

GCE AS

WJEC Eduqas GCE AS in
ART AND DESIGN

ACCREDITED BY OFQUAL

**SPECIMEN ASSESSMENT
MATERIALS**

Teaching from 2015



For teaching from 2015
For award from 2016

GCE AS ART and DESIGN

**SPECIMEN ASSESSMENT
MATERIALS**

Contents

	Page
Introduction	5
Assessment objectives, weightings and marks	6
Mark scheme and indicative content	6
Mark scheme for Personal Creative Enquiry	8
Indicative content for each option:	
Art, Craft and Design	10
Art and Design (Fine Art)	11
Art and Design (Critical and Contextual Studies)	12
Art and Design (Textile Design)	13
Art and Design (Graphic Communication)	14
Art and Design (Three-Dimensional Design)	15
Art and Design (Photography)	16
Assessment documentation	17
Appendices	
A: Authentication and Learner Statements (Examples)	18
B: Assessment Objective Checklists (Examples)	21

Introduction

The WJEC Eduqas AS Art and Design specification consists of one internally assessed and externally moderated component, the Personal Creative Enquiry. These specimen assessment materials clarify the assessment of this single component.

Assignments, briefs and themes

It is important that centres give due consideration to the determination by learners and teachers of assignments, briefs or themes for the Personal Creative Enquiry to ensure that they allow learners to meet the assessment objectives. If in doubt about assignments, briefs or themes, refer to the online guidance materials and resources.

Learners must ensure that any written work is legible and communication is clear. Learners should use a form and style of writing which is suitable for purpose and organise information clearly and coherently, using appropriate specialist vocabulary.

At the conclusion of the Personal Creative Enquiry the learner should select, present and evaluate material and submit it for assessment by the centre. Once summative internal assessment has taken place and the marks have been submitted to WJEC, the work must be retained securely by the centre until the Enquiries about Results deadline of 20 September. The learner must not be able to access it up until that point.

Validation and authentication

It is important that assessment is rigorously monitored by centres to ensure that learners' work is their own. All learners are required to sign an authentication document endorsing the originality of their assignment(s) and centres must sign to confirm that they have taken all reasonable steps to validate this. The document can be downloaded from the website.

Validity can be further enhanced by ensuring that learners clearly acknowledge all secondary source materials such as artists', designers' or craftspersons' images or quotes. Any work which is not entirely that of the learner's should be identified.

Assessment objectives, weightings and marks

Below are the assessment objectives for this specification. Each of these is equally weighted. Learners must demonstrate their ability to:

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

The table below shows the weighting and marks of each assessment objective for the qualification's single component.

	AO1%	AO2%	AO3%	AO4
Component: Personal Creative Enquiry				
Total weighting 100%	25%	25%	25%	25%
Total marks 100	25	25	25	25

Mark scheme and indicative content

Teachers should use the mark scheme to make assessments of candidates' 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 managed to demonstrate the relevant criteria in their work. Teachers should determine a mark for each assessment objective and then total the marks to provide an overall mark. The indicative content may also be referred to for additional guidance.

BLANK PAGE

APPENDIX B MARK SCHEME AND INDICATIVE CONTENT

Mark Scheme for AS ART AND DESIGN			Personal Creative Enquiry (100 Marks)	
	AO1	AO2	AO3	AO4
	<i>Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.</i>	<i>Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.</i>	<i>Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.</i>	<i>Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.</i>
5	21 - 25	21 - 25	21 - 25	21 - 25
	<p>Thorough development of ideas through sustained and focused investigations.</p> <p>Rigorous critical analysis and evaluation of relevant contextual and other sources.</p> <p>Comprehensive responses and interpretations informed by a good understanding of purposes, meanings and contexts.</p>	<p>Good evidence of selecting appropriate resources, media and processes.</p> <p>Confident exploration of materials and skilful control of techniques to exploit their creative potential.</p> <p>Significant relationships established between working methods and outcomes that are frequently reviewed and appropriately refined.</p>	<p>Good ability to record observations, experiences, ideas and insights relevant to intentions within the context of thorough research and enquiry.</p> <p>Rigorous and effective critical reflection on work and progress is demonstrated.</p>	<p>Imaginative, personal and meaningful responses are presented, with intentions realised in a very competent and clear way.</p> <p>Significant connections between visual, written, oral and other elements, where appropriate, conveyed in a convincing way.</p>
4	16 - 20	16 - 20	16 - 20	16 - 20
	<p>Reasonable development of ideas through generally sustained investigations.</p> <p>Reasonable critical analysis and evaluation of generally relevant contextual and other sources.</p> <p>Responses and interpretations are generally informed by reasonable understanding of purposes, meanings and contexts.</p>	<p>Reasonable evidence of selecting appropriate resources, media and processes.</p> <p>Reasonable exploration of materials and control of techniques to exploit their creative potential.</p> <p>Relationships established between ideas, working methods and outcomes that are reviewed and reasonably refined.</p>	<p>Reasonable ability to record observations, ideas and insights relevant to intentions within the context of reasonable research and enquiry.</p> <p>Reasonably effective critical reflection on work and progress is demonstrated.</p>	<p>Reasonably imaginative, personal and meaningful responses are presented, with intentions realised in a satisfactory way.</p> <p>Relevant connections between visual, written, oral and other elements, where appropriate, conveyed in a reasonably convincing way.</p>
3	11 - 15	11 - 15	11 - 15	11 - 15
	<p>Some development of ideas through investigations, some aspects of which are sustained.</p> <p>Some critical analysis and evaluation of partly relevant contextual and other sources.</p> <p>Responses and interpretations are sometimes informed by some understanding of purposes, meanings and contexts.</p>	<p>Some evidence of selecting resources, media and processes, some of which are appropriate.</p> <p>Some exploration of materials and control of techniques to exploit their creative potential.</p> <p>Links sometimes made between ideas, working methods and outcomes that are sometimes reviewed and to some extent refined.</p>	<p>Some ability to record observations, ideas and insights relevant to intentions within the context of some research and enquiry.</p> <p>Some critical reflection on work and progress is demonstrated.</p>	<p>Some ability to present imaginative, personal and meaningful responses, with intentions realised in an inconsistent way.</p> <p>Some evidence of relevant connections between visual, written, oral and other elements, where appropriate, conveyed in a partly convincing way.</p>

	AO1	AO2	AO3	AO4
2	6 - 10	6 - 10	6 - 10	6 - 10
	<p>Limited development of ideas through limited investigations.</p> <p>Limited attempts made to analyse critically and evaluate contextual and other sources.</p> <p>Responses and interpretations show limited awareness of aspects of purpose, meaning and context.</p>	<p>Limited evidence of selecting resources, media and processes, a minimum of which are appropriate.</p> <p>Limited attempts made to explore materials and control techniques to exploit their creative potential.</p> <p>Limited links are made between ideas, working methods and outcomes that are sometimes reviewed and refined in a limited way.</p>	<p>Limited ability to record observations, ideas and insights relevant to intentions within the context of limited research and enquiry.</p> <p>Limited critical reflection work and progress is demonstrated.</p>	<p>Limited ability to present imaginative, personal and meaningful responses, with intentions realised in a limited way.</p> <p>Limited evidence of relevant connections between visual, written, oral and other elements, where appropriate, conveyed in a limited way.</p>
1	1 - 5	1 - 5	1 - 5	1 - 5
	<p>Extremely limited development of ideas occasionally evident.</p> <p>Extremely limited attempts made to analyse critically and consider contextual and other sources.</p> <p>Responses and interpretations show extremely limited awareness of aspects of purpose, meaning and context.</p>	<p>Extremely limited evidence of selecting resources, media and processes, of which few if any are appropriate.</p> <p>Extremely limited attempts made to explore materials and techniques.</p> <p>Extremely limited links are made between ideas, working methods and outcomes, with extremely limited attempts made to review and refine.</p>	<p>Extremely limited ability to record observations, ideas and insights within the context of extremely limited research and enquiry.</p> <p>Extremely limited attempt to reflect critically on work and progress.</p>	<p>Extremely limited ability to present imaginative, personal and meaningful responses, with intentions realised in an extremely limited way.</p> <p>Extremely limited evidence of relevant connections between visual, written, oral and other elements, where appropriate, conveyed in an extremely limited way.</p>
0	0 Response not worthy of credit or not attempted.	0 Response not worthy of credit or not attempted.	0 Response not worthy of credit or not attempted.	0 Response not worthy of credit or not attempted.

GUIDANCE: INDICATIVE CONTENT FOR ART AND DESIGN (ART, CRAFT AND DESIGN)

NOTE: This content is not prescriptive but learners are expected to give consideration to the aspects referred to below. Each submission will be assessed on its merits according to the generic mark scheme based on the four assessment objectives. Teachers may refer to this indicative content for additional guidance.

Art, Craft and Design is distinguishable from other options inasmuch as learners are enabled to demonstrate personal interests and abilities across a particularly broad course of study. They should 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 use of an almost limitless range of materials, techniques and processes, but due regard should be given to achieving appropriate depth, as well as breadth of learning experiences.

Submissions for Art and Design (Art, Craft and Design) should aim to present evidence of the following in order to meet assessment requirements.

AO1 Contextual understanding

- Development of ideas that are informed by investigative contextual study of art, craft and design and other sources relevant to the selected area of study.
- Awareness of the wide variety of work produced by artists, craftspeople and designers and differences in their methods, approaches, purposes and intentions.
- Analytical skill and critical and contextual understanding in comparing and contrasting the work of relevant artists, craftspeople and designers and other contextual sources and in the evaluation of personal work.

AO2 Creative making

- Experimentation with, a sufficient and appropriate breadth of media and processes, exercising suitable control of these to maximise creative potential.
- Exploration of stimulating resources to initiate and develop innovative ideas, with due regard to relevant formal elements, particularly composition. Clear relationships between working methods and outcomes. Each significant step in the creative process should be documented, including the penultimate stage of development so that final outcomes do not suddenly appear.
- Discrimination shown in reviewing and refining ideas as work progresses. Skilful control exercised in attending to detail, such as re-constructing parts of three-dimensional craft pieces, to produce well resolved outcomes of quality.

AO3 Reflective recording

- Gathering, selecting, organising and communicating relevant information in investigating visual and other sources of reference. Due attention given to selecting appropriate sources of enquiry and analysing these to extract informative detail.
- Recording, by drawing and other suitable means, such as colour, tonal and textural notes, photographs and annotation in sketchbooks and on study sheets, ideas, observations and insights that are in line with personal intentions.
- Critical reflection on progression of work review what has been learned, acquire understanding and clarify purposes and meanings. Where appropriate, learning could be transferred to new contexts, such as adapting an expressive, abstract painted response to cross sections of fruit in order to develop graphic designs for marketing locally-produced fruit yoghurts.

AO4 Personal presentation

- Presentation of personal, imaginative final outcomes that, together with evidence of the processes by which they were produced, realise stated intentions.
- Explicit Connections made, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful and in an order which can be easily followed.
- Consideration of different presentational formats and selection of the most appropriate of these for the submission. Due regard should be given to the purpose of the work and how to make it look interesting, such as a display of an art, a craft and a design outcome developed from a common theme, accompanied by a screen-based programme of visuals and text.

GUIDANCE: INDICATIVE CONTENT FOR ART AND DESIGN (FINE ART)

NOTE: This content is not prescriptive but learners are expected to give consideration to the aspects referred to below. Each submission will be assessed on its merits according to the generic mark scheme based on the four assessment objectives. Teachers may refer to this indicative content for additional guidance.

Fine Art may be distinguishable by the emphasis it places on aesthetic and intellectual purposes rather than on practical, functional and utilitarian considerations. This option covers a broad and developing area of study that includes painting, drawing, ceramics, sculpture, installation, performance and conceptual art and aspects of print-making, photography and film. It utilises traditional, new and emerging media and processes and involves expressive use of a particularly wide range of materials, techniques and skills.

Submissions for Art and Design (Fine Art) should aim to present evidence of the following in order to meet assessment requirements.

AO1 Contextual understanding

- Development of ideas that are informed by contextual study of fine art and other sources such as architecture and production design and the place of fine art within these.
- Variety of fine art processes and outcomes and the distinction between expressive and functional approaches.
- Analytical skill and critical and contextual understanding in comparing and contrasting the work of relevant fine artists and other contextual sources and in the evaluation of personal work.

AO2 Creative making

- Selection of, and experimentation with, breadth of fine art media and processes, exercising control of these to maximise creative potential.
- Exploration of stimulating resources to initiate and develop innovative ideas, with due regard to line, tone, colour, texture and other visual elements, particularly composition. Clear relationships between working methods and outcomes. Each significant step in the creative process should be documented including the penultimate stage of development so that final outcomes do not suddenly appear.
- Discrimination shown in reviewing and refining ideas as work develops. Control exercised in refining detail, such as delineation of anatomical structure in portraying the human form, to produce well resolved outcomes of quality.

AO3 Reflective recording

- Gathering, selecting, organising and communicating relevant information in investigating visual and tactile sources of references. Due attention given to selecting appropriate sources of enquiry and analysing these to extract informative detail.
- Recording, by drawing and other means, such as colour, tonal and textural notes, photographs and annotation in sketchbooks and on study sheets, ideas, observations and insights that are in line with personal intentions.
- Critical reflection on work and progress in order to review what has been learned, show understanding and clarify purposes and meanings.

AO4 Personal presentation

- Presentation of creative responses that are personal and realise stated intentions, such as a triptych comprising surface prints, experimental photographs and painted portraits depicting the life stages of a family member.
- Explicit connections made, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful and in an order which can be easily followed.
- Consideration of different presentational formats and selection of the most appropriate of these for the submission, giving due regard to the purpose of the work and how to make it look interesting.

GUIDANCE: INDICATIVE CONTENT FOR ART AND DESIGN (CRITICAL AND CONTEXTUAL STUDIES)

NOTE: This content is not prescriptive but learners are expected to give consideration to the aspects referred to below. Each submission will be assessed on its merits according to the generic mark scheme based on the four assessment objectives. Teachers may refer to this indicative content for additional guidance.

Critical and Contextual Studies is a unique option inasmuch as it enables learners to develop innovative opportunities to acquire critical, contextual and curatorial knowledge, understanding and skills in appreciating artefacts, texts and images within particular cultural environments, alongside relevant practical investigations. The option provides for a broad range of intellectual and practical learning experiences through a variety of lively and creative strategies for developing and presenting personal, practical, critical and contextual responses. These may include a wide variety of practical outcomes that demonstrate understanding of, for example, the work of an artist, a movement by means such as theme or the devising of an audio-visual presentation, the development of an informative annotated display, the design of learning resources and through a variety of illustrated texts written in different formats and for a range of purposes. These might take the form of gallery guides, exhibition brochures, magazine spreads, newspaper articles, documentary television scripts and factual or fictional discussions or exchanges between artists, craftspeople or designers using a range of communication methods. It is necessary to emphasise that this option is different from traditional approaches to the history of art and learners are required to provide evidence of achievement across all four assessment objectives.

Submissions for Art and Design (Critical and Contextual Studies) should aim to present evidence of the following in order to meet assessment requirements.

AO1 Contextual understanding

- Contextual study of art, craft and design and other sources, showing understanding of how artefacts and images reflect the time and place in which they are produced.
- Awareness of the wide variety of work produced by artists, craftspeople and designers, the relationship between their disciplines and differences in their methods and approaches.
- Analytical skill and critical and contextual understanding in comparing and contrasting the work of relevant artists, craftspeople and designers and other contextual sources and in the evaluation of personal outcomes.

AO2 Creative making

- Judicious selection and purposeful exploration of appropriate breadth of media and techniques, critical and contextual topics, themes, movements and styles and ways in which ideas and beliefs have influenced art, craft and design.
- Investigation of stimulating resources including visual and tactile sources, artists' presentations, radio and TV arts programmes, newspaper reviews, publications and selective use of the Internet. Wherever possible seeing historical and contemporary examples at first hand and engaging with artists, craftworkers and designers at work.
- Discrimination shown in reviewing and refining ideas as work progresses. Skilful control, evaluating and communicating judgements about images, objects and artefacts, to produce outcomes of quality.

AO3 Reflective recording

- Gathering, selecting, organising and communicating relevant information in studying appropriate sources of reference, showing curiosity, personal interests and judgements. Due attention given to selecting appropriate sources of enquiry and analysing these to extract informative detail.
- Recording, by a variety of suitable means, such as written notes, sketches, colour, tonal and textural notes, photographs in workbooks, sketchbooks and on study sheets, observations and insights that are in line with personal intentions.
- Critical reflection on progression of work to review what has been learned, showing deeper understanding, clarifying purposes and ability to transfer learning to a new context such as adapting a written and illustrated exposition of the life and work of a local artist to a documentary TV script.

AO4 Personal presentation

- Presentation of innovative responses that are essentially personal and realise stated intentions, such as a fictitious series of letters exchanged between a landscape painter and a landscape photographer in which they compare, in words and images, differences in their approaches.
- Clear connections made, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful and in an order which can be easily followed.
- To make it look interesting for an audience or, for example, production of a gallery resource pack for KS3 learners.

GUIDANCE: INDICATIVE CONTENT FOR ART AND DESIGN (TEXTILE DESIGN)

NOTE: This content is not prescriptive but learners are expected to give consideration to the aspects referred to below. Each submission will be assessed on its merits according to the generic mark scheme based on the four assessment objectives.

Teachers may refer to this indicative content for additional guidance.

Textile Design encompasses a very broad range of materials, techniques and processes, including a growing number of interdisciplinary approaches. These comprise woven, embroidered, knitted, printed, painted, dyed, manipulated, embellished and constructional methods which are utilised to produce a great variety of textile outcomes that include costume and fashion design, accessories and body adornment. The range is increasing as new materials and technologies emerge.

Submissions for Art and Design (Textile Design) should aim to present evidence of the following in order to meet assessment requirements.

AO1 Contextual understanding

- Development of ideas that are informed by contextual study of past and present textile design in our own and other cultures and other sources such as fine art, photography and production design.
- Awareness of the variety of creative textile processes and outcomes and understanding of the relationship between functional and aesthetic considerations. Sensitive response to issues such as cultural traditions and recycling.
- Analytical skill and critical and contextual understanding in comparing and contrasting the work of relevant textile designers and other contextual sources and in the evaluation of personal textile outcomes.

AO2 Creative making

- Selection of, and purposeful experimentation with, a range of textile materials, processes and techniques, exercising suitable control of these to maximise creative potential. Technical details may be included, but should be selective and concise. Concern with technical or craft processes should not assume greater importance than the progression of creative ideas.
- Exploration of stimulating resources and rich visual and tactile sources to initiate and develop innovative ideas, with due regard to line, colour, pattern, texture and other visual elements, particularly form. Clear relationships established between working methods and outcomes. Each significant step in the creative process documented, with due regard given to the penultimate stage of development so that final outcomes do not suddenly appear.
- Discrimination shown in reviewing ideas as work develops. Careful control exercised in refining detail, such as the design and production of decorative features, to produce well resolved outcomes of quality.

AO3 Reflective recording

- Gathering, selecting, organising and communicating relevant information in studying visual and tactile sources of reference, showing personal interests and judgements. Due attention given to selecting appropriate sources of enquiry and analysing these to extract informative detail.
- Recording in sketchbooks, workbooks and on study sheets, observations and insights that are in line with personal intentions, such as colour, pattern and textural notes, by means of sketching, mark-making and other suitable methods such as photographs and analytical commentary.
- Critical reflection on work and progress in order to effectively review what has been learned, show deeper understanding and clarify purposes and meanings.

AO4 Personal presentation

- Presentation of creative responses that are essentially personal and realise stated intentions, such as machine embroidered, appliqué panels for the new home of a close friend.
- Explicit connections made, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well informed and in an order which can be easily followed.
- Consideration of different presentational formats, such as through a studio photo-shoot of a theatrical costume or sketches of the textile product in a suitable setting. Selection of the most appropriate of these for the submission, giving due regard to the purpose of the work and how to make it look interesting for an audience. It is not necessary to always produce finished items or garments but they should be complete enough to demonstrate ability to take them through to a resolved conclusion.

GUIDANCE: INDICATIVE CONTENT FOR ART AND DESIGN (GRAPHIC COMMUNICATION)

NOTE: This content is not prescriptive but learners are expected to give consideration to the various aspects referred to below. Each submission will be assessed on its merits according to the generic mark scheme based on the four assessment objectives.

Teachers may refer to this indicative content for additional guidance.

Graphic Communication may be defined as the process by which ideas are communicated through the use of symbols, drawings, photographs and typography to convey concepts and/or emotions. 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 advertising, packaging design, computer games, web and multi-media design, illustration and typography, provide an indication of what might be covered within the option. Graphic communication may also be closely associated with animation, architecture, photography and design for print. Outcomes can be two and three dimensional, and can take 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, and three dimensional point-of-sale and exhibition design.

Submissions for Art and Design (Graphic Communication) should aim to present evidence of the following in order to meet assessment requirements.

AO1 Contextual understanding

- Development of ideas that are informed by contextual study of past and present graphic design and other sources such as, fine art, product design and published media.
- Awareness of the issues that influence the purposes, meanings and contexts of graphic design such as ethical and conservational considerations, reprographic processes and magazine production.
- Analytical skill and critical and contextual understanding in comparing and contrasting the work of relevant graphic designers, other contextual sources and in the evaluation of personal design processes and outcomes.

AO2 Creative making

- Selection of, and purposeful experimentation with, appropriate graphic design media and processes, with controlled use of typography and imagery from primary and secondary sources, including purposeful manipulation using digital software. Technical details may be included, but should be selective and concise. Concern with technical processes should not assume greater importance than the progression of creative ideas.
- Exploration of resources and studio-based and environmental sources to develop innovative ideas, with due regard to composition and layout, proportion, line, tone, colour, texture, and other visual elements. The potential of graphic communication should be explored through experimentation with established and emerging technologies. Each significant step in the creative process should be documented, with particular attention given to the penultimate stage so that final outcomes do not suddenly appear.
- Discrimination in reviewing ideas as work develops. Careful control exercised in refining detail, such as selection of fonts, relationship of typography to images and selecting a suitable reprographic process to produce outcomes of quality.

AO3 Reflective recording

- Gathering, selecting, organising and communicating relevant information in undertaking research into visual and other sources of reference. Due attention given to the selection of the most appropriate images and the analytical annotation of these, rather than, for example, including multiple thumbnail prints with no evaluative comments.
- Recording, through drawing, photographs and by other means, such as layout sketches, storyboards and written notes, ideas, observations and insights that are relevant to personal intentions.
- Critical reflection on work and progress in order to review what has been learned, deepen understanding and clarify purpose and meaning.

AO4 Personal presentation

- Presentation of creative responses that are essentially personal, effectively realise stated intentions and fulfil design requirements.
- Explicit connections made, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well informed and in an order which can be easily followed.
- Consideration of different presentational formats, such as public transport advertising or bus shelter posters, selecting the most appropriate of these for the submission, giving due regard to the purpose of the work and how to make it look interesting. If the print size or cost of a preferred format is a constraint, then this could be drawn, described and/or presented as a scale model.

GUIDANCE: INDICATIVE CONTENT FOR ART AND DESIGN (THREE-DIMENSIONAL DESIGN)

NOTE: This content is not prescriptive but learners are expected to give consideration to the various aspects referred to below. Each submission will be assessed on its merits according to the generic mark scheme based on the four assessment objectives.

Teachers may refer to this indicative content for additional guidance.

Three-Dimensional Design is distinguishable in this option by the emphasis placed upon functional and utilitarian considerations as compared to three-dimensional outcomes produced in other disciplines, such as sculpture in Fine Art, where the intentions might be centred upon the aesthetic qualities of expressive form. Three-Dimensional Design covers a particularly wide range of activities ranging in scale from jewellery and body adornment to architectural and environmental design. Other aspects include functional ceramics, product design, interior and exhibition design, theatre and production design incorporating film and television. Aspects of craft may also be included, such as puppetry, toy making and single items of furniture that are concerned with functionality and manual skills as well as aesthetic qualities.

Submissions for Art and Design (Three-Dimensional Design) should aim to present evidence of the following in order to meet assessment requirements.

AO1 Contextual understanding

- Development of ideas that are informed by contextual study of past and present three dimensional design in our own and other cultures and sources such as fine art, film and television, and textiles.
- Awareness of the variety of factors that influence the purposes, meanings and contexts of three dimensional design such as ergonomic factors, economic considerations, production methods and the practical criteria of a given space. Relevant knowledge of working arrangements within which particular three dimensional outcomes are produced, such as in set production for a stage play. Understanding that such designers most are essentially responsive and collaborative.
- Analytical skill, critical and contextual understanding in comparing and contrasting the work of relevant three dimensional designers and other contextual sources and in the formative and summative evaluation of personal design processes and outcomes. Personal responses to inspirational images rather than production of cut and paste 'mood' boards.

AO2 Creative making

- Selection of, and experimentation with, appropriate three-dimensional design processes and materials, such as wood, clay, plastic, metal, card and paper, with controlled and safe use of suitable tools and equipment. Technical details may be included, but should be selective and concise. Concern with technical processes should not assume greater importance than the progression of creative ideas.
- Exploration of stimulating resources and workshop-based and environmental sources to develop innovative ideas, with due regard to the use to be made of the intended outcome, its surface, structure, texture, colour, form, scale and strength and other three-dimensional elements. The potential of selected aspects of three-dimensional design should be explored through experimentation with traditional and emerging technologies. Each significant step in the creative process should be documented, with particular attention given to the penultimate stage, so that final outcomes do not suddenly appear.
- Discrimination in reviewing and refining ideas as work develops. Careful control exercised in attending to detail, such as well-formed connections of components, functional working parts, surface finish and aesthetic appearance, to realise outcomes of quality.

AO3 Reflective recording

- Gathering, selecting, organising and communicating relevant information in studying three-dimensional, visual, tactile and other sources of reference. Due attention given to analysis of the most appropriate design possibilities and problem-solving solutions.
- Recording, through sketches, perspective drawings, technical drawings by hand and CAD, photographs, written notes and by other means, ideas, observations and insights that are relevant to personal intentions.
- Critical reflection on work and progress in order to review what has been learned, deepen understanding, clarify purpose and, where appropriate, transfer learning to a new context, such as from stage to screen.

AO4 Personal presentation

- Presentation of creative outcomes that are essentially personal solutions to design requirements and effectively realise stated intentions with evidence of personal curiosity and engagement.
- Explicit connections made, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work in an order which can be easily followed.
- Consideration of different presentational formats, such as design sheets and audio-visual programme, selecting the most appropriate of these for the submission. Due regard should be given to the purpose of the work and how to make it look interesting. If the cost of a preferred format is a constraint, then this could be drawn, described and/or presented using less expensive materials. Outcomes may take the form of finished pieces, prototypes and full size or scale models. They could be one-off pieces or capable of small batch or mass production.

GUIDANCE: INDICATIVE CONTENT FOR ART AND DESIGN (PHOTOGRAPHY)

NOTE: This content is not prescriptive but learners are expected to give consideration to the various aspects referred to below. Each submission will be assessed on its merits according to the generic mark scheme based on the four assessment objectives. Teachers may refer to this indicative content for additional guidance.

This option covers a broad and changing area of study with light-based imagery spanning almost two centuries. Learners might engage with early light-based images and rudimentary technology, such as a pinhole camera, as well as the most contemporary, which may include the use of digital cameras, video camcorders, photocopiers, scanners and mobile phones. They may also work exclusively with film based or digital technology or with both. Outcomes can be screen or print-based, comprise still or moving images and might be discrete to the subject area or combined with other art forms.

Submissions for Art and Design (Photography) should aim to present evidence of the following in order to meet assessment requirements.

AO1 Contextual understanding

- Development of ideas that are informed by contextual study of past and present photographic and other sources such as film, fine art, graphic design and published media and the place of photography within these.
- Awareness of the issues that influence the purposes, meanings and contexts of photographic and of the variety of photographic and motion picture genre and, where appropriate, relating personal work to a particular genre.
- Analytical skill and critical and contextual understanding in comparing and contrasting the work of relevant photographers and other contextual sources and in the formative and summative evaluation of personal photographic outcomes.

AO2 Creative making

- Selection of, and experimentation with, appropriate photographic media and processes, other media and combinations of media, with controlled use of lighting, shutter speed, aperture, lenses, filters and digital software. Technical details may be included, but should be selective and concise. Concern with technical processes should not assume greater importance than the progression of creative ideas.
- Exploration of stimulating resources and studio-based and environmental sources to initiate and develop innovative ideas, with due regard to viewpoint, composition, tone, colour, texture, scale and other visual elements. Each significant step in the creative process should be documented. The full potential of photography should be explored through experimentation with traditional and digital media.
- Discrimination in reviewing ideas as work develops. Careful control exercised in refining detail, such as in editing, image manipulation and print resolution, to produce outcomes of quality.

AO3 Reflective recording

- Gathering, selecting, organising and communicating relevant information in studying visual and tactile sources of reference. Due attention should be given to the selection of only the most significant images and the analysis and annotation of these, rather than including multiple thumbnail/contact prints with no evaluative comments.
- Recording, through photography and by other means, such as sketches, storyboards and written notes, ideas, observations and insights that are relevant to personal intentions.
- Critical reflection on work and progress in order to review what has been learned, deepen understanding and clarify purpose and meaning.

AO4 Personal presentation

- Presentation of creative responses that are essentially personal and effectively realise stated intentions, such as a photographic poster to support a strongly held opinion or images of architectural structures projected onto a three-dimensional construction.
- Explicit connections made, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work in an order which can be easily followed.
- Consideration of different presentational formats, such as animated sequences and use of mixed media, selecting the most appropriate of these for the submission, giving due regard to the purpose of the work and how to make it look interesting. If the print size or cost of a preferred format is a constraint, then this could be drawn, described and/or presented as a scale model.

ASSESSMENT DOCUMENTATION

Authentication and Learner Statement

Each Candidate's Personal Creative Enquiry must be accompanied by the following:

- Authentication document
- Learner statement.

Examples of these forms are included in Appendix A.

Assessment Objective Checklists

To help learners and their teachers ensure that they have provided evidence to meet all Assessment Objectives, checklists will be provided.

Examples of these checklists are included in Appendix B.

CANDIDATE MARK SHEETS

Candidate Mark Sheets are available online.



**AS
ART and DESIGN
COMPONENT: PERSONAL CREATIVE ENQUIRY**



**AUTHENTICATION DOCUMENT
COMPLETION OF THIS FORM IS COMPULSORY**

TO BE COMPLETED BY THE LEARNER

Centre Name Centre Number

--	--	--	--	--

Candidate Name Candidate Number

2				
----------	--	--	--	--

Entered Option

I declare that this is all my own work and I have acknowledged all my secondary sources:

Signed _____ **Date** _____

TO BE COMPLETED BY THE TEACHER

Authentication exceptions: clarify any circumstances that should be considered regarding this work having been selected and presented as the learner's own:

Signed _____ **Date** _____



AS
ART and DESIGN
COMPONENT: PERSONAL CREATIVE ENQUIRY



TO BE COMPLETED BY THE LEARNER

Centre Name

Centre Number

--	--	--	--	--

Candidate Name

Candidate Number

2				
---	--	--	--	--

Entered Option

LEARNER STATEMENT
COMPLETION OF THIS FORM IS COMPULSORY

Complete and submit the learner statement with your work as it may be beneficial to the moderation process and will be referred to when it is assessed (expand boxes below if required).

To place your submission in a suitable context, use the template below to:

Explain the **MAIN IDEA** from which you developed your responses

Outline your initial **PLAN** in the development of your work

Describe the **CONTEXT** (influences, purposes and meanings) of your work

REFLECT on your work critically as it progresses and on its completion

APPENDIX B



AS ART and DESIGN

COMPONENT: PERSONAL CREATIVE ENQUIRY



ASSESSMENT OBJECTIVE CHECKLIST FOR LEARNERS

Have I provided evidence that shows that I am able to:

✓ or x

AO1 CONTEXTUAL UNDERSTANDING	<ul style="list-style-type: none"> use my chosen contextual and other references to develop <i>new</i> thoughts and <i>fresh</i> ideas; carry out investigations which are <i>sustained</i> and <i>focused</i> on information relevant to my study; <i>evaluate</i> the methods, approaches, purposes and intentions of artists/craftworkers/designers and <i>understand</i> how the different contexts in which their work has been produced influence interpretation and meaning; <i>apply</i> contextual understanding in ways which <i>inform my own approach</i>; <i>analyse</i> my sources by finding <i>relationships</i> between different aspects and <i>comparing and contrasting</i> these; ask <i>pertinent</i> questions and search for <i>relevant</i> answers, <i>distinguish</i> between different kinds of information and present my own, <i>considered</i> points of view. 	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
AO2 CREATIVE MAKING	<ul style="list-style-type: none"> convey a <i>sense of purpose</i> in exploring resources, processes and the visual elements; <i>carefully</i> select media and techniques and use them <i>appropriately</i> so that they complement my intentions; research stimulating sources for <i>innovative</i> possibilities and <i>proficiently</i> draft my initial ideas; document <i>coherent</i> evidence of each stage of the creative process with clear relationships established between working methods and outcomes; review my work regularly to <i>improve</i> and <i>refine</i> it where necessary; <i>skilfully</i> handle materials, techniques and processes to produce <i>quality</i> outcomes. 	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
AO3 REFLECTIVE RECORDING	<ul style="list-style-type: none"> apply myself <i>thoroughly</i> to productive methods of research and enquiry; <i>efficiently</i> gather, select, organise and convey the findings of my research; <i>effectively</i> record ideas, observations and insights in line with my intentions; utilise a <i>suitable</i> range of recording methods and <i>competent</i> recording skills; <i>thoughtfully</i> review my work and progress to <i>deepen my understanding</i>; transfer ideas and skills to <i>new situations</i> and look for <i>meaning</i> and <i>purpose</i> in my studies. 	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
AO4 PERSONAL PRESENTATION	<ul style="list-style-type: none"> present ideas and outcomes which are <i>truly my own</i> and not plagiarised; produce work which is <i>well informed</i> and has <i>meaning</i> for myself and others; <i>plainly convey</i> and <i>successfully realise</i> my intentions; show sound <i>critical understanding</i> in the outcomes of my studies; present my submission in <i>logical order</i> making <i>clear connections</i> between the various parts where appropriate; devise an <i>appropriate</i> form of presentation which <i>suits the purpose</i> of my work and <i>engages an audience</i>. 	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>



AS ART and DESIGN

PERSONAL CREATIVE ENQUIRY



ASSESSMENT OBJECTIVE CHECKLIST FOR TEACHERS

<p>AO1 Contextual understanding</p> <p>Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.</p>	<p>Is about ability to develop contextual ideas, doing this through sustained and focused investigations. Candidates should show how they have been informed by contextual and other sources and demonstrate analytical and critical understanding.</p> <p>It is not just a matter of studying contextual sources, but showing relevant understanding and demonstrating what impact such study has had on their own approach.</p> <p>Analytical skills are concerned with identifying relationships (e.g. by comparing and contrasting) between constituent parts of a complex whole to determine its content, nature and structure.</p> <p>Critical skills involve posing relevant questions, distinguishing between what is and what is not relevant, differentiating between various types of information (e.g. biographical, descriptive, evaluative), clearly presenting and justifying points of view, giving valid, well-argued reasons.</p>
<p>AO2 Creative making</p> <p>Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.</p>	<p>Is about purposefully exploring resources, materials, processes and ability to make appropriate selection from these. During the process of their work, candidates should provide evidence of on-going evaluation / review, to decide if changes are required to improve / refine it.</p> <p>It is concerned with imaginative activity to generate original outcomes relevant to the intentions of the learner. It is usually preceded by the exploration of stimulating sources likely to spark innovative ideas and can begin with initial drafting of ideas to give them shape and form.</p> <p>This can lead to a process of development in which initial visualisations are more clearly defined and the range of possible outcomes becomes more focused. Suitable means of expression should be considered, including sensitive selection of the most suitable media, technique, scale etc. before undertaking final realisation.</p> <p>The final phase may involve refinement of detail using careful control to produce outcomes of quality. Clear relationships should be established between working methods and outcomes.</p>
<p>AO3 Reflective recording</p> <p>Record ideas, observations and insights relevant to intentions, reflecting on work and progress.</p>	<p>Is about recording, in visual and other forms, ideas, observations, insights relevant to intentions. It is centrally concerned with research and enquiry into visual and tactile sources of reference.</p> <p>As their studies develop, candidates should demonstrate ability to reflect on their work and their progress. They should pay attention to the way they gather, select, organise and communicate visual and other information.</p> <p>It also requires evidence of reflective learning which involves taking time to think about their work and reflecting on and reviewing what they have learned in order to deepen understanding. They should engage in looking for meaning and purpose in what they are doing and in seeking and expressing balanced viewpoints. Particularly important is evidence of their ability to transfer learning to a new context.</p>
<p>AO4 Personal presentation</p> <p>Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.</p>	<p>Is about presenting responses which are personal (without the intervention of someone else), informed and meaningful (essentially to the candidate, but also to others). In presenting their responses, they should demonstrate the outcome of their critical understanding and make clear the extent to, and means by, which they have realised intentions.</p> <p>Where appropriate, they should make explicit the connections between the different parts of the submission. Learning skills involve presenting work in a logical order which is easy to follow, making clear the purpose and context of the work and conveying intentions. They also involve devising a suitable form of presentation which is suited to the purpose of the work and engaging to an audience.</p>