

GCE AS



# SUMMARY OF AMENDMENTS

Version	Description	Page number
2	'Making entries' section has been amended to clarify resit rules.	29

# WJEC Eduqas GCE AS in ART and DESIGN

For teaching from 2015  
For award from 2016

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# AS ART AND DESIGN

## SUMMARY OF ASSESSMENT

Component : Personal Creative Enquiry  
100% of qualification/100 marks

The Personal Creative Enquiry consists of an extended, exploratory project/portfolio and outcome/s based on themes and subject matter which are personal and meaningful to the learner. The Enquiry must integrate critical, practical and theoretical work.

The learner will be required to select, evaluate and present work for assessment. Submissions will be assessed through the use of the assessment objectives. Work will be determined by the learner and teacher, assessed by the teacher and externally moderated.

No time limit: duration to be determined by the centre taking into account the May deadline for submission of internal marks to WJEC.

This linear qualification will be available for assessment in the summer series each year. It will be awarded for the first time in summer 2016.

**Qualification Accreditation Number: 601/4892/5**

# AS ART and DESIGN

## 1 INTRODUCTION

### 1.1 Aims and Objectives

This WJEC Eduqas AS Art and Design specification has been designed to provide engaging and innovative creative learning experiences, where art, craft and design practice is meaningfully integrated with theoretical knowledge and understanding.

The specification provides opportunities to develop a broad foundation of critical, practical and theoretical skills that offers learners a holistic understanding of a range of practices and contexts in the visual arts, crafts and design fields.

Whichever title or combination of endorsed titles is followed, the specification encourages creativity, sustained investigation and analysis, experimentation, and design and making as a means of developing technical and expressive skills. It gives learners the opportunity to follow a programme of study which extends experience and personal response as well as developing imagination and critical and reflective thinking. The ability to innovate, adapt and work independently, which underlies all aspects of the specification, is valued by higher education and employers alike.

In keeping with the regulatory requirements for all AS Art and Design specifications, this AS specification aims to encourage learners to develop:

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

## 1.2 Prior learning and progression

There are no prior learning requirements. Any requirements set for entry to a course following this specification are at the discretion of centres. It is reasonable to assume that many learners will have achieved qualifications equivalent to Level 2 at KS4.

Some learners will have already gained knowledge, understanding, and skills through their study of Art and Design at GCSE.

This specification provides a suitable foundation for the study of Art and Design at A level. In addition, the specification provides a coherent, satisfying and worthwhile course of study for learners who do not progress to further study in this subject.

This specification is not age specific and, as such, provides opportunities for candidates to extend their life-long learning.

## 1.3 Equality and fair assessment

This specification may be followed by any learner, 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 learner 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

The WJEC Eduqas AS Art and Design specification is conceived as a one year linear qualification. It consists of a single component, the Personal Creative Enquiry, which is internally assessed and externally moderated.

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

The standard AS learners are expected to achieve is comparable with that attained by learners after one year of study on an A level course. AS standards will be exemplified annually through online exemplar material.

In the initial stage of the Personal Creative Enquiry, learners will have the opportunity to explore and cultivate fundamental skills, knowledge and understanding through a variety of experiences. These may include using sources, such as the local environment or other resources, to gather visually rich research. The learning programme will also provide opportunities for experimentation, collaboration, creative decision-making and innovation as well as activities to help learners develop curatorial skills from which personally significant creative enquiries can be generated.

The purpose of this approach is primarily to develop a foundation to support confident navigation through learners' creative journeys in the mid to latter part of the course.

There is also an emphasis on the value of drawing skills. All AS Art and Design specifications require learners to develop the skills to 'record experiences and observations, in a variety of ways using drawing or other appropriate visual forms; undertake research; and gather, select and organise visual and other appropriate information'. This focus should encourage learners to appreciate the significance of drawing in the widest sense by recognising and reviewing how it feeds the creative process across disciplines.

For more guidance and information on the definitions and purposes of drawing, refer to Appendix A.

The Personal Creative Enquiry is designed to demonstrate knowledge and understanding of:

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

The Personal Creative Enquiry also requires learners to develop the skills to:

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

Learners 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.

## 2.1 Summary of Options

Learners may study one or more of the following options selected from a broad-based course, titled Art, Craft and Design, and six endorsed titles. Within each title and endorsed title, AS learners are given the same areas of study as A level learners in order to ensure the full range of opportunities is available at both levels. As Art and Design differentiates learners' work by outcome, the standard expected at AS will be comparable with that attained by learners after one year of study on an A level course. AS standards will be exemplified annually through online exemplar material.

### Art, Craft and Design

This is a broad-based course that provides flexibility in content and approach. Learners can choose this option if they want to explore and create work associated with more than one endorsed title.

Learners opting for Art, Craft and Design explore practical and critical/contextual work through a range of 2D and/or 3D processes and media throughout the earlier stages of their personal creative enquiry and must include evidence of working with processes and media associated with more than one title in their submission. The final resolution of their exploratory work can **either** be selected from 2D and/or 3D processes and media associated with a single endorsed title **or** a combination of disciplines from more than one endorsed title.

All work submitted for the Personal Creative Enquiry, as with all endorsed titles, will be assessed holistically in relation to the four assessment objectives.

### Art and Design (Fine Art)

Possible areas of study include:

- painting and drawing
- mixed media, including collage and assemblage
- performance and conceptual art
- sculpture
- land or environmental art
- installation
- printmaking: relief, intaglio, screen processes and lithography
- film, television, animation, video, photography
- digital media.

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

Possible formats and approaches which could be explored include:

- a practical and theoretical study of the human form in Art, Craft and Design presented in an audio-visual form
- eras or movements such as Expressionism, Brit Art or Bauhaus documented as a series of gallery guides
- aspects of contemporary practice, such as digital imaging scripted as a TV documentary
- environmental or political issues in Art exhibited as display boards or placards
- relationships between image and text presented in PowerPoint or e-book format
- an exploration of narrative in a sketchbook or storyboard that includes extended commentary
- use of symbolism and allegory investigated in an illustrated essay.

### **Art and Design (Textile Design)**

Possible areas of study include:

- fashion
- costume
- digitally or traditionally printed and/or dyed fabrics, garments and materials
- interior design
- constructed textiles (knitted, woven, embellished or combined with other materials)
- textile installation
- accessories.

### **Art and Design (Graphic Communication)**

Possible areas of study include:

- illustration
- typography
- editorial
- advertising and branding
- package design
- design for print
- computer graphics
- multimedia design
- animation and special effects
- storyboarding and layout
- bookworks
- web and app design
- game design.

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

Possible areas of study include:

- ceramics
- sculpture
- jewellery/body ornament
- exhibition design
- production design
- performance design
- interior design
- product design
- environmental design
- architectural design
- 3D animation and puppet design and construction
- furniture design
- 3-D digital design.

### **Art and Design (Photography)**

Possible areas of study include:

- photographing people
- photographing places
- still-life photography
- documentary photography
- photojournalism
- experimental imagery
- photographic installation
- fashion photography
- digital imaging
- moving image (video, film, animation).

## 2.2 Component: Personal Creative Enquiry

The Personal Creative Enquiry consists of an extended, exploratory project/portfolio and outcome/s based on themes and subject matter which are personal and meaningful to the learner. The Enquiry must integrate critical, practical and theoretical work.

At the commencement of their study for this single component, it will be possible to provide opportunities for identifying learners' strengths as well as aspects of their learning which require development. This should provide the basis for incrementally building a coherent range of essential, specialist knowledge and skills that, eventually, will foster confidence and enable learners to take decisions for themselves. At an appropriate stage of development, probably by the end of the first term, they should have gained the confidence and competence to determine, in consultation with their teacher, their own lines of exploration. This will enable them to select the subject or theme for their personal enquiry and plan the means by which it is to be undertaken.

The culmination of this component is a practical project/portfolio exploring a theme, concept or specific design brief which should be of personal significance to learners. It should enable them to develop further, and make purposeful and effective use of, the foundation of knowledge, understanding and skills built up earlier in the course. Practical enquiry should be linked with, and informed by, critical and contextual study of the work of relevant artists, craftspeople and/or designers.

Learners should be encouraged to show discrimination when they select, evaluate and present their work for assessment. They should also consider the most appropriate way to present their project/portfolio and be aware of the variety of possible formats, taking account of the presentation's purpose and the need to make it interesting for an audience.

### **Assessment**

Assignments, briefs or themes undertaken for the Personal Creative Enquiry are internally set and externally moderated. Work submitted is assessed in relation to all four assessment objectives and must therefore show evidence of addressing all these assessment objectives in order to demonstrate the required level of knowledge, skills and understanding expected of AS qualifications. Work is to be completed and assessed so that centre marks are submitted to WJEC by the May deadline.

Recommended course schedule: September to mid-May. The first term should present opportunities to build the skills, knowledge and understanding necessary to develop the personal creative enquiry over the remaining time.

## 2.3 Options in detail

Within each title and endorsed title, AS learners are given the same areas of study as A level learners in order to ensure the full range of opportunities is available at both levels. As Art and Design differentiates learners' work by outcome, the standard expected at AS will be comparable with that attained by learners after one year of study on an A level course.

For each option, an indication of the extent of coverage anticipated for AS is provided in relation to each Assessment Objective. AS standards will be exemplified annually through online exemplar material.

### Art, Craft and Design

This is a broad-based course that provides flexibility in content and approach. Learners can choose this option if they want to explore and create work associated with more than one endorsed title.

Learners opting for Art, Craft and Design explore practical and critical/contextual work through a range of 2D and/or 3D processes and media throughout the earlier stages of their personal creative enquiry and must include evidence of working with processes and media associated with more than one title in their submission. The final resolution of their exploratory work can **either** be selected from 2D and/or 3D processes and media associated with a single endorsed title **or** a combination of disciplines from more than one endorsed title.

All work submitted, as with all endorsed titles, will be assessed holistically in relation to all four assessment objectives. The indicative content for Art, Craft and Design, noted below, provides further guidance on the kind of evidence learners should aim to provide in order to meet these assessment objectives.

For this title and others that follow, it might be helpful to refer to broad, working definitions of 'art', 'craft' and 'design', recognising that demarcations between these are becoming increasingly blurred.

#### 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 personal 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 others who will see the work.

### **Craft**

Craft combines practical and intellectual skills and focuses on creatively using them to sensitively manipulate materials, tools and processes. It involves applying knowledge and understanding of materials and their working characteristics, together with craft skills and creative intentions that take account of the needs of both the maker and user of the final outcome. Although learners 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 that appropriate emphasis is placed on creative ideas and imaginative approaches in the use of material and craft skills.

### **Design**

Design places emphasis on the way practical and intellectual activity combine in order to respond to people's needs. Usually, these are not identified by the designer alone and this distinguishes design from most 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, durability, ergonomics, aesthetic appearance, costs, availability of materials and methods of production. Processes and outcomes can range from being quirky, imaginative and risky to thoughtful adaptation and improvement of existing designs.

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.

**As part of their studies for Art, Craft and Design, learners are encouraged to consider the following:**

#### **AO1**

- 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**

- Selection of, and 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**

- 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**

- Presentation of personal, imaginative final outcomes that, together with evidence of the processes by which they were produced, realise stated intentions.
- 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.

### Endorsed Title Option: Art and Design (Fine Art)

Possible areas of study include:

- painting and drawing
- mixed media, including collage and assemblage
- performance and conceptual art
- sculpture
- land or environmental art
- installation
- printmaking: relief, intaglio, screen processes and lithography
- film, animation, video, photography
- digital media.

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.

**As part of their studies for Fine Art, learners are encouraged to consider the following:**

#### AO1

- 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.
- Awareness of the 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

- 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**

- Gathering, selecting, organising and communicating relevant information in investigating visual and tactile sources of reference. 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**

- 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.
- 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.

### Endorsed Title Option: Art and Design (Critical and Contextual Studies)

Possible areas of study include:

- a practical and theoretical study of the human form in Art, Craft and Design presented in an audio-visual form
- eras or movements such as Expressionism, Brit Art or Bauhaus documented as a series of gallery guides
- aspects of contemporary practice such as digital imaging scripted as a TV documentary
- environmental or political issues in Art exhibited as display boards or placards
- relationships between image and text presented in Powerpoint or e-book format
- an exploration of narrative art prescribed in a sketchbook or storyboard format that includes extended commentary use of symbolism and allegory investigated in an illustrated essay.

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 or theme by means such as the devising of an audio-visual presentation, development of an informative annotated display, 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.

**As part of their studies for Critical and Contextual Studies, learners are encouraged to consider the following:**

#### AO1

- Development of ideas that are informed by 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**

- 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**

- 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**

- 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.
- 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 for an audience or, for example, production of a gallery resource pack for KS3 learners.

### Endorsed Title Option: Art and Design (Textile Design)

Possible areas of study include:

- fashion
- costume
- digitally or traditionally printed and/or dyed fabrics, garments and materials
- interior design
- constructed textiles (knitted, woven, embellished or combined with other materials)
- textile installation
- accessories.

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.

**As part of their studies for Textile Design, learners are encouraged to consider the following:**

#### AO1

- 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

- 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**

- 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**

- 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.
- 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.

### Endorsed Title Option: Art and Design (Graphic Communication)

Possible areas of study include:

- illustration
- typography
- editorial
- advertising and branding
- package design
- design for print
- computer graphics
- multimedia design
- animation and special effects
- web and app design
- game design
- bookworks.

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 multimedia 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.

**As part of their studies for Graphic Communication, learners are encouraged to consider the following:**

#### AO1

- 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**

- 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**

- 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**

- 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.

### Endorsed Title Option: Art and Design (Three-Dimensional Design)

Possible areas of study include:

- ceramics
- sculpture
- jewellery/body ornament
- exhibition design
- production design
- performance design
- interior design
- product design
- environmental design
- architectural design
- 3D animation and puppet design and construction
- furniture design.

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 puppet design and construction and single items of furniture that are concerned with functionality and manual skills as well as aesthetic qualities.

**As part of their studies for Three-Dimensional Design, learners are encouraged to consider the following:**

#### AO1

- 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**

- Selection of, and experimentation with, appropriate three-dimensional design process 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**

- 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**

- 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.

### Endorsed Title Option: Art and Design (Photography)

Possible areas of study include:

- photographing people
- photographing places (working from the urban, rural and/or coastal environment)
- still-life photography
- documentary photography
- photo journalism
- experimental imagery
- photographic installation
- fashion photography
- digital imaging
- moving image (video, film, animation).

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.

**As part of their studies for Photography, learners are encouraged to consider the following:**

#### AO1

- 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

- 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**

- 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**

- 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.

## 3 ASSESSMENT

### 3.1 Assessment objectives and weightings

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

#### AO1

Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.

#### AO2

Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.

#### AO3

Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.

#### AO4

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 available for each assessment objective of the qualification's single component.

	AO1 Weighting % Marks	AO2 Weighting % Marks	AO3 Weighting % Marks	AO4 Weighting % Marks
<b>Personal Creative Enquiry</b>	<b>25%</b>	<b>25%</b>	<b>25%</b>	<b>25%</b>
<b>Total marks 100</b>	<b>25</b>	<b>25</b>	<b>25</b>	<b>25</b>

The **qualification grade** is calculated by converting the total mark for the component to the overall AS qualification grade using the AS qualification grade boundaries established for the relevant examination series.

## 3.2 Assessment arrangements

The **Personal Creative Enquiry** will be marked out of 100 (each of the four assessment objectives will be marked out of 25). The 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.

### Assignments, themes and/or briefs

It is important that centres give due consideration to the determination by learners and teachers of assignments, themes and/or briefs for this component to ensure that they allow learners to meet the assessment objectives. If in doubt about assignments, themes and/or briefs, refer to the resources and guidance on the website.

### Formats for submissions

The Personal Creative Enquiry 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 to 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. A component may thus consist of:

- one or more finally resolved pieces, together with sheets of relevant research and preparatory studies
- a collection of related studies, including at least one finished piece, together with portfolio evidence of the process of their development
- one or more sketchbooks/workbooks together with one or more finished pieces.

### Authentication and Acknowledgements

It is important that assessment is 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 work and centres must countersign that they have taken all reasonable steps to validate this. Authentication documentation must be completed by all learners, not just for those learners selected for the sample to be seen by the moderator. The documents must be signed by both the learner and teacher. Learner Statements will support this process by explaining and authenticating the personal, creative journey of each learner within the component. Examples of both these forms are available on the website.

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

### Assessment: mark schemes and indicative content (see Appendix B)

Teachers should use the mark scheme provided in this specification, referring to the indicative content for guidance, when conducting internal assessment of the AS component. These are designed to present a system that links the assessment objectives to marks and helps to discriminate clearly between the varying levels of achievement. The mark scheme 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.

### **Internal Standardisation**

It is essential that where there is more than one teacher in a centre or consortium, work from all teaching groups is standardised internally. This is designed to ensure that the final assessment reflects a single agreed standard for all teaching groups involved.

### **School or College Consortia**

If a school or college is part of a consortium with joint teaching arrangements (where learners 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, JCQ, form)
- appointing a consortium coordinator who is responsible for ensuring the internal standardisation of all teaching groups across the consortium.

It is the responsibility of the consortium coordinator to make available at the lead school or college the sample of consortium work identified for moderation together with the relevant documentation.

### **Submission of marks**

Centres need to submit marks for internally assessed work online during the summer term of the year when 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 learners whose work is selected for moderation.

### **The moderation process**

Moderation will take place by a visiting moderator. This normally takes place in June and will include all work identified for moderation at a centre (both AS and A level work, where a centre enters for both AS and A level). All centres will receive detailed feedback from the moderation.

It is the centre's responsibility to ensure that learners 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 as the work originally submitted for internal assessment and has not been supplemented by additional material.

Moderators will provide detailed feedback to centres through a report which will be made available online 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 assessment 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 2016 will be the first assessment opportunity.

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

The entry code appears below.

WJEC Eduqas AS Art and Design (Art, Craft and Design)	B650QS
WJEC Eduqas AS Art and Design (Fine Art)	B651QS
WJEC Eduqas AS Art and Design (Critical and Contextual)	B652QS
WJEC Eduqas AS Art and Design (Textile Design)	B653QS
WJEC Eduqas AS Art and Design (Graphic Communication)	B654QS
WJEC Eduqas AS Art and Design (Three-Dimensional Design)	B655QS
WJEC Eduqas AS Art and Design (Photography)	B656QS

The current edition of our *Entry Procedures and Coding Information* gives up-to-date entry procedures and entry codes.

### 4.2 Grading, awarding and reporting

AS qualifications are reported as a grade on the scale from A to E. Results not attaining the minimum standard for the award will be reported as U (unclassified).

AS qualifications are free-standing and are awarded in their own right. Assessments at AS cannot contribute to an A level grade.

# APPENDIX A

## DRAWING

In response to the recommendations of the creative industries, higher education, the National Society for Education in Art and Design, the Cultural Learning Alliance, the Arts Council and expert teachers, there is now an increased emphasis being placed on the value of drawing within this AS Art and Design specification. It is suggested that drawing skills should be an integral part of work for the learner's portfolio to ensure learners are able to confidently utilise this fundamental aspect of the creative process and of visual language. This should also strengthen practice, support progression and meet the demands of higher education and/or the creative industries.

It may be argued that drawing uniquely increases the capacity of learners 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 AS Art and Design submissions, moderators often recognise that reluctance to visualise ideas through drawing seems to limit the vitality and scope of learners' creativity. Even if learners 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 learners to develop competence in forms of drawing that are appropriate to the option which they are studying.

Sketchbooks or craft/design workbooks provide particularly effective vehicles for learners 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. These are sometimes referred to as visual diaries and, as such, will contain rough ideas and unfinished visual notes. They are not intended to form a collection of finished pieces of work.

It should be noted that drawing can be placed in a variety of contexts within this specification as it is in the creative process. The term 'drawing' is often associated with, for example, Fine Art representational recording and common perceptions regarding traditional command of technique. However, there are many other contexts for drawing which are appropriate to other areas, 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 communicate possibilities, such as compositional arrangements.

Drawing may take the form of:

- sketches
- analytical observational studies
- storyboarding
- thumbnail sketches
- layouts
- roughs
- experimental or expressive studies
- 2 or 3-D modelling
- detailed designs or elevations.

Drawing or recording can also be conducted via the use of digital tools such as a stylus and software programme, or traditional media such as charcoal or pen. Drawing can similarly be highly effective when digital tools and technologies are integrated with more traditional processes.

# 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>
<b>5</b>	<b>21 - 25</b>	<b>21 - 25</b>	<b>21 - 25</b>	<b>21 - 25</b>
	<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>
<b>4</b>	<b>16 - 20</b>	<b>16 - 20</b>	<b>16 - 20</b>	<b>16 - 20</b>
	<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>
<b>3</b>	<b>11 - 15</b>	<b>11 - 15</b>	<b>11 - 15</b>	<b>11 - 15</b>
	<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>

	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO4</b>
<b>2</b>	<b>6 - 10</b>	<b>6 - 10</b>	<b>6 - 10</b>	<b>6 - 10</b>
	<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>
<b>1</b>	<b>1 - 5</b>	<b>1 - 5</b>	<b>1 - 5</b>	<b>1 - 5</b>
	<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>
<b>0</b>	<b>0</b> Response not worthy of credit or not attempted.	<b>0</b> Response not worthy of credit or not attempted.	<b>0</b> Response not worthy of credit or not attempted.	<b>0</b> 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**

- Selection of, and 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.
- 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.
- Awareness of the 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.
- 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**

- Development of ideas that are informed by 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**

- 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.
- 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 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.
- 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.