identify the quality of work associated with the various mark bands. Refer to appendices B and C for further details.

## Internal standardisation

During the internal standardisation process teachers should use the mark schemes in conjunction with the recommended WJEC assessment tools to make accurate and reliable assessments of students' achievement for each of the four assessment objectives. The marks awarded will arise by matching the candidate's performance for each assessment objective to one of the performance descriptors and then deciding upon the extent to which the candidate has demonstrated the criteria in their work. Teachers should determine a mark for each assessment objective and then total the marks to provide an overall mark.

There are two main questions to be taken into account when teachers make assessments of candidates' submissions. Firstly, 'Does the submission address all aspects of each assessment objective?' And, secondly, based on the evidence presented, 'What is the quality of this evidence?' The assessment objectives checklist for students and the indicative content may also be referred to for additional guidance and help to identify any gaps in the evidence submitted. It is also recommended that reference is made to the exemplars available on the Eduqas website, as these will aid comparative judgements. It is important to be completely objective about the assessment process: teachers should not be influenced by what they know about the candidate and their work. A visiting moderator will base judgements only on the evidence seen. Judgements must not take direct account of effort, known potential or even difficulties such as health problems that the candidate may have encountered.

Judgements must be made against **each** of the four assessment objectives, as a candidate often performs differently for AO1, AO2, AO3 and AO4. Having determined the extent to which every part of each assessment objective has been covered, a judgement then has to be made of the standard achieved in each. A central purpose of internal assessment is to produce a rank order of candidates' achievement.

If centres have entries for more than one title or different teaching groups within one title then standardisation must have taken place between teachers prior to the submission of internal marks so that WJEC can be confident that centre co-ordination of standards has been agreed to produce an overall rank order for each component within each title. It is essential that where there is more than one teacher in a centre or consortium, work from all teaching groups is standardised internally. Centres must ensure that there is consistent marking and the final assessment reflects a single agreed standard for all teaching groups involved. This process must be the responsibility of a single identified person, normally the head of department.

Internal standardisation may involve all teachers independently marking some sample pieces of work to identify any differences in marking standards. Such differences should be discussed collectively to arrive at an agreed common standard. To this end it may be useful to refer to archive material, such as previous work or online examples provided by WJEC.

Both Component 1 and Component 2 internal marks must be submitted to WJEC by the May deadline in the examination year.

### Submission of marks

Centres are required to submit marks for both internally assessed components online during the summer term of the year in which the work is to be submitted for moderation.

When marks have been submitted to WJEC, the online system will apply the sample formula based on the overall rank order for the total entry and immediately identify the sample of students whose work is selected for moderation.

Once students' portfolios and the externally set assignments have been assessed by the centre and the marks have been submitted to WJEC, candidates must not have access to their work for further development.

### School or college consortia

If a school or college is part of a consortium with joint teaching arrangements (where students from different schools and/or colleges have been taught together but are entered by their own school or college), **WJEC must be informed annually by:**

- completing the Application for Centre Consortium Arrangements for centre assessed forms (a Joint Council of Qualifications form)
- appointing a consortium coordinator who is responsible for ensuring the internal standardisation of all teaching groups across the consortium.

## The moderation process

Following internal assessment, submission of marks to WJEC and the identification of the moderation sample, moderation will take place by a visiting moderator. This normally takes place in May and June and will include all work identified for moderation at a centre. Both GCSE components will be assessed by the moderator during the visit. All centres will receive detailed feedback from the moderation.

It is the centre's responsibility to ensure that students present their work in the most appropriate format for the work produced. It is vital that all work is clearly labelled and that related elements (for example, sketchbooks and outcomes) are displayed together. Centres are also responsible for ensuring that the work presented for the visiting moderator is the same work as that originally submitted for internal assessment and has not been supplemented by any additional material.

Moderators will provide detailed feedback to centres through a report which will be made available on the day results are issued. Adjustments will be made when it is deemed that the centre's internal assessment does not conform to agreed common standards established by WJEC. If centres are not in agreement with the outcomes of the moderation, they may access a range of post-results services as outlined on the website.

# 4 TECHNICAL INFORMATION

## 4.1 Making entries

This is a linear qualification in which all assessments must be taken at the end of the course. Assessment opportunities will be available in the summer series each year, until the end of the life of this specification. Summer 2018 will be the first assessment opportunity.

A qualification may be taken more than once. Candidates must resit all examination units in the same series.

Marks for NEA may be carried forward for the life of the specification. If a candidate resits an NEA unit (rather than carrying forward the previous NEA mark), it is the new mark that will count towards the overall grade, even if it is lower than a previous attempt.

Where a candidate has certificated on two or more previous occasions, the most recent NEA mark is carried forward, regardless of whether that mark is higher or lower (unless that mark is absent).

The entry codes appear below.

WJEC Eduqas GCSE Art and Design (Art, Craft and Design)	C650QS
WJEC Eduqas GCSE Art and Design (Fine Art)	C651QS
WJEC Eduqas GCSE Art and Design (Critical and Contextual Studies)	C652QS
WJEC Eduqas GCSE Art and Design (Textile Design)	C653QS
WJEC Eduqas GCSE Art and Design (Graphic Communication)	C654QS
WJEC Eduqas GCSE Art and Design (Three-Dimensional Design)	C655QS
WJEC Eduqas GCSE Art and Design (Photography)	C656QS

## 4.2 Grading, awarding and reporting

GCSE qualifications are reported on a nine point scale from 1 to 9, where 9 is the highest grade. Results not attaining the minimum standard for the award will be reported as U (unclassified).

# APPENDIX A

## DRAWING

In response to the recommendations of the creative industries, further and higher education, the National Society for Education in Art and Design, Cultural Learning Alliance, the Arts Council and expert teachers, an increased emphasis has now been placed on the value of drawing within the Subject Content issued by the Department for Education.

The DfE *Subject Content for GCSE Art and Design* requires students who follow a GCSE Art and Design specification to demonstrate the ability to ‘use drawing skills for different needs and purposes, appropriate to the context’. This requirement is further explained in the connected DfE subject content footnote: ‘All Students must use drawing to support the development process within each chosen area of study’. It is important that the context of this requirement is recognised, and to this aim it should be noted that, ‘Students are not required to demonstrate technical mastery of drawing skills unless this is relevant to their area of study.’

WJEC has always appreciated the importance of drawing within our art and design qualifications, and in this specification we have sustained and reinforced this approach. It is suggested that drawing skills should be an integral part of both Components 1 and 2, to ensure students are able to confidently utilise this fundamental aspect of the creative process and of visual language. This should also strengthen practice, support progression and help to meet the demands of further and higher education and/or the creative industries.

It may be argued that drawing uniquely increases the capacity of students to see and understand the visual and tactile world. Importantly, it can enable them to think visually and communicate these thoughts to others. In assessing GCSE Art and Design submissions, moderators often recognise that reluctance to visualise ideas through drawing seems to limit the vitality and scope of students’ creativity. Even if students have acquired only a modest level of competency, they can still make purposeful use of drawing to record information, visualise thoughts and communicate possibilities. There is need for all students to develop competence in forms of drawing that are appropriate to the option which they are studying.

Most art and design teachers and practitioners recognise the crucial importance of drawing and the use of drawing skills for different needs and purposes, appropriate to the context of the work. Thus ‘technical mastery’, in this case, does not necessarily entail accurate, highly skilful observational drawing but, rather the need for students to develop competence in forms of drawing that are appropriate to the option which they are studying. Drawing can be placed in a variety of contexts within this specification as it is in the creative process and there are many contexts for drawing which are appropriate to disciplines, from Textile Design through to Animation or Photography.

These include:

- the purposeful use of drawing to record information
- its application in the designing, visualisation or expression of ideas
- its potential to consider and communicate possibilities, such as compositional arrangements.

Depending on the activity and the intention, the term 'drawing' may include sketches, analytical observational studies, storyboards, compositional or structural thumbnail sketches, layouts and roughs, experimental, gestural or expressive studies, two- and three-dimensional modelling, detailed plans, elevations or designs. Just as there are few limits to how drawing is defined, the range of media is equally extensive: chalk; charcoal (soft or hard); coloured pencil; conté crayon; graphite; human finger (with ink or paint); erasers; spirit markers; pastel; pen and ink; paint; and pencil. The list is not exclusive or confined to monotone media; coloured drawings, diagrams and plans may all be included.

Digital technologies offer another approach to drawing using various tablets, computers or mobile phones in combination with ever more sophisticated software programmes or apps. Opportunities range from freehand drawing 'on the spot' to computer aided design applications. Experimenting with mixed drawing media, including combining digital and traditional ways of working, can also be highly stimulating and creative.

It is not the intention of this specification to favour one form of drawing over another. The roughest gestural sketch, the most technically accomplished study or a highly detailed design; all have their place. Rather, it is important that drawing should be purposeful and transcend mere polished decoration. To this end, annotated drawings can be particularly useful in helping to explain thinking processes in, for example, photography, three-dimensional design or in fine art. Drawings, including even the quickest and most immediate 'rough sketch,' can be valuable in helping to document significant steps in the creative process so that final outcomes do not suddenly appear without explanation.

Students can record their work by various means and in forms that are appropriate to the activities undertaken. For example, documentation could involve the use of sketchbooks, digital/new technologies, and loose collections of work and/or design sheets. Sketchbooks, visual diaries or craft/design workbooks often provide particularly effective vehicles for students to record, through drawing and other means, interesting snippets of information, try out speculative possibilities and explore materials and techniques as part of investigative study. They serve as personal, investigative repositories in which ideas are generated and incubated as part of a reiterative creative process. They will often contain rough ideas and unfinished visual notes rather than form a collection of finished pieces of work.

### **A brief note on primary sources and observational drawing**

Recent WJEC CPD events and examiners' reports have highlighted the desirability of courses placing emphasis upon students working from direct experience as opposed to a surfeit of secondary images downloaded from websites. It is also worth noting that moderators consistently report that work undertaken from primary sources invariably leads to more original and personal outcomes and has a very positive effect upon attainment.

Teachers can help to support this practice by collating a collection of classroom resources for students to access; and by encouraging the utilization of local sources, such as interior or exterior environments, or galleries and museums.

This approach is also echoed in the Externally Set Assignment materials, the Indicative Content (Appendix C) and the 'Assessment Objective Checklist for Students' (available in the Sample Assessment Materials). These materials, in conjunction with the specification, are designed to support successful practice and encourage students to see drawing as a fundamental activity that has equal relevance to all disciplines and endorsements.

## APPENDIX B Mark schemes

How to apply the mark schemes:

- The appropriate band **for each assessment objective** should be established by determining which performance descriptor best reflects the candidate's performance.
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band**.
- The total marks for all four assessment objectives may reflect performance at different bands across the assessment objectives, for example, a candidate may achieve band 4 for AO1 and band 5 for AO2.
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.
- The performance descriptors should be applied within the context of a GCSE Art & Design qualification and the expected standards of performance therein. Teachers should ensure their marking is accurate and reliable by using the Eduqas GCSE (9–1) mark schemes appropriate to component 1 or component 2 and referring to the exemplar work available on the Eduqas website.

Mark Scheme for GCSE ART and DESIGN		COMPONENT 1: Portfolio (Total Marks = 120)		
Band	AO1	AO2	AO3	AO4
	<b>Develop ideas through investigations, demonstrating critical understanding of sources.</b>	<b>Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.</b>	<b>Record ideas, observations and insights relevant to intentions as work progresses.</b>	<b>Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.</b>
<b>5</b>	<b>25 – 30 marks</b>	<b>25 – 30 marks</b>	<b>25 – 30 marks</b>	<b>25 – 30 marks</b>
	<p>Sophisticated and thorough development of ideas through sustained, focused and coherent investigations.</p> <p>Perceptive and rigorous critical analysis of sources, providing the basis for assured, independent responses.</p>	<p>Ideas are refined and explored through rigorous selection and purposeful, creative experimentation.</p> <p>Appropriate media, materials, techniques and processes are skilfully controlled and imaginatively exploited.</p> <p>Perceptive and discriminating ongoing review and evaluation consistently informs the refinement and development of work as it progresses.</p>	<p>Sophisticated recording of ideas, observations and insights through extensive, coherent research and enquiry that is highly relevant to personal intentions.</p> <p>Perceptive, rigorous and effective reflection as work progresses, demonstrating depth of understanding and meaning.</p>	<p>Highly imaginative, personal and meaningful response which realises intentions in a sophisticated, coherent and assured manner.</p> <p>The presentation shows a perceptive and thorough understanding of visual language and the purpose and intention of the work is very clearly and convincingly conveyed.</p>
<b>4</b>	<b>19 – 24 marks</b>	<b>19 – 24 marks</b>	<b>19 – 24 marks</b>	<b>19 – 24 marks</b>
	<p>Thorough development of ideas through sustained and focused investigations.</p> <p>Rigorous critical analysis of sources, providing the basis for purposeful, independent responses.</p>	<p>Ideas are refined and explored through relevant selection and creative experimentation.</p> <p>Appropriate media, materials, techniques and processes are confidently controlled and exploited.</p> <p>Effective and thorough ongoing review and evaluation informs the refinement and development of work as it progresses.</p>	<p>Confident recording of ideas, observations and insights by appropriate means through effective research and enquiry that is relevant to personal intentions.</p> <p>Rigorous and effective reflection as work progresses, demonstrating a good level of understanding and meaning.</p>	<p>Imaginative, personal and meaningful response which realises intentions in a confident and effective manner.</p> <p>The presentation shows a good understanding of visual language and the purpose and intention of the work is clearly and convincingly conveyed.</p>

<b>3</b>	<b>13 – 18 marks</b>	<b>13 – 18 marks</b>	<b>13 – 18 marks</b>	<b>13 – 18 marks</b>
	<p>Reasonable development of ideas through investigations which are generally sustained.</p> <p>Reasonable critical analysis of sources, providing the basis for satisfactory and generally independent responses.</p>	<p>Ideas are refined and explored through relevant selection and experimentation.</p> <p>Appropriate media, materials, techniques and processes are reasonably controlled and exploited.</p> <p>Reasonable ongoing review and evaluation of explorations supports the refinement and development of work as it progresses.</p>	<p>Reasonable recording of ideas, observations and insights by appropriate means through research and enquiry that is generally relevant to personal intentions.</p> <p>Reasonably critical reflection on work as it progresses, generally demonstrating understanding and meaning.</p>	<p>Reasonably imaginative personal and meaningful response which realises intentions in a satisfactory manner.</p> <p>The presentation shows a reasonable understanding of visual language and the purpose and intention of the work is reasonably conveyed.</p>
<b>2</b>	<b>7 – 12 marks</b>	<b>7 – 12 marks</b>	<b>7 – 12 marks</b>	<b>7 – 12 marks</b>
	<p>Some development of ideas through partially sustained investigations.</p> <p>Some analysis of sources, partially informing basic responses.</p>	<p>Ideas are partially refined and explored through selection and experimentation.</p> <p>Some attempt to control and exploit media, materials, techniques and processes.</p> <p>Some ongoing review and evaluation partially informs the work as it progresses.</p>	<p>Basic recording of ideas, observations and insights by appropriate means through research and enquiry that is sometimes relevant to personal intentions.</p> <p>Some reflection on work as it progresses, which sometimes demonstrates understanding and meaning.</p>	<p>The response is to some extent, personal and meaningful and intentions are realised in a basic manner.</p> <p>The presentation shows some understanding of visual language and the purpose and intention of the work is conveyed in a partly convincing way.</p>
<b>1</b>	<b>1 – 6 marks</b>	<b>1 – 6 marks</b>	<b>1 – 6 marks</b>	<b>1 – 6 marks</b>
	<p>Limited development of ideas through investigations.</p> <p>Limited analysis of sources which have had minimal influence on responses.</p>	<p>Limited refinement and exploration of ideas.</p> <p>Limited attempt to control and exploit media, materials, techniques and processes.</p> <p>Limited ongoing review and evaluation, with minimal impact on the work as it progresses.</p>	<p>Limited recording of ideas, observations and insights by appropriate means through research and enquiry that has limited relevance to personal intentions</p> <p>Limited reflection on work as it progresses, which demonstrates limited understanding and meaning.</p>	<p>A limited personal response, with minimal attempts to show meaning, and which realises intentions in a limited manner.</p> <p>The presentation shows limited understanding of visual language and the purpose and intention of the work is conveyed in a limited way.</p>
<b>0</b>	Response not worthy of credit or not attempted.	Response not worthy of credit or not attempted.	Response not worthy of credit or not attempted.	Response not worthy of credit or not attempted.

## How to apply the mark schemes:

- The appropriate band **for each assessment objective** should be established by determining which performance descriptor best reflects the candidate's performance.
- The appropriate mark should then be established by determining **the extent to which** the candidate has **met the criteria within the relevant band**.
- The total marks for all four assessment objectives may reflect performance at different bands across the assessment objectives, for example, a candidate may achieve band 4 for AO1 and band 5 for AO2.
- It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.
- The performance descriptors should be applied within the context of a GCSE Art & Design qualification and the expected standards of performance therein. Teachers should ensure their marking is accurate and reliable by using the Eduqas GCSE (9–1) mark schemes appropriate to component 1 or component 2 and referring to the exemplar work available on the Eduqas website.

<b>Mark Scheme for GCSE ART and DESIGN</b>		<b>COMPONENT 2: Externally Set Assignment (Total Marks = 80)</b>		
<b>Band</b>	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO4</b>
	<b>Develop ideas through investigations, demonstrating critical understanding of sources.</b>	<b>Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.</b>	<b>Record ideas, observations and insights relevant to intentions as work progresses.</b>	<b>Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.</b>
<b>5</b>	<b>17 – 20 marks</b>	<b>17 – 20 marks</b>	<b>17 – 20 marks</b>	<b>17 – 20 marks</b>
	Sophisticated and thorough development of ideas through sustained, focused and coherent investigations.  Perceptive and rigorous critical analysis of sources, providing the basis for assured, independent responses.	Ideas are refined and explored through rigorous selection and purposeful, creative experimentation.  Appropriate media, materials, techniques and processes are skilfully controlled and imaginatively exploited.  Perceptive and discriminating ongoing review and evaluation consistently informs the refinement and development of work as it progresses.	Sophisticated recording of ideas, observations and insights through extensive, coherent research and enquiry that is highly relevant to personal intentions.  Perceptive, rigorous and effective reflection as work progresses, demonstrating depth of understanding and meaning.	Highly imaginative, personal and meaningful response which realises intentions in a sophisticated, coherent and assured manner.  The presentation shows a perceptive and thorough understanding of visual language and the purpose and intention of the work is very clearly and convincingly conveyed.
<b>4</b>	<b>13 – 16 marks</b>	<b>13 – 16 marks</b>	<b>13 – 16 marks</b>	<b>13 – 16 marks</b>
	Thorough development of ideas through sustained and focused investigations.  Rigorous critical analysis of sources, providing the basis for purposeful, independent responses.	Ideas are refined and explored through relevant selection and creative experimentation.  Appropriate media, materials, techniques and processes are confidently controlled and exploited.  Effective and thorough ongoing review and evaluation informs the refinement and development of work as it progresses.	Confident recording of ideas, observations and insights by appropriate means through effective research and enquiry that is relevant to personal intentions.  Rigorous and effective reflection as work progresses, demonstrating a good level of understanding and meaning.	Imaginative, personal and meaningful response which realises intentions in a confident and effective manner.  The presentation shows a good understanding of visual language and the purpose and intention of the work is clearly and convincingly conveyed.

<b>3</b>	<b>9 – 12 marks</b>	<b>9 – 12 marks</b>	<b>9 – 12 marks</b>	<b>9 – 12 marks</b>
	<p>Reasonable development of ideas through investigations which are generally sustained.</p> <p>Reasonable critical analysis of sources, providing the basis for satisfactory and generally independent responses.</p>	<p>Ideas are refined and explored through relevant selection and experimentation.</p> <p>Appropriate media, materials, techniques and processes are reasonably controlled and exploited.</p> <p>Reasonable ongoing review and evaluation of explorations supports the refinement and development of work as it progresses.</p>	<p>Reasonable recording of ideas, observations and insights by appropriate means through research and enquiry that is generally relevant to personal intentions.</p> <p>Reasonably critical reflection on work as it progresses, generally demonstrating understanding and meaning.</p>	<p>Reasonably imaginative personal and meaningful response which realises intentions in a satisfactory manner.</p> <p>The presentation shows a reasonable understanding of visual language and the purpose and intention of the work is reasonably conveyed.</p>
<b>2</b>	<b>5 – 8 marks</b>	<b>5 – 8 marks</b>	<b>5 – 8 marks</b>	<b>5 – 8 marks</b>
	<p>Some development of ideas through partially sustained investigations.</p> <p>Some analysis of sources, partially informing basic responses.</p>	<p>Ideas are partially refined and explored through selection and experimentation.</p> <p>Some attempt to control and exploit media, materials, techniques and processes.</p> <p>Some ongoing review and evaluation partially informs the work as it progresses.</p>	<p>Basic recording of ideas, observations and insights by appropriate means through research and enquiry that is sometimes relevant to personal intentions.</p> <p>Some reflection on work as it progresses, which sometimes demonstrates understanding and meaning.</p>	<p>The response is to some extent, personal and meaningful and intentions are realised in a basic manner.</p> <p>The presentation shows some understanding of visual language and the purpose and intention of the work is conveyed in a partly convincing way.</p>
<b>1</b>	<b>1 – 4 marks</b>	<b>1 – 4 marks</b>	<b>1 – 4 marks</b>	<b>1 – 4 marks</b>
	<p>Limited development of ideas through investigations.</p> <p>Limited analysis of sources which have had minimal influence on responses.</p>	<p>Limited refinement and exploration of ideas.</p> <p>Limited attempt to control and exploit media, materials, techniques and processes.</p> <p>Limited ongoing review and evaluation, with minimal impact on the work as it progresses.</p>	<p>Limited recording of ideas, observations and insights by appropriate means through research and enquiry that has limited relevance to personal intentions</p> <p>Limited reflection on work as it progresses, which demonstrates limited understanding and meaning.</p>	<p>A limited personal response, with minimal attempts to show meaning, and which realises intentions in a limited manner.</p> <p>The presentation shows limited understanding of visual language and the purpose and intention of the work is conveyed in a limited way.</p>
<b>0</b>	Response not worthy of credit or not attempted.	Response not worthy of credit or not attempted.	Response not worthy of credit or not attempted.	Response not worthy of credit or not attempted.

## APPENDIX C Indicative Content for components 1 & 2

### Guidance: Indicative Content for Art and Design (Art, Craft and Design)

**GUIDANCE:** *This content is not prescriptive but is intended to provide helpful guidance to teachers and students relating to the kinds of evidence that should be provided for each assessment objective specific to the title entered for. The assessment objectives checklist (available in the Sample Assessment Materials and on the website) and the indicative content may be used in conjunction and apply to both the Portfolio and the Externally Set Assignment. This information should be referred to at the start and during the process of the work to check that evidence across the assessment objectives is clearly demonstrated and presented in assignments. (Each submission will be assessed on its merits according to the generic mark scheme (see Appendix B) based on the four assessment objectives).*

This title offers a broad-based course designed to promote learning across a variety of experiences. **Art, Craft and Design** can involve use of an almost limitless range of techniques, processes and materials, including those that are recyclable, but due regard should be given to achieving reasonable depth as well as breadth of learning experiences. A wide range of processes, tools, techniques, materials and resources may be employed to create artefacts of one kind or another and to generate diverse evidence of working methods and outcomes. The emphasis is on an increased *breadth* of approach commensurate in demand with the *depth* of learning required in the more specialised titles. *Art, craft and design* can be distinguished from other titles inasmuch as students are able to explore personal interests and demonstrate their abilities across a broad course of study.

Students undertaking this title must explore practical and relevant critical and contextual sources such as the work of historical and contemporary artists, craftspeople and designers and the different purposes, intentions and functions of art, craft and design as appropriate to their own work. Students should explore selected practical and contextual areas of art, craft and design through a range of two and/or three dimensional media and processes.

In order to provide sufficient opportunities for research into art, craft and design practice, students can explore practitioners working in occupations associated with the specialist titles, Fine Art, Graphic Communication, Textile Design, Three-dimensional Design or Photography and areas of study related to these.

**As part of their studies for *Art, craft and design* students should aim to present clear evidence of addressing the assessment objectives, as in the following examples.**

#### AO1

- Develop ideas that are informed by investigative, contextual and cultural studies of historical and contemporary art, craft and design and other sources relevant to their selected areas of study in their own and other societies.
- Explore a wide variety of work produced by artists, craftspeople and designers and the differences in their methods, approaches, purposes and intentions.
- Provide evidence of analytical skills and critical and contextual understanding by appraising, comparing and contrasting the work of relevant artists, craftspeople and designers and other historical and contextual sources, using this evidence to inform their own work.
- Increase awareness of the wide variety of art, craft and design processes and outcomes and the differences between them, including the more utilitarian applications of art, craft and design forms.

## AO2

- Refine and reflect upon work as it progresses by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes. Exercise skilful and safe application of these to maximise creative potential and produce quality outcomes.
- Explore a stimulating and rich variety of resources to initiate and develop innovative ideas. Pay due regard to line, tone, colour, shape, texture and other visual elements and, where appropriate, use drawing to explore and communicate ideas.
- Provide evidence of appropriate depth and breadth of study and employ sensitive control, for example, in refining detail in the design and production of ceramic pieces, or in using tone or colour accurately, or establishing relationships between typography and images.
- Show discrimination in reviewing ideas as work develops. Establish a clear working relationship between working methods and outcomes by documenting significant steps so that final outcomes do not emerge without evidence of the creative process.

## AO3

- Gather, select, organise and communicate information that is relevant to their personal interests as a consequence of careful research and analysis of a rich variety of resources
- Record ideas, first-hand observations, insights and judgments by any suitable means, especially drawing, including for example, line, colour, tonal and textural studies, photographs and annotation in sketchbooks, study sheets and/or on tablets or other means, to support personal intentions.
- Critically reflect on work as it progresses in order to review what has been learned, acquire deeper understanding and clarify purposes and meanings.
- Consider opportunities, where appropriate, to transfer knowledge, skills and understanding to new contexts. For example, by adapting a small-scale ceramic form to a design for land art.

## AO4

- Present personal, imaginative final outcomes that, together with selective evidence of thinking and production processes, effectively realise the student's stated intentions and demonstrate critical understanding of visual, tactile and, where appropriate, other forms of communication.
- Make explicit connections, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well-informed and in a sequence that can be easily followed.
- Consider different presentational formats and select the most appropriate for the submission. Due regard should be given to the purpose of the work and how it might engage the interest of an audience. For example, visuals and text can be used to show how an initial idea for a fine art piece could be developed into a poster for a music festival.

## Guidance: Indicative Content for Art and Design (Fine Art)

**GUIDANCE:** *This content is not prescriptive but is intended to provide helpful guidance to teachers and students relating to the kinds of evidence that should be provided for each assessment objective specific to the title entered for. The assessment objectives checklist (available in the Sample Assessment Materials and on the website) and the indicative content may be used in conjunction and apply to both the Portfolio and the Externally Set Assignment. This information should be referred to at the start and during the process of the work to check that evidence across the assessment objectives is clearly demonstrated and presented in assignments. (Each submission will be assessed on its merits according to the generic mark scheme (see Appendix B) based on the four assessment objectives).*

**Fine Art** is defined here as that aspect of art, craft and design where work is developed primarily for aesthetic, intellectual or conceptual purposes rather than considerations that are principally functional and utilitarian. Students undertaking this title must explore practical and relevant critical and contextual sources such as the work of historical and contemporary fine artists and the different purposes, intentions and functions of fine art as appropriate to their own work. They should demonstrate the ability to work creatively with processes and techniques appropriate to their chosen area of study such as: painting (various media); drawing (various media); printing (e.g. screen printing; etching; aquatint; lithography; block printing); stencils; carving; modelling; constructing; mosaic; mobiles; environmental art; sgraffito; kinetic media; light-based media; digital media; mixed media. This is a broad and developing area of study that also includes performance and conceptual art, and aspects of printmaking, photography and film. *Fine Art* offers a choice of traditional, digital media and processes and involves expressive use of a particularly wide range of materials, techniques and skills, including those that are recyclable.

In order to provide sufficient opportunities for research into contemporary fine art practice, students can explore practitioners working in such areas as film, publishing, arts administration, museums and galleries, community arts and teaching and all occupations associated with this title.

**As part of their studies for *Fine art* students should aim to present clear evidence of addressing the assessment objectives, as in the following examples.**

### AO1

- Develop ideas that are informed by investigative, contextual and cultural studies of historical and contemporary fine art and other sources such as architecture, music, dance, drama, production design and published media and the place of fine art within these in their own and other societies.
- Explore a wide variety of work produced by fine artists and understand the differences in their methods, approaches, purposes and intentions.
- Provide evidence of analytical skills and critical and contextual understanding by appraising, comparing and contrasting the work of relevant fine artists and other historical and contextual sources and use this to inform their own work.
- Increase awareness of the wide variety of fine art processes and outcomes and the differences between fine art sculpture, ceramics, printmaking and photography and the more utilitarian application of these art, craft and design forms.

## **A02**

- Refine and reflect upon work as it progresses by exploring ideas, selecting and experimenting with appropriate breadth of fine art media, techniques and processes, singly and in combination. Exercise skilful and safe application of these to maximise creative potential and produce quality outcomes.
- Explore a stimulating and rich variety of resources to initiate and develop innovative ideas. Pay due regard to line, tone, colour, shape, texture and other visual elements to explore and communicate ideas.
- Provide evidence of appropriate depth and breadth of study of fine art practices, including drawing as an end in itself. Employ sensitive control, for example, in refining detail or in using accurate or exaggerated colour and tone.
- Show discrimination in reviewing ideas as work develops. Establish a clear working relationship between working methods and outcomes by documenting significant steps so that final outcomes do not emerge without evidence of the creative process.

## **A03**

- Gather, select, organise and communicate information that is relevant to their personal interests as a consequence of careful research and analysis of a rich variety of resources.
- Record ideas, first-hand observations, insights and judgments by any suitable means, especially drawing, and including, for example, line, colour, tonal and textural studies, photographs and annotation in sketchbooks, study sheets and/or on tablets or other means, to support personal intentions.
- Critically reflect on work as it progresses in order to review what has been learned, acquire deeper understanding and clarify purposes and meanings.

## **A04**

- Present personal, imaginative final outcomes that, together with selective evidence of thinking and production processes, effectively realise the student's stated intentions and demonstrate critical understanding of visual, tactile and, where appropriate, other forms of communication.
- Make explicit connections, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well-informed and in a sequence that can be easily followed and results in quality outcomes.
- Consider different presentational formats and select the most appropriate for the submission. Due regard should be given to the purpose of the work and how it might engage the interest of an audience. For example, preliminary drawings, photographs and notes can be used to show how a sequence of images of a flower from bud stage to final decay might be developed into a painted triptych.

## Guidance: Indicative Content for Art and Design (Graphic Communication)

**GUIDANCE:** *This content is not prescriptive but is intended to provide helpful guidance to teachers and students relating to the kinds of evidence that should be provided for each assessment objective specific to the title entered for. The assessment objectives checklist (available in the Sample Assessment Materials and on the website) and the indicative content may be used in conjunction and apply to both the Portfolio and the Externally Set Assignment. This information should be referred to at the start and during the process of the work to check that evidence across the assessment objectives is clearly demonstrated and presented in assignments. (Each submission will be assessed on its merits according to the generic mark scheme (see Appendix B) based on the four assessment objectives).*

**Graphic Communication** is defined here as the process of creating primarily visual material to convey information, ideas and emotions through the use of graphic elements such as symbols, diagrams, drawings, photographs, maps and typography. This option encompasses a wide and developing area of study, incorporating a variety of related disciplines and utilising traditional skills, such as calligraphy and hand-formed lettering, alongside cutting-edge digital technologies. Boundaries between related graphic processes are becoming increasingly blurred but aspects, such as computer aided design; web design, apps and games; letterforms; typography; drawing; technical and book illustration; design for print; TV idents, film title sequences, photography and package design, provide an indication of what might be covered within the option.

Students undertaking this title must explore practical and relevant critical and contextual sources such as the work of historical and contemporary graphic designers and the different purposes, intentions and functions of graphic communication as appropriate to their own work. They should demonstrate the ability to work creatively with processes and techniques appropriate to their chosen area. Outcomes may be two or three dimensional or time-based, taking the form of posters, brochures, flyers, T-shirts, CD/DVD sleeves, book covers, magazine spreads, calendars, stamps, packaging, publicity materials, vehicle livery, billboards, advertising, logos, branding, corporate identity, audio-visual (e.g. time-based and animated graphics), three-dimensional point-of-sale and exhibition design.

Designers often combine images and letterform/type to communicate a client's message to an audience and explore the creative possibilities presented by combining words and images. It is the task of the designer not only to find or create appropriate letterforms and images but also to establish the best balance between them.

In order to provide sufficient opportunities for research into contemporary practice, students can explore practitioners working in such areas as general illustration, typography, corporate identity and branding consultancy, information graphics, computer-generated imagery, 2D animation, 3D modelling, design for learning, print technology, web design, television, video and computer games.

**As part of their studies for *Graphic communication* students should aim to present clear evidence of addressing the assessment objectives, as in the following examples.**

### AO1

- Develop ideas that are informed by investigative, contextual and cultural studies of historical and contemporary graphic design and other sources relevant to their selected area of study in their own and other societies.
- Explore a wide variety of work produced by graphic communicators and understand the differences in their methods, approaches, purposes and intentions such as ethical considerations, marketing strategies, promotional campaigning, and design for print and the web.
- Provide evidence of analytical skills and critical and contextual understanding by appraising, comparing and contrasting the work of relevant graphic communicators and other historical and contextual sources, using this to inform their own work.
- Increase awareness of the wide variety of graphic communication processes and outcomes and the differences between these.

## **AO2**

- Refine and reflect upon work as it progresses by exploring ideas, selecting and experimenting with appropriate breadth of graphic communication approaches and processes, including the purposeful manipulation of digital software. Exercise skilful and safe application of these to maximise creative potential and produce quality outcomes.
- Explore a stimulating and rich variety of resources to initiate and develop innovative ideas. Pay due regard to line, tone, colour, shape, texture and other visual elements to explore and communicate ideas.
- Provide evidence of appropriate depth and breadth of study of graphic communication practices, including drawing as a means to explore and communicate ideas. Employ sensitive control, for example in refining detail, such as selection of fonts, relationship of typography to images and recognising suitable reprographic processes.
- Show discrimination in reviewing ideas as work develops. Establish a clear working relationship between working methods and outcomes by documenting significant steps so that final outcomes do not emerge without evidence of the creative process.

## **AO3**

- Gather, select, organise and communicate information that is relevant to their personal interests as a consequence of careful research and analysis of a stimulating and rich variety of resources.
- Record ideas, first-hand observations, insights and judgments by any suitable means, such as layout drawings, thumbnail sketches, storyboards and written notes that are relevant to and support personal intentions.
- Critically reflect on work as it progresses in order to review what has been learned, acquire deeper understanding and clarify purposes and meanings.

## **AO4**

- Present personal, imaginative final outcomes, together with selective evidence of thinking and production processes, that effectively realise the student's stated intentions, fulfil any design brief and demonstrate critical understanding of visual and, where appropriate, other forms of communication.
- Make explicit connections, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well-informed and in a sequence that can be easily followed and results in quality outcomes.
- Consider different presentational formats and select the most appropriate for the submission. Due regard should be given to the purpose of the work and how it might engage the interest of an audience or potential clients. For example, alternative ideas might be presented using PowerPoint to show possible layouts, colourways and typefaces as well as how large-scale work such as billboards might look in location.

## Guidance: Indicative Content for Art and Design (Textile Design)

**GUIDANCE:** *This content is not prescriptive but is intended to provide helpful guidance to teachers and students relating to the kinds of evidence that should be provided for each assessment objective specific to the title entered for. The assessment objectives checklist (available in the Sample Assessment Materials and on the website) and the indicative content may be used in conjunction and apply to both the Portfolio and the Externally Set Assignment. This information should be referred to at the start and during the process of the work to check that evidence across the assessment objectives is clearly demonstrated and presented in assignments. (Each submission will be assessed on its merits according to the generic mark scheme (see Appendix B) based on the four assessment objectives).*

**Textile Design** is defined here as the creation of designs and products for woven, knitted, stitched or printed fabrics and involves an understanding of fibres, yarns and fabrics. Students undertaking this title must explore practical and relevant critical and contextual sources, such as the work of historical and contemporary textile designers and makers, as well as the different purposes, intentions and functions of textile design as appropriate to their own work. There are close links between constructed, embellished, printed, sewn and dyed methods of textile design and with fashion design and installed textiles. Interdisciplinary opportunities might be explored as well as developing a specialisation in one area.

Students must demonstrate the ability to work creatively with processes and techniques appropriate to the chosen areas of study such as: weaving, surface printing (block, screen or digital), pattern making, pattern cutting, embroidery (machine or hand), knitting, batik, soft sculpture, appliqué and collage.

**Textile Design** encompasses a very broad range of materials, techniques and processes, including recyclable materials and a growing number of interdisciplinary approaches. The range is increasing as new materials and technologies emerge, for example in the field of 'intelligent textiles'.

In order to provide sufficient opportunities for research into contemporary practice, students can explore practitioners working in occupations such as a textile designer, textile buyer, fashion designer, fashion forecaster, knitwear designer, milliner, fashion journalist, colour consultant, theatrical costume designer, fashion illustrator, pattern-cutter and designer-maker.

**As part of their studies for *Textile design* students should aim to present clear evidence of addressing the assessment objectives, as in the following examples.**

### AO1

- Develop ideas that are informed by investigative, contextual and cultural studies of historical and contemporary textile design in their own and other societies and other sources, for example fine art and crafts such as jewellery.
- Explore a wide variety of work produced by textile designers and understand the differences in their methods, approaches, purposes and intentions, such as ethical, cultural, aesthetic and utilitarian considerations.
- Provide evidence of analytical skills and critical and contextual understanding by appraising, comparing and contrasting the work of relevant textile designers and other historical and contextual sources, using this to inform their own work.
- Increase awareness of the wide variety of textile design processes and outcomes and the differences between these, including relationships between functional, aesthetic, stylistic and technological considerations and how these are applied and adapted to meet particular needs.

## **AO2**

- Refine and reflect upon work as it progresses by exploring ideas, selecting and experimenting with appropriate breadth of textile design approaches and processes including, where appropriate, the purposeful manipulation of digital software. Exercise skilful and safe application of these to maximise creative potential and produce quality outcomes.
- Explore a stimulating and rich variety of resources to initiate and develop innovative ideas. Pay due regard to line, tone, colour, shape, texture and other visual elements and, where appropriate, use drawing to explore and communicate ideas.
- Provide evidence of appropriate depth and breadth of study of textile design, including drawing. Employ sensitive control, for example in refining detail, such as the design and production of surface pattern or decorative features.
- Show discrimination in reviewing ideas as work develops. Establish a clear working relationship between working methods and outcomes by documenting significant steps so that final outcomes do not emerge without evidence of the creative process.

## **AO3**

- Gather, select, organise and communicate information that is relevant to their personal interests as a consequence of careful research and analysis of a stimulating and rich variety of resources. .
- Record ideas, first-hand observations, insights and judgments by any suitable means, such as sketches, illustrations, free-arm embroidered studies, test pieces and written notes that are relevant to personal intentions.
- Critically reflect on work as it progresses in order to review what has been learned, acquire deeper understanding and clarify purposes and meanings.

## **AO4**

- Present personal, imaginative final outcomes, together with selective evidence of thinking and production processes, that effectively realise the student's stated intentions or a design brief and demonstrate critical understanding of visual and, where appropriate, other forms of communication. For example, costume designs for a school performance to be made from recycled materials.
- Make explicit connections, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well-informed and in a sequence that can be easily followed and results in quality outcomes.
- Consider different presentational formats and select the most appropriate for the submission. Due regard should be given to the purpose of the work and how it might engage the interest of an audience or potential clients. For example, screen-printed curtains for a small child's bedroom.

## Guidance: Indicative Content for Art and Design (Three-Dimensional Design)

**GUIDANCE:** *This content is not prescriptive but is intended to provide helpful guidance to teachers and students relating to the kinds of evidence that should be provided for each assessment objective specific to the title entered for. The assessment objectives checklist (available in the Sample Assessment Materials and on the website) and the indicative content may be used in conjunction and apply to both the Portfolio and the Externally Set Assignment. This information should be referred to at the start and during the process of the work to check that evidence across the assessment objectives is clearly demonstrated and presented in assignments. (Each submission will be assessed on its merits according to the generic mark scheme (see Appendix B) based on the four assessment objectives).*

**Three-dimensional design** is defined here as the design, prototyping, modelling or making of primarily functional and aesthetic consumer products, objects, and environments. This might include site specific sculptural forms made to meet a design brief.

Three-dimensional design is often intended for mass or batch production. Such production scales are seldom possible for school or small college situations and therefore work will more usually involve more individualised problem solving. Manipulative skills and an understanding of manufacturing can be acquired through appropriate use of tools and materials. Knowledge and understanding can be developed through an awareness of economic considerations, planning for production, presentation, strength of structures and environmental awareness.

Students undertaking this title must explore practical and relevant critical and contextual sources such as the work of historical and contemporary three-dimensional designers and makers, as well as the different purposes, intentions and functions of three-dimensional design as appropriate to their own work. Students should demonstrate the ability to work creatively with processes, techniques and materials, including those that are recyclable, appropriate to the chosen area of study such as: computer-aided design, model making; prototyping; constructing and assembling. An understanding of the relationship between form and function is essential.

In order to provide sufficient opportunities for research into contemporary practice, students can explore practitioners working in occupations such as an industrial/product designer, theatre designer, designer for television and film, exhibition designer, packaging designer, furniture designer, interior designer, ceramicist, architectural model-maker, silversmith and jeweller.

**As part of their studies for *Three-dimensional design* students should aim to present clear evidence of addressing the assessment objectives, as in the following examples.**

### AO1

- Develop ideas that are informed by investigative, contextual and cultural studies of historical and contemporary three-dimensional design in their own and other societies and other sources, for example, in the work of craftspeople working in wood or metal.
- Explore a wide variety of work produced by three-dimensional designers and understand the differences in their methods, approaches, purposes and intentions such as ethical considerations.
- Provide evidence of analytical skills and critical and contextual understanding by appraising, comparing and contrasting the work of relevant three-dimensional designers and other historical and contextual sources, using this to inform their own work.
- Increase awareness of the wide variety of three-dimensional design processes and outcomes and the differences between these, including relationships between functional and aesthetic considerations and how these are applied and adapted to meet particular needs.

## AO2

- Refine and reflect upon work as it progresses by exploring ideas, selecting and experimenting with appropriate breadth of three-dimensional design materials and processes, including, wood, clay, plastic, metal, card and paper and, where appropriate, the purposeful manipulation of digital software. Exercise skilful and safe application of these to maximise creative potential and produce quality outcomes.
- Explore a stimulating and rich variety of resources to initiate and develop innovative ideas. Pay due regard to line, tone, colour, shape, texture and other visual elements and where appropriate, use drawing to explore and communicate ideas.
- Provide evidence of appropriate depth and breadth of study of three-dimensional design. Employ sensitive control, for example in refining detail, aspects of functionality, and ergonomic and aesthetic considerations.
- Show discrimination in reviewing ideas as work develops. Establish a clear working relationship between working methods and outcomes by documenting significant steps so that final outcomes do not emerge without evidence of the creative process.

## AO3

- Gather, select, organise and communicate information that is relevant to their personal interests as a consequence of careful research and analysis of a stimulating and rich variety of resources.
- Record ideas, first-hand observations, insights and judgments by any suitable means, such as sketches, diagrams, technical drawings and written notes that are relevant to personal intentions.
- Critically reflect on work as it progresses in order to review what has been learned, acquire deeper understanding and clarify purposes and meanings.

## AO4

- Present personal, imaginative final outcomes, together with selective evidence of thinking and production processes, that effectively realise the student's stated intentions or a design brief and demonstrate critical understanding of visual and, where appropriate, other forms of communication. For example, producing designs and a model of play equipment for a children's playground in a local park or open space.
- Make explicit connections, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well-informed and in a sequence that can be easily followed and results in quality outcomes.
- Consider different presentational formats and select the most appropriate for the submission. Due regard should be given to the purpose of the work and how it might engage the interest of an audience or potential clients. For example, students could make a scale model of a film or theatre set or a one-off piece of jewellery.

## Guidance: Indicative Content for Art and Design (Photography)

**GUIDANCE:** *This content is not prescriptive but is intended to provide helpful guidance to teachers and students relating to the kinds of evidence that should be provided for each assessment objective specific to the title entered for. The assessment objectives checklist (available in the Sample Assessment Materials and on the website) and the indicative content may be used in conjunction and apply to both the Portfolio and the Externally Set Assignment. This information should be referred to at the start and during the process of the work to check that evidence across the assessment objectives is clearly demonstrated and presented in assignments. (Each submission will be assessed on its merits according to the generic mark scheme (see Appendix B) based on the four assessment objectives).*

**Photography** is defined here as the practice of creating durable static or moving images by recording light with light-sensitive materials such as photographic film or digitally by means of an image sensor. It includes still photography and other lens-based media.

Students undertaking this title must explore practical and relevant critical and contextual sources such as the work of historical and contemporary photographers and the different purposes, intentions and functions of photography as appropriate to their own work. Photography and other light and lens-based media are frequently used to document, record and to provide a visual source of information for other areas of study. Within a traditional department it requires access to particular and specialised equipment such as cameras, enlargers and dryers and can involve the use of chemicals and darkroom processes. Alternatively, or additionally, it may require specialist computer hardware, printers and software or what is now more commonly known as the 'digital darkroom'. Students must demonstrate the ability to work creatively with processes and techniques appropriate to the chosen area of study such as: photograms; pinhole cameras; film (chemical) processes; digital processes; time-lapse photography; stop-frame animation; installation; film; video; animation; photomontage; digital manipulation of images. Outcomes can be screen or print-based, comprise still or moving images.

In order to provide sufficient opportunities for research into contemporary practice, students can explore practitioners working in such areas as advertising, photojournalism, fashion, wildlife, industrial and technical photography, high street photography studios and film, television and video.

**As part of their studies for *Photography* students should aim to present clear evidence of addressing the assessment objectives, as in the following examples.**

### AO1

- Develop ideas that are informed by investigative, contextual and cultural studies of historical and contemporary photography and lens-based imagery in their own and other societies and other sources, for example in the work of photojournalists and filmmakers.
- Explore a wide variety of work produced by photographers, filmmakers and video artists and understand the differences in their methods, approaches, purposes and intentions, such as ethical considerations.
- Provide evidence of analytical skills and critical and contextual understanding by appraising, comparing and contrasting the work of relevant photographers, filmmakers and video artists and other historical and contextual sources and use this to inform their own work.
- Increase awareness of the wide variety of photography, lens and light-based processes and outcomes and the differences between these, including how different genres are applied and adapted to meet particular needs.

## AO2

- Refine and reflect upon work as it progresses by exploring ideas, selecting and experimenting with appropriate photographic media and processes, other media and combinations of media, with controlled use of lighting, shutter speed, aperture, lenses, filters and, where appropriate, the purposeful manipulation of digital software. Exercise skilful and safe application of these to maximise creative potential and produce quality outcomes.
- Explore a stimulating and rich variety of resources to initiate and develop innovative ideas. Pay due regard to line, tone, colour, shape, texture and other visual elements and, where appropriate, use drawing to explore and communicate ideas.
- Provide evidence of appropriate depth and breadth of study of photography and other lens-based media. Employ sensitive control, for example in refining digital and/or chemical processes, composition, or use of lighting.
- Show discrimination in reviewing ideas as work develops. Establish a clear working relationship between working methods and outcomes by documenting significant steps so that final outcomes do not emerge without evidence of the creative process.

## AO3

- Gather, select, organise and communicate information that is relevant to their personal interests as a consequence of careful research and analysis of a stimulating and rich variety of resources.
- Record ideas, first-hand observations, insights and judgments by photography and any other suitable means, such as sketches, diagrams, story boards, layouts and written notes that are relevant to personal intentions.
- Critically reflect on work as it progresses in order to effectively review what has been learned, acquire deeper understanding and to clarify purposes and meanings.

## AO4

- Present personal, imaginative final outcomes, together with selective evidence of thinking and production processes, that effectively realise the student's stated intentions or a design brief and demonstrate critical understanding of visual and, where appropriate, other forms of communication. For example, students could reinterpret still life paintings from the Dutch 'Golden Age' in the 17<sup>th</sup> century by setting up 21<sup>st</sup> century equivalents in the studio paying particular attention to the formal elements.
- Make explicit connections, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well-informed and in a sequence that can be easily followed and results in quality outcomes.
- Consider different presentational formats and select the most appropriate for the submission. Due regard should be given to the purpose of the work and how it might engage the interest of an audience or potential clients. For example, students could produce a slide show (with accompanying text) documenting images of neglected parts of the local environment as the start of a community improvement campaign.

## Guidance: Indicative Content for Art and Design (Critical and Contextual Studies)

**GUIDANCE:** *This content is not prescriptive but is intended to provide helpful guidance to teachers and students relating to the kinds of evidence that should be provided for each assessment objective specific to the title entered for. The assessment objectives checklist (available in the Sample Assessment Materials and on the website) and the indicative content may be used in conjunction and apply to both the Portfolio and the Externally Set Assignment. This information should be referred to at the start and during the process of the work to check that evidence across the assessment objectives is clearly demonstrated and presented in assignments. (Each submission will be assessed on its merits according to the generic mark scheme (see Appendix B) based on the four assessment objectives).*

The **Critical and Contextual Studies** title is defined here as the critical analysis, interpretation and reflective appraisal from a contemporary perspective of the work of artists, craftspeople and designers from our time and other times, our place and other places. It should be emphasised that this option differs from traditional approaches to the history of art. It is important to recognise that Critical and Contextual Studies is not an alternative term for the History of Art and Design. Students are required to provide evidence of achievement across all of the four assessment objectives.

Students undertaking this title must demonstrate the ability to analyse critically, and interpret the work of artists, craftspeople and designers taking into account the various contexts (e.g. historical, cultural, social, economic, political) of their production in order to understand meanings, purposes, relationships and influences. Students should choose appropriate methods and media to communicate their responses and to demonstrate their knowledge, understanding and the ability to work creatively with their chosen topics by covering some, or the majority, of the following approaches:

- understanding artefacts and images as particular products of a society in time and place;
- enquiring into artists, craft-workers and designers, movements, styles and examples of work;
- studying social, historical, political and cultural contexts and references;
- visiting museums, galleries, studios, individuals;
- exercising critical judgement;
- studying specific historical periods or issues.

This title should provide a broad range of intellectual and practical learning experiences through lively and creative strategies for developing and presenting personal, practical, critical and contextual responses. These may include a wide variety of annotated practical outcomes that demonstrate understanding of, for example, the work of a particular artist or designer, a movement or a theme. Such outcomes might include audio-visual presentations, transcribed and illustrated interviews (real and imaginary) with artists, designers and craftspeople, practical work directly inspired and reinterpreted in relation to a particular artist, or a critique of a current exhibition following a visit to a gallery or studio.

In order to provide sufficient opportunities for research into contemporary practice, students can explore practitioners working in occupations such as curators or conservators in galleries, museums and art centres, as well as journalists, teachers and academics.

**As part of their work for *Critical and contextual studies* students should aim to present clear evidence of addressing the assessment objectives, as in the following examples.**

**AO1**

- Develop ideas that are informed by investigative, contextual study of historical, cultural and contemporary art, craft and design in their own and other societies.
- Explore a wide variety of work, (not only the work of fine artists), and understand the differences in methods, approaches, purposes and intentions.
- Provide evidence of analytical skills and critical and contextual understanding by appraising, comparing and contrasting the work of relevant artists, craftspeople and designers and other historical and contextual sources, using this to inform their own work.
- Increase awareness of a variety of art, craft and design genres, movements, contexts, styles and practices and the differences between these.

**AO2**

- Select and purposefully explore a sufficient and appropriate breadth of media, material, techniques and processes, critical and contextual topics, themes, periods, movements and styles and ways in which ideas, attitudes and beliefs have influenced art, craft and design.
- Explore a stimulating and rich variety of resources to initiate and develop innovative ideas. Pay due regard to how line, tone, colour, shape, texture and other visual elements have been used by artists, craftspeople and designers. Wherever possible, visits should be undertaken to primary sources such as galleries, museums, studios and workshops of artists, craftspeople and designers to encounter and engage with creative outcomes and their makers at first hand.
- Provide evidence of appropriate depth and breadth of study of chosen topics. Employ sensitive control, for example in refining processes to produce well-resolved quality outcomes.
- Show discrimination in reviewing ideas as work develops. Establish a clear working relationship between working methods and outcomes by documenting significant steps so that final outcomes do not emerge without evidence of the creative process.

**AO3**

- Gather, select, organise and communicate information that is relevant to their personal interests as a consequence of careful research and analysis of a stimulating and rich variety of resources.
- Record ideas, first-hand observations, insights and judgments by photography and any other suitable means, such as drawing, painting, written notes, audio and/or video recordings which are relevant to personal intentions.
- Critically reflect on work as it progresses in order to effectively review what has been learned, acquire deeper understanding and to clarify purposes and meanings. For example find and visit the viewpoints used by a local landscape artist and reinterpret their work by working from images (sketches and photographs) made at the same spot.

**AO4**

- Present personal, imaginative final outcomes, together with selective evidence of thinking and production processes, that effectively realise the student's stated intentions and demonstrate critical understanding of visual, tactile and, where appropriate, other forms of communication. For example, make a study of selected artists' self-portraits from Rembrandt to the present via Picasso, Kahlo, Warhol and Hockney, and show how these might have been used for self-promotion. Create an image of yourself (drawing, painting, photograph, 'selfie', etc.) that has a similar purpose and shows your interests.
- Make explicit connections, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well-informed and in a sequence that can be easily followed and results in quality outcomes.
- Consider different presentational formats and select the most appropriate for the submission. Due regard should be given to the purpose of the work and how it might engage the interest of an audience. For example, writing and illustrating a book on animals in art for young children.