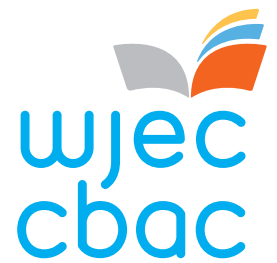


GCE AS/A LEVEL



# WJEC GCE AS/A LEVEL in ART AND DESIGN

ACCREDITED BY WELSH GOVERNMENT

## SPECIFICATION

Teaching from 2015

For award from 2016 (AS)

For award from 2017 (A level)



This Welsh Government regulated qualification is not available to centres in England.

# WJEC GCE AS and A Level in ART and DESIGN

For teaching from 2015

For AS award from 2016

For A level award from 2017

This specification meets the GCE AS and A Level Qualification Principles which set out the requirements for all new or revised GCE specifications developed to be taught in Wales from September 2015.

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# GCE AS and A LEVEL ART AND DESIGN (Wales)

## SUMMARY OF ASSESSMENT

This specification is divided into a total of 3 units, 1 AS unit and 2 A2 units. Weightings noted below are expressed in terms of the full A level qualification.

### AS (1 unit)

AS Unit 1 Personal Creative Enquiry Non-exam Assessment 40% of qualification	160 marks
<p>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.</p> <ul style="list-style-type: none"> <li>• The critical, practical and theoretical work will be assessed holistically, using the assessment objectives. Learners will be required to select, evaluate and present their work for assessment.</li> <li>• The Personal Creative Enquiry will be determined by the learner and teacher, assessed by the teacher and externally moderated.</li> <li>• No time limit: duration to be determined by the centre.</li> </ul>	

### A Level (the above plus a further 2 units)

A2 Unit 2 Personal Investigation Non-exam Assessment 36% of qualification	160 marks
<p>Consists of <b>two</b> integrated constituent parts:</p> <ol style="list-style-type: none"> <li>1. a major in-depth critical, practical and theoretical investigative project/portfolio and outcome/s based on themes and subject matter that have personal significance.</li> <li>2. An extended written element of 1000 words minimum, which may contain images and texts and must clearly relate to practical and theoretical work using an appropriate working vocabulary and specialist terminology.</li> </ol> <ul style="list-style-type: none"> <li>• Both the practical/theoretical work and the written element will be assessed together using the assessment objectives. Learners will be required to select, evaluate and present their work for assessment.</li> <li>• The Personal Investigation will be determined by the learner and teacher, assessed by the teacher and externally moderated.</li> <li>• No time limit: duration to be determined by the centre.</li> </ul>	

## A2 Unit 3

Externally Set Assignment

Non-exam Assessment

24% of qualification

100 marks

Consists of **two** parts:

**Part 1: Preparatory study period**

- The externally set assignment materials are to be released to learners from 1 February (in the second year of the course) and will consist of a series of visual and written stimuli, which are to be presented to the learner at the start of the preparatory study period.
- One of the stimuli is to be selected by the learner and used as a starting point from which to elicit a personal response.
- Responses are developed during the preparatory study period. They should take the form of critical, practical and theoretical preparatory work/supporting studies which inform the resolution of ideas in the **15** hours sustained focus study.
- Start and finish dates of the preparatory study period are to be determined by the centre, taking into account the May deadline for the submission of internally assessed marks to WJEC.

**Part 2: 15 hour period of sustained focus work**

- The resolution of learners' ideas from the preparatory work must be completed during the designated **15** hours and they must show how their planning relates to the outcome/s.
- The period of sustained focus work must be completed under supervised conditions.
- Centres determine the scheduling of the supervised sustained focus sessions, taking into account the May deadline for the submission of internally assessed marks to WJEC.

Both the preparatory work and sustained focus work will be assessed together, using the assessment objectives.

Learners will be required to select, evaluate and present their work for assessment.

The Externally Set Assignment will be set by WJEC, assessed by the teacher and externally moderated.

This is a unitised specification which allows for an element of staged assessment. Assessment opportunities will be available in the summer assessment period each year, until the end of the life of the specification.

Unit 1 will be available in 2016 (and each year thereafter) and the AS qualification will be awarded for the first time in summer 2016.

Unit 2 and Unit 3 will be available in 2017 (and each year thereafter) and the A level qualification will be awarded for the first time in summer 2017.

**Qualification Accreditation Numbers**

GCE AS: 601/5347/7

GCE A level: 601/5290/4

# GCE AS and A LEVEL ART AND DESIGN

## 1 INTRODUCTION

### 1.1 Aims and objectives

The WJEC AS and A level specification in Art and Design 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.

This specification provides learners with opportunities to develop a broad foundation of critical, practical and theoretical skills at AS, which offers learners a holistic understanding of a range of practices and contexts in the visual arts, crafts and design fields, culminating in greater specialism and achievement at A level.

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 and A level Art and Design specifications, the WJEC 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 interrelationship 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

Learners should, where possible, also be encouraged to develop an appreciation of a Welsh perspective in relation to the above.

## 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. Skills in Numeracy/Mathematics, Literacy/English and Information Communication Technology will provide a good basis for progression to this Level 3 qualification.

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

This specification provides a suitable foundation for the study of Art and Design or a related area through a range of higher education courses, progression to the next level of vocational qualifications or employment. 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 learners 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. This specification is not age-specific and, as such, provides opportunities for candidates to extend their life-long learning. 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. application for extra time in a GCSE subject where extended writing is required). Information on reasonable adjustments is found in the following document from the Joint Council for Qualifications (JCQ): *Access Arrangements and Reasonable Adjustments: General and Vocational Qualifications*. This document is available on the JCQ website ([www.jcq.org.uk](http://www.jcq.org.uk)).

We will be following the principles set out in this document and, as a consequence of provision for reasonable adjustments, very few learners will have a complete barrier to any part of the assessment.

## 1.4 Welsh Baccalaureate

In following this specification, learners should be given opportunities, where appropriate, to develop the skills that are being assessed through the Core of the Welsh Baccalaureate:

- Literacy
- Numeracy
- Digital Literacy
- Critical Thinking and Problem Solving
- Planning and Organisation
- Creativity and Innovation
- Personal Effectiveness.

## 1.5 Welsh perspective

In following this specification, learners should be given opportunities, where appropriate, to consider a Welsh perspective if the opportunity arises naturally from the subject matter and if its inclusion would enrich learners' understanding of the world around them as citizens of Wales as well as the UK, Europe and the world.

## 2 SUBJECT CONTENT

### Introduction

This WJEC AS/A level specification in Art & Design is designed to enable learners to gain a sequential and incremental learning experience from a broad introductory foundation of art, craft and design related to option choice at AS, through to greater specialism and achievement at A level.

The AS represents the first year of a two year A level qualification but it can be studied separately. It consists of **one** unit:

- Unit 1: Personal Creative Enquiry (40% of A level), internally assessed, externally moderated.

The A level consists of the AS Unit 1 plus **two additional** units:

- Unit 2: Personal Investigation (36% of A level), internally assessed, externally moderated.
- Unit 3: Externally Set Assignment (24% of A level), internally assessed, externally moderated.

This specification provides the flexibility and capacity to build on, 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.

In the initial stage of Unit 1, learners will have the opportunity to explore and cultivate fundamental skills, knowledge and understanding through a variety of experiences. These may include guided use of 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 as the course progresses.

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 (terms two and three) and, where appropriate, provide a sound basis for further study at Advanced Level.

Unit 2 gives opportunities for learners to hone their skills, extend knowledge and deepen understanding through a range of more challenging experiences. These may include independent selection and use of sources, \*such as a particular aspect of the local environment, \*gallery visits, \*workshops or other resources, to gather visually rich research which supports in-depth investigations. During the course, learners should be encouraged to experiment purposefully, collaborate, make informed creative decisions and be increasingly innovative in their approach. Their studies should be developed to achieve appropriate depth and a suitably high degree of rigour. Curatorial considerations in the presentation of their work should also be fostered. The purpose of this approach is to underpin their personal creative development, particularly through the latter part of Unit 2, and throughout Unit 3.

\*These examples provide opportunities for teachers to engage with Welsh Perspective - related learning and activities.



There is also an emphasis on the value of drawing skills. All AS/A Level 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.

All three units for this specification have been devised 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 units equally 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
- 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.

This specification promotes the adoption of Welsh contexts within AS and A level Art & Design. It encourages teachers to provide learners with opportunities to engage with a Welsh perspective in their creative practice, where appropriate. Learners may be encouraged to develop and apply their knowledge, understanding and skills by drawing on:

- local sources such as the environment, architecture, cultural institutions, or local artefacts, which are specific to or characteristic of Wales
- the work of contemporary artists, designers or craftspeople who currently contribute to the creative industries in Wales
- the work of past artists, designers or craftspeople, who have lived and worked in Wales, or those who have adopted a Welsh focus or perspective in their practice;
- the artistic and industrial heritage, customs, culture, linguistic characteristics and / or identity of Wales.

The Externally Set Assignment also reflects a Welsh perspective by using Wales-based primary-sourced images and references to Welsh artists, designers and craftspeople as appropriate.

## 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.

### 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 should 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 Personal Investigation. The final resolution of their exploratory work can **either** be selected from 2D and/or 3D processes and media (combining disciplines from more than one endorsed title) **or** comprise processes and media associated with a single endorsed title.

Similarly, in Unit 3, the Externally Set Assignment, learners can choose to produce work in the preparatory study and sustained focus periods which reflects **either** more than one endorsed title **or** one endorsed title.

All work submitted for Units 1, 2 and 3, as with all endorsed titles, will be assessed holistically in relation to the four assessment objectives, taking account of the breadth and depth of the evidence presented.

Learners may explore overlapping areas and/or combinations of disciplines from the areas below:

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

### 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 & Design presented in an audio-visual form
- genres or movements such as Expressionism, Welsh Contemporary Sculpture 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 presented 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
- 3-D 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 AS UNIT

### Unit 1: Personal Creative Enquiry

Non-exam assessment

40% of A level qualification (100% of AS qualification)

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 AS unit, 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 unit is a practical project/portfolio exploring a theme, concept or specific design brief which should be of personal significance to the learner. 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 determined by the learner, (in consultation with the teacher,) internally assessed 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 schedule: September of first year 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. Adequate time must be given to complete internal assessment by the May deadline.

## 2.3 A2 UNITS

### Unit 2: Personal Investigation

Non-exam assessment

36% of qualification

The Personal Investigation consists of a major, in-depth, practical, critical and theoretical investigative project/theme-based portfolio and outcome/s with integrated extended written critical and contextual analysis (**1000 words minimum**).

Assignments, briefs or themes undertaken are to be determined by the learner and teacher.

This unit should enable learners to effectively consolidate and extend their foundation of core skills built during the AS course and encourage in-depth, specialist-related learning, knowledge, contextualisation skills and critical thinking. The time available for this unit provides opportunities to focus on the acquisition of valuable skills (which include experimentation, risk-taking, drawing and the ability to analyse and synthesise information and ideas) as well as develop and refine techniques.

The course will culminate in a practical project/portfolio with integrated written elements (**1000 words minimum**), in which learners should develop, (in consultation with their teacher), a personal investigation based on a theme, concept or specific design brief, which is of personal significance and links to the contexts of contemporary and/or past artists, designers or craftspeople.

The unit should enable learners to engage in a suitable depth of study.

This can be achieved, for example, through one or more of the following:

- rigorous exploration of an interdisciplinary or multidisciplinary approach to their work
- extended development of themes, ideas or issues that are of significance to learners
- specialisation in a particular medium, technique or process related to option choice or
- further theoretical research to develop increased understanding through integrated practical, written and other means of communication.

Learners should be discriminating when selecting, evaluating and presenting their portfolio for assessment and make considered curatorial decisions in the presentation of their work, using formats which are well-suited to the purpose of the work. The formats should aim to be innovative and engaging. Contexts, resources and audiences should be taken into account.

Extended written, critical, contextual and analytical material can take a variety of forms, such as a personal study, an illustrated essay, a digital presentation or blog, illustrated study sheets, a written report, a journal, an article or review and should reflect upon the learner's work and that of other practitioners. In order to meet the **1000 word minimum** requirement for extended writing that applies to **all** submissions, learners **must** present written evidence in sections of **not less than 200 words**. To enable learners to develop an argument in sufficient detail and demonstrate appropriate depth of critical understanding, a **minimum of 400 words** extended writing **must** be submitted in conjunction with visual and other evidence to meet the requirements for **AO1**.

Depending on the nature of the investigation, other Assessment Objectives may also be addressed through extended writing (together with visual and other evidence).

In AO4, for instance, learners may use extended writing to add meaning to their work and evaluate the processes through which their intentions have been realised. In AO3, they may use extended writing, along with drawing, as a means of recording observations and demonstrating depth of insight into the subject of their investigation and to critically reflect upon what they have learned. In AO2, extended written commentary might be used to consider the relationships between practical working methods and outcomes as well as demonstrating an on-going review of these.

When presented for AO2, AO3 or AO4, extended writing **must** be presented in sections of **200 words minimum**. Whatever the context, learners should aim to maintain coherence and continuity in all extended writing.

Particular attention should be given to both visual and written elements and to establishing clear and coherent connections between the two. Written work should not be regarded as a separate assessment requirement but as an integral part of the work created for each Assessment Objective. In assessing the Personal Investigation, therefore, written and practical responses will be assessed holistically. It is thus essential that they are directly and purposefully integrated.

It should be noted that extended writing is not meant to replace brief written annotation, as used, for example, to accompany drawings in sketchbooks or design notebooks. This good practice is encouraged. However, such annotation will not form part of the extended writing requirement of 1000 words minimum.

Learners should also:

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

The Personal Investigation is internally assessed by the centre (ensuring that marks are submitted to WJEC by the May deadline) and externally moderated. Work produced for this unit will be marked in relation to all four assessment objectives.

(For more information and guidance on Extended Writing within the Personal Investigation, see Appendix B.)

Recommended schedule: Beginning of second academic year in September (or notionally from completion of the AS course) to end of January. The initial part of the course should allow for the consolidation and extension of skills, knowledge and understanding built up during AS study. This should provide the basis for the Personal Investigation over the remaining time until the commencement of the Externally Set Assignment at the beginning of February.



### Unit 3: Externally Set Assignment

Non-exam assessment

24% of qualification

This unit represents the culmination of learners' Advanced level study and provides a substantial challenge. Learners are required to develop independently a personal response to one of a varied range of stimuli within specified time constraints. Learners must therefore bring together the best of their understanding, knowledge and skills built up over their course of study and demonstrate their highest achievement through this externally set assignment.

The Externally Set Assignment consists of a series of visual (including moving image) and written stimuli set by WJEC. Learners are required to select **one** of the stimuli and develop it in the form of:

- a personal response or
- an issue to be addressed or
- a problem to be considered or
- a specific design brief or
- another suitable starting point.

Learners will develop their response over a preparatory study period (duration determined by the centre). Responses must take the form of critical, practical and theoretical preparatory work and/or supporting studies, which will inform the resolution of these ideas in a **15 hour** sustained focus study. Following the preparatory study period, learners will be allocated a period of 15 hours sustained focus study to realise their response unaided and under supervised conditions.

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

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

#### The assessment time period

- The Externally Set Assignment materials are to be released to candidates on or after 1 February of the second year of the A level course.
- The start and finish dates of the initial preparatory study period and the 15 hour sustained focus study are determined by the centre but will need to take into account the May deadline for the submission of marks to WJEC.
- Work is internally assessed and externally moderated.

Recommended schedule: Beginning of February until the May deadline for submission of marks. This should allow a recommended minimum of six weeks preparatory study followed by a suitable period to arrange the 15 hour sustained focus study. Adequate time must be given to complete internal assessment by the May deadline.

## 2.4 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. The standard at A2 will be comparable with that attained by learners after two years of study on an A level course.

For each option, an indication of the extent of coverage anticipated for both AS and A2 in relation to each Assessment Objective 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 investigations. The final resolution of their exploratory work can be in 2D and/or 3D processes and media (reflecting disciplines from more than one endorsed title) or be work associated with a single 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 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 the 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 materials 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 craftsman. 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 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 AS 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 outcomes.

### **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.

**As part of their A2 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 historical and contemporary 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 appraising, comparing and contrasting the work of relevant artists, craftspeople and designers and other contextual sources and in formative and summative evaluation of personal outcomes.

### **AO2**

- Selection of, and purposeful experimentation with, a sufficient and appropriate breadth of media and processes, mixed media and combinations of media, exercising suitable control of these to maximise creative potential, showing evidence of appropriate depth and breadth of study.
- Exploration of stimulating resources and rich visual and tactile sources to initiate and develop innovative ideas, with due regard to relevant formal elements, particularly composition. Clear relationships should be established between working methods and outcomes. Each significant step in the creative process should be documented, with due regard given to 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 undertaking research into visual and other sources of reference, showing personal interests and judgements. Due attention given to selecting appropriate sources of enquiry and rigorously 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 in order to effectively review what has been learned, acquire deeper 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 new, locally-produced fruit yoghurts.

### **AO4**

- Presentation of truly personal, imaginative final outcomes that, together with selective evidence of the processes by which they were produced, effectively realise stated intentions.
- Explicit connections made, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well informed 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 it might engage the interest of an audience, 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 AS 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 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**

- 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.

**As part of their A2 studies for Fine Art learners are encouraged to consider the following:**

### **AO1**

- Development of ideas that are informed by contextual study of historical and contemporary fine art and other sources such as architecture, music, dance, drama, production design and published media and the place of fine art within these.
- Awareness of the wide variety of fine art processes and outcomes and the differences between fine art sculpture, ceramics, printmaking and photography and utilitarian application of these art forms. Where appropriate, personal interpretations should demonstrate the distinction between expressive and functional approaches.
- Analytical skill and critical and contextual understanding in appraising, comparing and contrasting the work of relevant fine artists and other contextual sources and in formative and summative evaluation of personal outcomes.

### **AO2**

- Selection of, and experimentation with, a sufficient and appropriate breadth of fine art media and processes, mixed media and combinations of media, exercising suitable control of these to maximise creative potential.
- Exploration of stimulating resources and rich visual and tactile sources to initiate and develop innovative ideas, with due regard to line, tone, colour, texture and other visual elements, particularly composition. Clear relationships should be established between working methods and outcomes. Each significant step in the creative process should be 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 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 undertaking research into visual and tactile sources of reference, showing personal interests and judgements. Due attention given to selecting appropriate sources of enquiry and rigorously 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 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 effectively realise stated intentions, such as a triptych comprising surface prints, experimental photographs and painted portraits depicting the life stages of a family member.
- Explicit connections made, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well informed 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 it might engage the interest of an audience.

### 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 & Design presented in an audio-visual form
- genres or movements such as Expressionism, Welsh Contemporary Sculpture 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 presented 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 devising an audio-visual presentation, development of an informative annotated display, design of learning resources 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 variety 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 AS 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 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.

**As part of their A2 studies for Critical and Contextual Studies learners are encouraged to consider the following:**

**AO1**

- Development of ideas that are informed by investigative contextual study of historical and contemporary art, craft and design and other sources, showing understanding of how artefacts and images are reflective of the time, place and other contexts within 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, approaches, purposes and intentions.
- Investigative, analytical skill and critical and contextual understanding in appraising, comparing and contrasting the work of relevant artists, craftspeople and designers and other contextual sources and in formative and summative evaluation of personal outcomes.

**AO2**

- Judicious selection and purposeful exploration of a sufficient and appropriate breadth of media, material, techniques and processes, critical and contextual topics, themes, periods, movements and styles and ways in which ideas, attitudes and beliefs have influenced art, craft and design.
- Investigation of stimulating resources including visual and tactile sources, live and recorded artists' presentations, radio and TV arts programmes, newspaper and magazine exhibition reviews, publications and selective use of the Internet. Wherever possible, visits should be undertaken to primary sources such as galleries, museums, studios and workshops of artists, craftspeople and designers to encounter and engage with creative outcomes and their makers at first hand.
- Discrimination shown in reviewing and refining ideas as work progresses. Skilful control exercised in attending to detail in interpreting, evaluating and communicating judgements about images, objects and artefacts, to produce well resolved outcomes of quality.

**AO3**

- Gathering, selecting, organising and communicating relevant information in undertaking research into appropriate sources of reference, showing curiosity, personal interests and judgements. Due attention given to selecting appropriate sources of enquiry and rigorously 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, ideas, observations and insights that are in line with personal intentions.
- Critical reflection on progression of work in order to effectively review what has been learned, showing deeper understanding, clarify purposes and meanings 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 effectively 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, well informed 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 it might engage the interest of an audience or editor, 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 AS studies for Textile Design learners are encouraged to consider the following:**

#### **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.

**As part of their A2 studies for Textile Design learners are encouraged to consider the following:**

### **AO1**

- Development of ideas that are informed by contextual study of historical and contemporary textile design in our own and other cultures and other sources such as fine art, architecture, photography, published media and production design.
- Awareness of the wide variety of creative textile processes and outcomes and the relationship between functional and aesthetic considerations, showing understanding of how these are applied and adapted to meet particular needs. Sensitive response to issues such as cultural traditions, disability, recycling, and upcycling,
- Analytical skill and critical and contextual understanding in appraising, comparing and contrasting the work of relevant textile designers and other contextual sources and in formative and summative evaluation of personal textile outcomes.

## **AO2**

- Selection of, and purposeful experimentation with, a sufficient and appropriate range of textile materials and processes, mixed media and combinations of techniques, exercising suitable control of these to maximise creative potential. Technical details may be included, but should be selective and concise. Concern with technical processes 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 should be established between working methods and outcomes. Each significant step in the creative process should be 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 undertaking research into visual and tactile sources of reference, showing personal interests and judgements. Due attention given to selecting appropriate sources of enquiry and rigorously 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 drawing, 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 which effectively realise stated intentions, such as machine embroidered, appliqué panels for the new home of a close friend.
- Explicit connections made, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well informed and in an order which can be easily followed.
- Consideration of different presentational formats, such as through a studio photo-shoot of a theatrical costume or sketches of the textile product in a suitable setting. Selection of the most appropriate of these for the submission, giving due regard to the purpose of the work and how it might engage the interest of an audience or potential clients. 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 AS studies for Graphic Communication learners are encouraged to consider the following:**

#### **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.

**As part of their A2 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 television and cinema, fine art, product design and published media.
- Awareness of the variety of issues that influence the purposes, meanings and contexts of graphic design such as ethical and conservational considerations, marketing strategies, promotional campaigning, reprographic processes and magazine and journal production.
- Analytical skill and critical and contextual understanding in appraising, comparing and contrasting the work of relevant graphic designers, other contextual sources and in the formative and summative evaluation of personal design processes and outcomes.

**AO2**

- Selection of, and 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 stimulating resources and studio-based and environmental sources to initiate and develop innovative ideas, with due regard to composition and layout, proportion, line, tone, colour, texture, scale and other visual elements.. The full potential of graphic communication should be explored through experimentation with established and emerging technologies and, where appropriate, combining graphic design methods with other processes to originate new ways of working. 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 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 analysis and annotation of these, rather than 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 it might engage the interest of an audience or potential clients. 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
- 3-D 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 AS 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.

**As part of their A2 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 science fiction games and publications, film and television, fine art and textiles.
- Awareness of the variety of factors that influence the purposes, meanings and contexts of three-dimensional design such as ergonomic factors, ethical, conservational and 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 most designers are essentially responsive and collaborative.
- Analytical skill, critical and contextual understanding in appraising, comparing and contrasting the work of relevant three-dimensional designers and other contextual sources and in 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 media and processes, such as wood, clay, plastic, metal, card and paper, with controlled and safe use of suitable tools and equipment and, where relevant, specialised use of computer aided design and control. 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 initiate and develop innovative ideas, with due regard to the purpose of the intended outcome, its surface, structure, texture, colour, form, mass, volume, scale, proportion, durability and strength and other three dimensional elements. The full potential of selected aspects of three-dimensional design should be explored through experimentation with traditional and emerging technologies and, where appropriate, combining three-dimensional design methods with other processes to originate new ways of working. 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 quality outcomes.

**AO3**

- Gathering, selecting, organising and communicating relevant information in undertaking research and enquiry into three-dimensional, visual, tactile and other sources of reference. Due attention given to rigorous analysis of the most appropriate design possibilities and problem-solving solutions.
- Recording, through sketches, perspective drawings, technical drawings by hand and CAD, working plans, 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 it might engage the interest of an audience or potential clients, such as a producer or design studio. 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
- still-life photography
- documentary photography
- photojournalism
- 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 AS 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.

**As part of their A2 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, installation art, graphic design, production design and published media and the place of photography within these.
- Awareness 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 appraising, comparing and contrasting the work of relevant photographers and other contextual sources and in 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, where appropriate, combining photographic and other techniques to originate new ways of working.
- 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 undertaking research into 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 it might engage the interest of an audience or potential clients. 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

The same four assessment objectives apply across both AS and A2 units. Each assessment objective is equally weighted. Below are the assessment objectives for this specification. Learners must:

#### **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.

Assessment objective weightings are shown below as a percentage of the full A level (percentage of AS qualifications in brackets).

Unit	Unit Weighting	AO1	AO2	AO3	AO4
<b>AS Unit 1:</b>	40% (100%)	10% (25%)	10% (25%)	10% (25%)	10%(25%)
<b>A2 Unit 2:</b>	36%	9%	9%	9%	9%
<b>A2 Unit 3:</b>	24%	6%	6%	6%	6%
<b>Total</b>	<b>100%</b>	<b>25%</b>	<b>25%</b>	<b>25%</b>	<b>25%</b>

## 3.2 Assessment arrangements

**Units 1 and 2** are internally assessed and externally moderated. Each will be marked out of 160 (each of the four assessment objectives will be marked out of 40). 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.

It is important that centres give due consideration to the determination by learners and teachers of assignments, themes and/or briefs for Components 1 and 2 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.

**Unit 3** is internally assessed and externally moderated. It will be marked out of 100. (each of the four assessment objectives will be marked out of 25). The Externally Set Assignment paper will be sent to centres in advance of the 1 February release date. The paper must not be released to candidates before 1 February.

- Learners must choose **one** of the twelve set assignments. They will then have a period of time to carry out the necessary research and preparatory studies. The duration of the research and preparatory study period is determined by the centre.
- Following this research and preparatory study period, candidates will be allocated a period of **15 hours sustained focus study** to realise their response unaided and under supervised conditions.
- The start and finish dates of both the preparatory study and the 15 hour sustained focus study periods are determined by the centre taking into account the May deadline for submitting all internally assessed marks to WJEC.

### Conditions for the Externally Set Assignment, Unit 3

Teachers may give guidance to candidates during the preparatory study and research period, but this must be restricted to:

- the availability and suitability of sources and materials
- the prevention of plagiarism
- ensuring the work is conducted in accordance with specification requirements and procedures, including health and safety issues.

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

Once the 15 hour sustained focus period has commenced, learners must not have access outside the sustained focus period sessions **either** to their preparatory study and research work **or** to work produced during the sustained focus period. At the end of each sustained focus session, all candidates' work must be stored securely by the centre. It is the responsibility of the centre to monitor the 15 hour sustained focus period sessions in order to ensure that no additional work is brought in or taken out of the designated workplace.

## Formats for submissions

All three units can be submitted in any appropriate format such as sketchbooks, visual diaries, traditional or e-portfolios, mounted exhibitions, installations, digital presentations or any combination of these. There is no restriction on content, format or scale of work or the amount of evidence to be selected and presented, although emphasis should be on quality rather than quantity. Units may, for example, consist of:

- one or more finally resolved pieces together with sheets of relevant research and preparatory studies including evidence of personal response and creative development
- a collection of related studies including at least one finished piece, together with portfolio evidence of the process of their development or
- 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 assignment(s) 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 each component. Examples of both these forms are available on the website and within the Specification and Specimen Assessment Materials.

All secondary source materials, such as images of artists' works or quotes, must 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 C)

Teachers should use the mark schemes provided in this specification, referring to the indicative content for guidance, when conducting internal assessment of units 1, 2 and 3. 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 schemes will be of most value when used in conjunction with guidance and assessed examples of work, which will be made available annually by WJEC to help centres identify the quality of work associated with the various mark bands.

## 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 necessary 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 their own school or college), WJEC must be informed annually by:

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

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 required 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**

Following internal assessment, submission of marks to WJEC and the identification of the moderation sample, moderation will take place by a visiting moderator. This normally takes place in June and will include all work identified for moderation at a centre (both A and AS candidate work, where a centre enters for both A level and AS). 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 work as that originally submitted for internal assessment and has not been supplemented by any additional material.

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

## 4 TECHNICAL INFORMATION

### 4.1 Making entries

This is a unitised specification which allows for an element of staged assessment.

Assessment opportunities will be available in the summer assessment period each year, until the end of the life of the specification.

Unit 1 will be available in 2016 (and each year thereafter) and the AS qualification will be awarded for the first time in summer 2016.

Unit 2 and Unit 3 will be available in 2017 (and each year thereafter) and the A level qualification will be awarded for the first time in summer 2017.

Candidates may re-sit units **ONCE ONLY** prior to certification for the qualification, with the better result contributing to the qualification. Individual unit results, prior to the certification of the qualification, have a shelf-life limited only by that of the qualification.

A candidate may retake the whole qualification more than once.

The entry codes appear below.

Title		AS Unit 1	A2 Unit 2	A2 Unit 3	AS Qualification cash-in	A level Qualification cash-in
		Personal Creative Enquiry	Personal Investigation	Externally Set Assignment		
Art, Craft and Design	English-medium	2650U1	1650U2	1650U3	2650QS	1650QS
	Welsh-medium	2650N1	1650N2	1650N3	2650CS	1650CS
Fine Art	English-medium	2651U1	1651U2	1651U3	2651QS	1651QS
	Welsh-medium	2651N1	1651N2	1651N3	2651CS	1651CS
Critical and Contextual Studies	English-medium	2652U1	1652U2	1652U3	2652QS	1652QS
	Welsh-medium	2652N1	1652N2	1652N3	2652CS	1652CS
Textile Design	English-medium	2653U1	1653U2	1653U3	2653QS	1653QS
	Welsh-medium	2653N1	1653N2	1653N3	2653CS	1653CS
Graphic Communication	English-medium	2654U1	1654U2	1654U3	2654QS	1654QS
	Welsh-medium	2654N1	1654N2	1654N3	2654CS	1654CS
Three-Dimensional Design	English-medium	2655U1	1655U2	1655U3	2655QS	1655QS
	Welsh-medium	2655N1	1655N2	1655N3	2655CS	1655CS
Photography	English-medium	2656U1	1656U2	1656U3	2656QS	1656QS
	Welsh-medium	2656N1	1656N2	1656N3	2656CS	1656CS

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

There is no restriction on entry for this specification with any other WJEC AS or A level specification.



## 4.2 Grading, awarding and reporting

The overall grades for the GCE AS qualification will be recorded as a grade on a scale A to E. The overall grades for the GCE A level qualification will be recorded as a grade on a scale A\* to E. Results not attaining the minimum standard for the award will be reported as U (unclassified). Unit grades will be reported as a lower case letter a to e on results slips but not on certificates.

The Uniform Mark Scale (UMS) is used in unitised specifications as a device for reporting, recording and aggregating candidates' unit assessment outcomes. The UMS is used so that candidates who achieve the same standard will have the same uniform mark, irrespective of when the unit was taken. Individual unit results and the overall subject award will be expressed as a uniform mark on a scale common to all GCE qualifications. An AS GCE has a total of 200 uniform marks and an A level GCE has a total of 500 uniform marks. The maximum uniform mark for any unit depends on that unit's weighting in the specification.

Uniform marks correspond to unit grades as follows:

Unit Weightings	Maximum unit uniform mark	Unit grade				
		a	b	c	d	e
Unit 1 (40%)	200	160	140	120	100	80
Unit 2 (36%)	180	144	126	108	90	72
Unit 3 (24%)	120	96	84	72	60	48

The uniform marks obtained for each unit are added up and the subject grade is based on this total.

	Maximum uniform marks	Qualification grade				
		A	B	C	D	E
GCE AS	200	160	140	120	100	80
GCE A level	500	400	350	300	250	200

At A level, Grade A\* will be awarded to candidates who have achieved a Grade A (400 uniform marks) in the overall A level qualification and at least 90% of the total uniform marks for the A2 units (270 uniform marks).

## 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 and A level Art and Design specification. It is suggested that drawing skills should be an integral part of all units 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 A level 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
- storyboards
- 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 - Extended writing within the Personal Investigation

There is a requirement in all A level Art and Design specifications for extended writing, 1000 words minimum, which may contain images and texts and must clearly relate to the practical, critical and theoretical work undertaken. In this specification, this written element is incorporated in Unit 2, the Personal Investigation.

Writing activities should help learners to:

- develop the ability to 'engage' with works of art/craft/design by being prepared to devote thought, time and energy to study them through 'sustained and focused investigations' so that they can respond and relate to them personally
- successfully communicate their ideas, enabling them to understand the meanings of the visual methods and approaches they themselves use as well as be able to analyse those used by others
- demonstrate understanding of the different contexts in which particular artefacts and artworks were originally made and are currently being considered.

Learners may use the extended writing element to provide evidence that they are able to:

- compare and contrast works of art/craft/design produced in different cultures and contexts and evaluate the ways in which these influence their purpose, meaning and interpretation
- document the depth and breadth of their learning activities
- maintain a record of progression in their learning
- communicate what they have discovered fully and clearly to others, including the appropriate use of specialist terminology
- organise their theoretical research so that they can direct and re-direct their investigations
- raise issues and questions to identify promising or unusual lines of enquiry
- work out or speculate upon particular aspects of their work in order to consolidate and deepen knowledge and understanding
- refer back to what they have learned so that this can be built upon and, where appropriate, transferred to a new context
- draw together findings from different sources to summarise progress and look for possible connections to new learning
- generate innovative and original thoughts and ideas
- refine skills of creative and critical thinking, analysis and synthesis
- reflect upon, review and evaluate the processes and outcomes of their learning.

As noted in the subject content for Unit 2, it is important that learners regard extended writing as an integral part of their Personal Investigation. In assessing the Personal Investigation, therefore, written and practical responses will be assessed holistically. It is essential that they are directly and purposefully integrated and that learners aim to make connections between all elements of their work as clearly as possible.

**Possible formats and presentation methods for extended writing (1000 words minimum)**

Learners may use or combine any of the suggested formats listed below to develop the extended written element of their personal investigation. Extended writing presented as part of **AO1 must** total a **minimum of 400 words**. Extended writing for **AO2, AO3 or AO4 must** be presented in sections of **at least 200 words**. The minimum overall requirement for extended writing is 1000 words.

This list of suggestions is neither obligatory nor exhaustive:

- research reports
- brochures
- exhibition catalogues
- illustrated essays
- scripts for oral presentations or interviews
- blogs or journals
- newspaper/magazine articles
- critiques or debates
- reviews
- evaluation reports
- audio-visual presentation scripts
- webpages.

As noted in the specification itself, extended writing is not intended to replace brief written annotation, as used, for example, to accompany drawings in sketchbooks or design notebooks. This good practice is encouraged. However, such annotation will not form part of the extended writing requirement of 1000 words minimum.

## APPENDIX C - AS MARK SCHEME AND INDICATIVE CONTENT

Mark Scheme for AS ART AND DESIGN		Unit 1: Personal Creative Enquiry (160 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>	33 - 40	33 - 40	33 - 40	33 - 40
	Thorough development of ideas through sustained and focused investigations.  Rigorous critical analysis and evaluation of relevant contextual and other sources.  Comprehensive responses and interpretations informed by a good understanding of purposes, meanings and contexts.	Good evidence of selecting appropriate resources, media and processes.  Confident exploration of materials and skilful control of techniques to exploit their creative potential.  Significant relationships established between working methods and outcomes that are frequently reviewed and appropriately refined.	Good ability to record observations, experiences, ideas and insights relevant to intentions within the context of thorough research and enquiry.  Rigorous and effective critical reflection on work and progress is demonstrated.	Imaginative, personal and meaningful responses are presented, with intentions realised in a very competent and clear way.  Significant connections between visual, written, oral and other elements, where appropriate, conveyed in a convincing way.
<b>4</b>	25 - 32	25 - 32	25 - 32	25 - 32
	Reasonable development of ideas through generally sustained investigations .  Reasonable critical analysis and evaluation of generally relevant contextual and other sources.  Responses and interpretations are generally informed by reasonable understanding of purposes, meanings and contexts.	Reasonable evidence of selecting appropriate resources, media and processes.  Reasonable exploration of materials and control of techniques to exploit their creative potential.  Relationships established between ideas, working methods and outcomes that are reviewed and reasonably refined.	Reasonable ability to record observations, ideas and insights relevant to intentions within the context of reasonable research and enquiry.  Reasonably effective critical reflection on work and progress is demonstrated.	Reasonably imaginative, personal and meaningful responses are presented, with intentions realised in a satisfactory way.  Relevant connections between visual, written, oral and other elements, where appropriate, conveyed in a reasonably convincing way.
<b>3</b>	17 - 24	17 - 24	17 - 24	17 - 24
	Some development of ideas through investigations, some aspects of which are sustained.  Some critical analysis and evaluation of partly relevant contextual and other sources.  Responses and interpretations are sometimes informed by some understanding of purposes, meanings and contexts.	Some evidence of selecting resources, media and processes, some of which are appropriate.  Some exploration of materials and control of techniques to exploit their creative potential.  Links sometimes made between ideas, working methods and outcomes that are sometimes reviewed and to some extent refined.	Some ability to record observations, ideas and insights relevant to intentions within the context of some research and enquiry  Some critical reflection on work and progress is demonstrated.	Some ability to present imaginative, personal and meaningful responses, with intentions realised in an inconsistent way.  Some evidence of relevant connections between visual, written, oral and other elements, where appropriate, conveyed in a partly convincing way.

	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO4</b>
<b>2</b>	<b>9 - 16</b>	<b>9 - 16</b>	<b>9 - 16</b>	<b>9 - 16</b>
	Limited development of ideas through limited investigations.  Limited attempts made to analyse critically and evaluate contextual and other sources.  Responses and interpretations show limited awareness of aspects of purpose, meaning and context.	Limited evidence of selecting resources, media and processes, a minimum of which are appropriate.  Limited attempts made to explore materials and control techniques to exploit their creative potential.  Limited links are made between ideas, working methods and outcomes that are sometimes reviewed and refined in a limited way.	Limited ability to record observations, ideas and insights relevant to intentions within the context of limited research and enquiry.  Limited critical reflection work and progress is demonstrated.	Limited ability to present imaginative, personal and meaningful responses, with intentions realised in a limited way.  Limited evidence of relevant connections between visual, written, oral and other elements, where appropriate, conveyed in a limited way.
<b>1</b>	<b>1 - 8</b>	<b>1 - 8</b>	<b>1 - 8</b>	<b>1 - 8</b>
	Extremely limited development of ideas occasionally evident.  Extremely limited attempts made to analyse critically and consider contextual and other sources.  Responses and interpretations show extremely limited awareness of aspects of purpose, meaning and context.	Extremely limited evidence of selecting resources, media and processes, of which few if any are appropriate.  Extremely limited attempts made to explore materials and techniques.  Extremely limited links are made between ideas, working methods and outcomes, with extremely limited attempts made to review and refine.	Extremely limited ability to record observations, ideas and insights within the context of extremely limited research and enquiry.  Extremely limited attempt to reflect critically on work and progress.	Extremely limited ability to present imaginative, personal and meaningful responses, with intentions realised in an extremely limited way.  Extremely limited evidence of relevant connections between visual, written, oral and other elements, where appropriate, conveyed in an extremely limited way.
<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.

## AS Unit 1

### **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.

## AS Unit 1

### **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.

**AS Unit 1****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 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**

- 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.

## AS Unit 1

### **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.

**AS Unit 1****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.

## AS Unit 1

### 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.

## AS unit 1

### **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.



## APPENDIX D - A2 MARK SCHEMES AND INDICATIVE CONTENT

Mark Scheme for ART & DESIGN A Level		UNIT 2: Personal Investigation = Total Marks 160		
	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>	33 - 40	33 - 40	33 - 40	33 - 40
	<p>Sophisticated and thorough development of ideas through coherently sustained, focused and in-depth investigations.</p> <p>Perceptive and rigorous visual and written critical analysis and evaluation applied to highly relevant contextual and other sources, including the perceptive and rigorous use of appropriate specialist vocabulary.</p> <p>Mature and comprehensive responses and interpretations consistently informed by very good understanding of associated purposes, meanings and contexts.</p>	<p>Sophisticated evidence of selecting appropriate resources, media and processes.</p> <p>Rigorous and confident exploration of materials and highly skilful control of techniques to fully exploit their creative potential.</p> <p>Significant and perceptive relationships established between working methods and outcomes that are continually reviewed and sensitively refined.</p>	<p>Sophisticated ability to record observations, experiences, ideas and insights relevant to intentions within the context of thorough and coherent research and enquiry.</p> <p>Perceptive, rigorous and effective critical reflection on work and progress is demonstrated.</p>	<p>Highly imaginative, personal and meaningful responses presented, with intentions realised in a perceptive and coherent way.</p> <p>Significant and perceptive connections between visual, written, oral and other elements, where appropriate, conveyed in a highly convincing way.</p>
<b>4</b>	25 - 32	25 - 32	25 - 32	25 - 32
	<p>Thorough development of ideas through sustained and focused investigations.</p> <p>Rigorous visual and written critical analysis and evaluation applied to highly relevant contextual and other sources, including the rigorous use of appropriate specialist vocabulary.</p> <p>Comprehensive responses and interpretations informed by a good understanding of purposes, meanings and contexts.</p>	<p>Good evidence of selecting the 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 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>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO4</b>
<b>3</b>	<b>17 - 24</b>	<b>17 - 24</b>	<b>17 - 24</b>	<b>17 - 24</b>
	<p>Reasonable development of ideas through investigations that are generally sustained.</p> <p>Reasonable visual and written critical analysis and evaluation of generally relevant contextual and other sources, including the reasonable use of specialist vocabulary.</p> <p>Responses and interpretations are generally informed by 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 working methods and outcomes that are reviewed and reasonably refined.</p>	<p>Reasonable ability to record observations, experiences, 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 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>2</b>	<b>9 - 16</b>	<b>9 - 16</b>	<b>9 - 16</b>	<b>9 - 16</b>
	<p>Some development of ideas through investigations, some of which are sustained.</p> <p>Some visual and written critical analysis and evaluation of some relevant contextual and other sources, including some use of specialist vocabulary.</p> <p>Responses and interpretations are sometimes informed by 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 working methods and outcomes that are sometimes reviewed and to some extent refined.</p>	<p>Some ability to record observations, experiences, 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 connections between visual, written, oral and other elements, where appropriate, conveyed in a partly convincing way.</p>
<b>1</b>	<b>1 - 8</b>	<b>1 - 8</b>	<b>1 - 8</b>	<b>1 - 8</b>
	<p>Limited development of ideas through investigations.</p> <p>Limited visual and written critical analysis and evaluation with minimal reference to contextual and other sources, with limited use of specialist vocabulary.</p> <p>Limited responses and interpretations partially informed by limited understanding 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 working methods and outcomes that, to some extent, are reviewed and refined in a limited way.</p>	<p>Limited ability to record observations, experiences ideas and insights relevant to intentions within the context of limited research and enquiry.</p> <p>Limited critical reflection on 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 connections between visual, written, oral and other elements, where appropriate, conveyed in a 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.
<p><b>Assessment of extended writing:</b> a minimum of <b>400 words</b> extended writing <b>must</b> be included as evidence for <b>AO1</b>. Depending on the nature of the investigation, learners may <b>choose</b> to also use extended writing for addressing <b>AO2, AO3 and/or AO4</b> (as appropriate). For <b>AO2, AO3 and/or AO4</b>, extended writing <b>must</b> be presented in sections of <b>200 words minimum</b>. Whatever the format of written responses, the <b>1000 word minimum</b> requirement applies in all instances</p>				

Mark Scheme for ART & DESIGN A Level		UNIT 3 : Externally Set Assignment = Total Marks 100		
	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>	21 - 25	21 - 25	21 - 25	21 - 25
	<p>Sophisticated and thorough development of ideas through coherently sustained, focused and in-depth investigations.</p> <p>Perceptive and rigorous critical analysis and evaluation applied to highly relevant contextual and other sources.</p> <p>Mature and comprehensive responses and interpretations consistently informed by very good understanding of associated purposes, meanings and contexts.</p>	<p>Sophisticated evidence of selecting appropriate resources, media and processes.</p> <p>Rigorous and confident exploration of materials and highly skilful control of techniques to fully exploit their creative potential.</p> <p>Significant and perceptive relationships established between working methods and outcomes that are continually reviewed and sensitively refined.</p>	<p>Sophisticated ability to record observations, experiences, ideas and insights relevant to intentions within the context of thorough and coherent research and enquiry.</p> <p>Perceptive, rigorous and effective critical reflection on work and progress is demonstrated.</p>	<p>Highly imaginative, personal and meaningful responses presented, with intentions realised in a perceptive and coherent way.</p> <p>Significant and perceptive connections between visual, written, oral and other elements, where appropriate, conveyed in a highly convincing way.</p>
<b>4</b>	16 - 20	16 - 20	16 - 20	16 - 20
	<p>Thorough development of ideas through sustained and focused investigations.</p> <p>Rigorous critical analysis and evaluation applied to appropriate 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 the most 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 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>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO4</b>
<b>3</b>	<b>11 - 15</b>	<b>11 - 15</b>	<b>11 - 15</b>	<b>11 - 15</b>
	<p>Reasonable development of ideas through investigations that are generally sustained.</p> <p>Reasonable critical analysis and evaluation of generally relevant contextual and other sources.</p> <p>Responses and interpretations are generally informed by 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 working methods and outcomes that are reviewed and reasonably refined.</p>	<p>Reasonable ability to record observations, experiences, 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 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>2</b>	<b>6 - 10</b>	<b>6 - 10</b>	<b>6 - 10</b>	<b>6 - 10</b>
	<p>Some development of ideas through investigations, some of which are sustained.</p> <p>Some critical analysis and evaluation of some relevant contextual and other sources.</p> <p>Responses and interpretations are sometimes informed by 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 working methods and outcomes that are sometimes reviewed and to some extent refined.</p>	<p>Some ability to record observations, experiences, 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>Relevant Some connections between visual, written, oral and other elements, where appropriate, conveyed in a partly convincing way.</p>
<b>1</b>	<b>1 - 5</b>	<b>1 - 5</b>	<b>1 - 5</b>	<b>1 - 5</b>
	<p>Limited development of ideas through investigations.</p> <p>Limited critical analysis and evaluation with minimal reference to contextual and other sources.</p> <p>Limited responses and interpretations partially informed by limited understanding 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 working methods and outcomes that, to some extent, are reviewed and refined in a limited way.</p>	<p>Limited ability to record observations, experiences, ideas and insights relevant to intentions within the context of limited research and enquiry.</p> <p>Limited reflection on 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 connections between visual, written, oral and other elements, where appropriate, conveyed in a 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.

## **A2 Units 2 and 3**

### **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 & 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 historical and contemporary 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 appraising, comparing and contrasting the work of relevant artists, craftspeople and designers and other contextual sources and in the formative and summative evaluation of personal outcomes.

#### **AO2 Creative making**

- Selection of, and purposeful experimentation with, a sufficient and appropriate breadth of media and processes, mixed media and combinations of media, exercising suitable control of these to maximise creative potential, showing evidence of appropriate depth and breadth of study.
- Exploration of stimulating resources and rich visual and tactile sources to initiate and develop innovative ideas, with due regard to relevant formal elements, particularly composition. Clear relationships should be established between working methods and outcomes. Each significant step in the creative process should be documented, with due regard given to 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 undertaking research into visual and other sources of reference, showing personal interests and judgements. Due attention given to selecting appropriate sources of enquiry and rigorously 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 in order to effectively review what has been learned, acquire deeper 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 to develop graphic designs for new, locally-produced fruit yoghurts.

#### **AO4 Personal presentation**

- Presentation of truly personal, imaginative final outcomes that, together with selective evidence of the processes by which they were produced, effectively realise stated intentions.
- Explicit connections made, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well informed 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 it might engage the interest of an audience, 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.

## A2 Units 2 and 3

### **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 historical and contemporary fine art and other sources such as architecture, music, dance, drama, production design and published media and the place of fine art within these.
- Awareness of the wide variety of fine art processes and outcomes and the differences between fine art sculpture, ceramics, printmaking and photography and utilitarian application of these art forms. Where appropriate, personal interpretations should demonstrate the distinction between expressive and functional approaches.
- Analytical skill and critical and contextual understanding in appraising, comparing and contrasting the work of relevant fine artists and other contextual sources and in the formative and summative evaluation of personal outcomes.

#### **AO2 Creative making**

- Selection of, and experimentation with, a sufficient and appropriate breadth of fine art media and processes, mixed media and combinations of media, exercising suitable control of these to maximise creative potential.
- Exploration of stimulating resources and rich visual and tactile sources to initiate and develop innovative ideas, with due regard to line, tone, colour, texture and other visual elements, particularly composition. Clear relationships should be established between working methods and outcomes. Each significant step in the creative process should be 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 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 undertaking research into visual and tactile sources of reference, showing personal interests and judgements. Due attention given to selecting appropriate sources of enquiry and rigorously 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 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 effectively realise stated intentions, such as a triptych comprising surface prints, experimental photographs and painted portraits depicting the life stages of a family member.
- Explicit connections made, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well informed 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 it might engage the interest of an audience.

## A2 Units 2 and 3

### **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 or theme by means such as devising 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.**

#### **A01 Contextual understanding**

- Development of ideas that are informed by investigative contextual study of historical and contemporary art, craft and design and other sources, showing understanding of how artefacts and images are reflective of the time, place and other contexts within 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, approaches, purposes and intentions.
- Investigative, analytical skill and critical and contextual understanding in appraising, comparing and contrasting the work of relevant artists, craftspeople and designers and other contextual sources and in the formative and summative evaluation of personal outcomes.

#### **A02 Creative making**

- Judicious selection and purposeful exploration of a sufficient and appropriate breadth of media, material, techniques and processes, critical and contextual topics, themes, periods, movements and styles and ways in which ideas, attitudes and beliefs have influenced art, craft and design.
- Investigation of stimulating resources including visual and tactile sources, live and recorded artists' presentations, radio and TV arts programmes, newspaper and magazine exhibition reviews, publications and selective use of the Internet. Wherever possible, visits should be undertaken to primary sources such as galleries, museums, studios and workshops of artists, craftspeople and designers to encounter and engage with creative outcomes and their makers at first hand.
- Discrimination shown in reviewing and refining ideas as work progresses. Skilful control exercised in attending to detail in interpreting, evaluating and communicating judgements about images, objects and artefacts, to produce well resolved outcomes of quality.

#### **A03 Reflective recording**

- Gathering, selecting, organising and communicating relevant information in undertaking research into appropriate sources of reference, showing curiosity, personal interests and judgements. Due attention given to selecting appropriate sources of enquiry and rigorously 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, ideas, observations and insights that are in line with personal intentions.
- Critical reflection on progression of work in order to effectively review what has been learned, showing deeper understanding, clarify purposes and meanings 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.

#### **A04 Personal presentation**

- Presentation of innovative responses that are essentially personal and effectively 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, well informed 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 it might engage the interest of an audience or editor, for example, production of a gallery resource pack for KS3 learners.

## A2 Units 2 and 3

### **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 historical and contemporary textile design in our own and other cultures and other sources such as fine art, architecture, photography, published media and production design.
- Awareness of the wide variety of creative textile processes and outcomes and the relationship between functional and aesthetic considerations, showing understanding of how these are applied and adapted to meet particular needs. Sensitive response to issues such as cultural traditions, disability, recycling, and upcycling.
- Analytical skill and critical and contextual understanding in appraising, comparing and contrasting the work of relevant textile designers and other contextual sources and in the formative and summative evaluation of personal textile outcomes.

#### **AO2 Creative making**

- Selection of, and purposeful experimentation with, a sufficient and appropriate range of textile materials and processes, mixed media and combinations of 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 undertaking research into visual and tactile sources of reference, showing personal interests and judgements. Due attention given to selecting appropriate sources of enquiry and rigorously 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 which effectively realise stated intentions, such as machine embroidered, appliqué panels for the new home of a close friend.
- Explicit connections made, where appropriate, between the different elements of the submission, including contextual, practical and written responses, presenting work that is meaningful, well informed and in an order which can be easily followed.
- Consideration of different presentational formats, such as through a studio photo- shoot of a theatrical costume or sketches of the textile product in a suitable setting. Selection of the most appropriate of these for the submission, giving due regard to the purpose of the work and how it might engage the interest of an audience or potential clients. 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.



## A2 Units 2 and 3

### **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 television and cinema, fine art, product design and published media.
- Awareness of the variety of issues that influence the purposes, meanings and contexts of graphic design such as ethical and conservational considerations, marketing strategies, promotional campaigning, reprographic processes and magazine and journal production.
- Analytical skill and critical and contextual understanding in appraising, comparing and contrasting the work of relevant graphic designers, other contextual sources and in the formative and summative evaluation of personal design processes and outcomes.

#### **AO2 Creative making**

- Selection of, and 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 stimulating resources and studio-based and environmental sources to initiate and develop innovative ideas, with due regard to composition and layout, proportion, line, tone, colour, texture, scale and other visual elements. The full potential of graphic communication should be explored through experimentation with established and emerging technologies and, where appropriate, combining graphic design methods with other processes to originate new ways of working. 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 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 analysis and annotation of these, rather than 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 it might engage the interest of an audience or potential clients. 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.

**A2 Units 2 and 3****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 puppet design and construction 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 science fiction games and publications, film and television, fine art and textiles.
- Awareness of the variety of factors that influence the purposes, meanings and contexts of three dimensional design such as ergonomic factors, ethical, conservation and 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 most designers are essentially responsive and collaborative.
- Analytical skill, critical and contextual understanding in appraising, 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 media and processes, such as wood, clay, plastic, metal, card and paper, with controlled and safe use of suitable tools and equipment and, where relevant, specialised use of computer aided design and control. 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 initiate and develop innovative ideas, with due regard to the use to be made of the intended outcome, its surface, structure, texture, colour, form, mass, volume, scale, proportion, durability and strength and other three dimensional elements. The full potential of selected aspects of three-dimensional design should be explored through experimentation with traditional and emerging technologies and, where appropriate, combining three-dimensional design methods with other processes to originate new ways of working. 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 undertaking research and enquiry into three-dimensional, visual, tactile and other sources of reference. Due attention given to rigorous analysis of the most appropriate design possibilities and problem-solving solutions.
- Recording, through sketches, perspective drawings, technical drawings by hand and CAD, working plans, 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 it might engage the interest of an audience or potential clients, such as a producer or design studio. 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.

**A2 Units 2 and 3****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, installation art, graphic design, production design and published media and the place of photography within these.
- Awareness 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 appraising, 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, where appropriate, combining photographic and other techniques to originate new ways of working.
- 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 undertaking research into 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 it might engage the interest of an audience or potential clients. 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.