

GCSE

in

Art and Design

S P E C I F I C A T I O N

Amended Version 3

For first examination in **Summer 2003**

Subject Code 3510

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FOREWORD

This booklet contains CCEA's GCSE Art and Design specification for teaching from September 2001. This specification has been developed to take account of the revised Subject Criteria for Art and Design, the Common Criteria and the revised GCSE General Criteria published by the regulatory authorities in March 2000. The first award based on this specification will be made in 2003.

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KEY FEATURES

This specification:

- builds on the broad art and design experiences gained by candidates who followed the Key Stage 3 Northern Ireland Curriculum Programme of Study for Art and Design;
- provides a developmental framework in which candidates' intellectual, practical and aesthetic abilities are focused in creative and imaginative work in two- and three-dimensions. This is set in the context of understanding and evaluating their own work and that of other artists, designers and craftworkers;
- has a candidate's total submission initially marked by teachers and moderated by CCEA;
- provides a sound foundation for further study at Advanced GCE and is a particularly good match for the CCEA Advanced Subsidiary GCE in Art and Design.

SUMMARY OF ASSESSMENT INFORMATION

Target Grades		A*–G			
Assessment Units		2			
Assessment Unit	Teaching and Learning Requirement	Nature of Unit	Nature of Assessment	Nature of Assessment	Nature of Assessment
Part 1	Unit 1: Fine Art and Unit 2: Design	Compulsory coursework	Internal assessment with external moderation	60%	Summer only
Part 2	Externally Set Assignment	Compulsory external test	Internal assessment with external moderation	40%	Summer only

Two units of work will be required for Part 1. One unit of work must be two-dimensional, the other three-dimensional. The work from Part 2 may be either two- or three-dimensional.

Candidates cannot accrue *any* marks for *part one* if they have not met *all* of the Specification requirements in terms of evidence of both 2-D/3-D and Fine Art/Design.

1 INTRODUCTION

1.1 RATIONALE

Art and Design activities involve the creative and imaginative combination of practical and intellectual skills leading, primarily, to visual and tactile outcomes.

The study of Art and Design provides students with opportunities to enrich their sensory experiences and develop aesthetic sensitivity and awareness by making personal, visual and tactile responses to feelings, ideas and environments. Students develop intellectual and practical abilities, appreciate the relationship between their work and that of artists, designers and craftworkers in their own and other cultures and become aware of the history and social aspects of the European Community. In their use and exploration of materials, processes and technologies in both two- and three-dimensions students learn to be selective and discriminating.

Candidates learn that the artist usually determines the parameters within which art activities take place whereas the designer's activities are usually constrained by external factors. Craft activities involve the exercise of manipulative skills in the production of art and design artifacts. The craftsperson is generally in control of processes from initial idea through to the point of sale of the craft product.

This specification is designed to promote continuity, coherence and progression within the study of Art and Design. The specification builds on the knowledge, understanding and skills developed within the Key Stage 3 Northern Ireland Curriculum Programme of Study for Art and Design. In particular it supports the emphasis upon investigating and realising activities, and the recording of first-hand observations, ideas, imagination and expressing these in both two- and three-dimensions. Students embarking on a course based on this specification should have had the benefit of study at Key Stage 3 of an Art and Design course that meets the requirements of the Northern Ireland Curriculum.

A course based on this specification should facilitate the study of Art and Design and related subjects at a more advanced level, for example, at AS/A Level. This GCSE specification is designed specifically to relate meaningfully with the CCEA AS/A Level specification for Art and Design. A distinguishing characteristic of this AS specification is the requirement that students produce work in both Fine Art and Design, in two-dimensions and three-dimensions providing an excellent route to Foundation and Degree level courses.

The study of Art and Design can contribute to an understanding of spiritual, moral, ethical, social, cultural and citizenship issues. The following broad definitions will assist in identifying ways in which Art and Design may make these contributions:

- spiritual refers to reflections on and understanding of the significance of life. It is not limited to a religious context, but applies to all candidates' interpretations of their own existence;

- moral refers to reflection on and understanding of the nature of behaviour. It is not limited to a religious context, but applies to all candidates' values, attitudes and actions. The “moral” is often linked with the “spiritual” which may act as a context for the moral, but they are not synonymous;
- ethical refers to reflection on and understanding of principles of conduct and values that are considered correct and which are held by an individual or group;
- social refers to reflection on and understanding of considerations pertaining to life in an organised community;
- cultural refers to reflection on and understanding of the ways of life of a particular society and is concerned with the shared bases of social action. The “way of life” of a society will include aspects of the spiritual and moral;
- citizenship includes the development of social and moral responsibility, participation in community activity and development of political literacy.

1.2 IMPLEMENTATION OF SPIRITUAL, MORAL, ETHICAL, SOCIAL AND CULTURAL ASPECTS WITHIN ART AND DESIGN

The following examples draw attention to some possibilities:

- the concept of truth is inseparable from the conception and realisation of original art and design work;
- art and design is essentially concerned with the development of creative abilities and the revelation of personal insights;
- visual imagery is often associated with the natural world and humanity's impact on the environment;
- creative activity may be a singular or collective experience and bear directly on the community;
- valid judgements are constantly made during the creative process and perceptions of quality, good and bad, are developed;
- through the design activity candidates are expected to consider the ethics of certain research procedures and the social and moral impact of a product or graphic image.

The study of Art and Design can contribute to an awareness of environmental issues, health and safety considerations and the European dimension. For instance:

- environmental issues through visual recording of the human impact on the natural environment;
- health and safety considerations through an appreciation of dangers associated with certain Art and Design materials and processes;
- the European dimension through the study of European artists, designers and craftworkers, set in the context of awareness of the work and the influence of artists, craftworkers and designers from Asian, African, American and Australasian cultures.

In studying a course based on this specification, candidates should be encouraged to make appropriate use of Information and Communication Technology (ICT), for example, using a graphics package, scan, manipulate and print an original image. Further exemplification of opportunities for the use of ICT in Art and Design is provided in the Appendix 1 to this specification which signposts opportunities to develop Key Skills, including that of Information Technology.

This specification has been designed to be as free as possible from ethnic, gender, religious, political or other forms of bias.

1.3 AIMS

A course based on this specification gives students opportunities to develop:

- (i) creative and imaginative powers, and the practical skills of communicating and expressing ideas, feelings and meanings in art, craft and design;
- (ii) investigative, analytical, experimental and interpretative capabilities, aesthetic understanding, critical skills and the ability to realise intentions;
- (iii) understanding of codes and conventions of art, craft and design and awareness of contexts in which they operate;
- (iv) knowledge and understanding of art, craft and design in contemporary societies and in other times and cultures.

1.4 ASSESSMENT OBJECTIVES

The assessment objectives provide an indication of the skills and abilities which the assessment components are designed to assess, together with the knowledge and understanding specified in the subject content.

Candidates are required to demonstrate their ability to combine knowledge, skills and understanding to:

- record from direct observations, experiences, ideas and imagination in forms that are appropriate to intentions **(AO1)**;
- analyse and evaluate images, objects and artifacts showing understanding of context **(AO2)**;
- investigate and develop ideas using a range of media, processes, visual and other resources, reviewing, modifying and refining work as it progresses **(AO3)**;
- present a personal response, realising intentions and making informed connections with the work of others **(AO4)**.

The assessment objectives are equally weighted as shown in Table 1 on page 7.

1.5 SPECIFICATION STRUCTURE

The subject content is divided into two parts and these are listed below.

- Part 1: Coursework: the student must demonstrate the ability to create a **Fine Art** outcome and a **Design** outcome.
- Part 2: Externally Set Assignment: **Fine Art** or **Design**.

Part 1: This part is divided into two units. One of the two units required must be **two-dimensional**, the other unit must be **three-dimensional**. One unit must be Fine Art and the other Design.

Part 2: The externally set assignment may result in work which is either two-or three-dimensional.

Teachers are free to organise the teaching of Part 1: Coursework, as they think appropriate providing that the result is two units, one Fine Art, the other Design, one two-dimensional, the other three-dimensional. The content of Part 1: Coursework, should reflect an integrated critical, practical and theoretical study in art, craft and design which includes first-hand experience of original work, if possible.

Part 1: Coursework and Part 2: Externally Set Assignment, must both show evidence of all four Assessment Objectives having been addressed.

The subject content is described in detail in Section 3 of this specification.

It is expected that approximately 180 hours of guided learning will be required to achieve a GCSE qualification in Art and Design.

1.6 AWARDING AND CERTIFICATION

GCSE awards will be conducted in accordance with the relevant code of practice developed by the regulatory authorities and agreed with the awarding bodies.

This specification enables candidates from a wide ability range to demonstrate achievement across the full range of GCSE grades.

In order to obtain an award, candidates must normally submit both Part 1 and Part 2. The award will be based on the aggregation of the marks from both parts weighted accordingly as detailed in the Scheme of Assessment on page 7.

1.7 CANDIDATES WITH PARTICULAR REQUIREMENTS

Details of arrangements for candidates with particular assessment requirements are provided in the Joint Council for General Qualifications GCSE and GCE Regulations and Guidance for Candidates with Special Assessment Needs. Copies of these Regulations and Guidance can be obtained from CCEA on request.

1.8 KEY SKILLS

This specification provides opportunities for developing and generating evidence for assessing the Key Skills listed below. The indicated levels are derived from the specifications of the nationally specified Key Skills.

- Communication – Levels 1 and 2;
- Information Technology – Levels 1 and 2;
- Improving own Learning and Performance – Levels 1 and 2;
- Problem Solving – Levels 1 and 2;
- Working with Others – Levels 1 and 2.

There may be opportunities for developing:

- Application of Number – Levels 1 and 2

but it would be inappropriate to expect every Art and Design candidate to generate evidence suitable for assessment.

The opportunities provided are referenced to the relevant Key Skills specifications and exemplified in Appendix 1.

1.9 OVERLAP AND EQUIVALENCE WITH OTHER QUALIFICATIONS

GCSE Applied Art and Design Double Award, a vocationally related programme of study, is available for first teaching from Autumn 2002.

The following is an indication of the broad equivalence of GCSE and General National Vocational Qualifications (GNVQ).

- Two GCSEs at Grades D–G are equivalent to one three-unit GNVQ at foundation level;
- Two GCSEs at Grades A*–C are equivalent to one three-unit GNVQ at intermediate level;
- Four GCSEs at Grades D–G are equivalent to one six-unit GNVQ at foundation level;
- Four GCSEs at Grades A*–C are equivalent to one six-unit GNVQ at intermediate level.

1.10 RESTRICTIONS ON CANDIDATE ENTRY

QCA has agreed to remove the prohibited combination of GCSE Applied Art and Design with GCSE Art and Design from both of these specifications. Candidates can now do both qualifications. This applies to specifications for first teaching from September 2004.

2 SCHEME OF ASSESSMENT

Internal and external assessments will be conducted according to the approved codes of practice.

2.1 RELATIONSHIP BETWEEN ASSESSMENT COMPONENTS AND ASSESSMENT OBJECTIVES

The relationship between the assessment components and the assessment objectives is set out in Table 1.

Table 1: Assessment Weightings

Unit of work	Nature of assessment	Assessment Objectives				Examination Session Availability
		AO1%	AO2%	AO3%	AO4%	
Part 1	Internal assessment and External moderation	15	15	15	15	60
Part 2		10	10	10	10	40
Overall weighting of AOs (%)		25	25	25	25	100

2.2 NATURE OF ASSESSMENT COMPONENTS

The assessment components which make up the GCSE award are described below.

Candidates cannot accrue **any** marks for Part 1 if they have not met **all** of the specification requirements in terms of evidence of 2-D/3-D, Fine Art/Design.

Part 1: Coursework

Part 1: Coursework consists of two units of work, candidates are required to provide evidence of having addressed the four Assessment criteria at least once across the two units of work within Part 1 and again in Part 2 ESA.

Coursework must demonstrate the student's ability to create a **Fine Art final outcome** and a **Design final outcome**, both (outcomes) supported by appropriate preparatory work. **Evidence of both 2-D/3-D is required.**

Part 2: Externally Set Assignment

This Externally Set Assignment (ESA) requires candidates to respond to a given theme within the specified time limit. The final outcome may be **either Fine Art or Design, 2-D or 3-D supported by appropriate preparatory work**. The ESA is issued to candidates on or near 1 February in the year of assessment.

The work produced for the two parts will be presented together in the candidates' centre or in any other location agreed with the Council.

2.3 ASSESSMENT OBJECTIVES REQUIREMENT

Through the selection and presentation of work for the two units in Part 1: Coursework candidates are required to provide evidence of having addressed the four assessment objectives. The work presented for Part 2: Externally Set Assignment must provide evidence that the four assessment objectives have been addressed.

2.4 QUALITY OF WRITTEN COMMUNICATION

This specification does not require candidates to produce extended written material in English. There are not, therefore, explicit references to the assessment of the quality of written communication.

CCEA may provide operational assessment materials in Irish on request from centres if prior approval is given by the Department of Education.

2.5 MARK SCHEME

The following table links objectives to marks through the use of criteria. The descriptions under each level will assist in the exercise of looking for and judging the extent of attainment in the areas of skills, knowledge and understanding identified in each of the objectives.

Further amplification for different levels can be found on Page 27.

GCSE Art and Design

Mark Scheme

Level	Level 1	Level 2	Level 3	Level 4	Level 5
Mark Range	1–8	9–11	12–14	15–17	18–20
<p>AO1</p> <ul style="list-style-type: none"> • Combine knowledge skills and understanding; 	<p>AO1</p> <ul style="list-style-type: none"> • Demonstrate some basic ability to combine knowledge, skills and understanding; 	<p>AO1</p> <ul style="list-style-type: none"> • Combine their knowledge, skills and understanding in a generally appropriate manner; 	<p>AO1</p> <ul style="list-style-type: none"> • Combine their knowledge, skills and understanding in an appropriate manner; 	<p>AO1</p> <ul style="list-style-type: none"> • Combine their knowledge, skills and understanding in a consistently appropriate manner; 	<p>AO1</p> <ul style="list-style-type: none"> • Combine their knowledge, skills and understanding in resourceful, discriminating and purposeful ways;
<ul style="list-style-type: none"> • Record observations; • Record experiences; • Record ideas and imagination appropriate to intentions. 	<ul style="list-style-type: none"> • Select and record observations in a limited way; • Draw upon and record their experiences; • Record and present their ideas and imagination in forms that are sometimes appropriate to intentions. 	<ul style="list-style-type: none"> • Select and record observations; • record and interpret experiences to some extent; • Record and present ideas and imagination, including some research, in forms that are generally appropriate to intentions. 	<ul style="list-style-type: none"> • Record and develop responses to observations with awareness; • Record and interpret experiences; • Present ideas, imagination and results of their research and enquiring in forms that are consistent with intentions. 	<ul style="list-style-type: none"> • Record and respond to observations with keen awareness; • Sensitively record and interpret experiences; • Present ideas, imaginations and results of their research and enquiry in forms that contribute to and are consistent with intentions. 	<ul style="list-style-type: none"> • Show clear understanding when recording and responding to observations; • Sensitively and skilfully record and interpret experiences; • Present ideas and the results of thorough research and enquiry in forms that clearly relate to and facilitate the realisations of intentions.

GCSE Art and Design

Mark Scheme

Level	Level 1	Level 2	Level 3	Level 4	Level 5
Mark Range	1–8	9–11	12–14	15–17	18–20
AO2 <ul style="list-style-type: none"> • Combine knowledge skills and understanding; 	AO2 <ul style="list-style-type: none"> • Demonstrate some basic ability to combine knowledge, skills and understanding; 	AO2 <ul style="list-style-type: none"> • Combine their knowledge, skills and understanding in a generally appropriate manner; 	AO2 <ul style="list-style-type: none"> • Combine their knowledge, skills and understanding in an appropriate manner; 	AO2 <ul style="list-style-type: none"> • Combine their knowledge, skills and understanding in a consistently appropriate manner; 	AO2 <ul style="list-style-type: none"> • Combine their knowledge, skills and understanding in resourceful, discriminating and purposeful ways;
<ul style="list-style-type: none"> • Analyse and evaluate images, objects and artifacts; • Understand context. 	<ul style="list-style-type: none"> • Make an attempt to analyse and evaluate images, objects and artifacts; • Show evidence of a modest understanding of context. 	<ul style="list-style-type: none"> • Analyse and evaluate images, objects and artifacts successfully at times; • Demonstrate some understanding of context. 	<ul style="list-style-type: none"> • Analyse and evaluate images, objects and artifacts with a sense of purpose; • Show some development in their understanding of context. 	<ul style="list-style-type: none"> • Perceptively analyse and evaluate images, objects and artifacts; • Process evidence regarding their development of understanding of context. 	<ul style="list-style-type: none"> • Perceptively and effectively analyse and evaluate images, objects and artifacts; • clearly inform responses, interpretations and subsequent developments with an understanding of context.

GCSE Art and Design

Mark Scheme

Level	Level 1	Level 2	Level 3	Level 4	Level 5
Mark Range	1–8	9–11	12–14	15–17	18–20
<p>AO3</p> <ul style="list-style-type: none"> • Combine knowledge skills and understanding; 	<p>AO3</p> <ul style="list-style-type: none"> • Demonstrate some basic ability to combine knowledge, skills and understanding; 	<p>AO3</p> <ul style="list-style-type: none"> • Combine their knowledge, skills and understanding in a generally appropriate manner; 	<p>AO3</p> <ul style="list-style-type: none"> • Combine their knowledge, skills and understanding in an appropriate manner; 	<p>AO3</p> <ul style="list-style-type: none"> • Combine their knowledge, skills and understanding in a consistently appropriate manner; 	<p>AO3</p> <ul style="list-style-type: none"> • Combine their knowledge, skills and understanding in resourceful, discriminating and purposeful ways;
<ul style="list-style-type: none"> • Develop and explore ideas; • Use a range of media, processes, visual and other resources; • Review, modify and refine work in progress. 	<ul style="list-style-type: none"> • Develop and explore ideas in a limited way; • Use media, processes and resources appropriately at times; • Attempt to review, modify and refine their work as it progresses. 	<ul style="list-style-type: none"> • Develop and explore ideas successfully at times; • Use media, processes and resources appropriately with growing evidence of control and understanding; • Review, modify and refine their work to some extent as it progresses. 	<ul style="list-style-type: none"> • Effectively develop and explore ideas; • Select and employ media, practices and resources appropriately, understand the relationship between process and product; • Demonstrate an ability to perceptively review, modify and refine their work as it progresses. 	<ul style="list-style-type: none"> • Creatively develop and explore ideas; • Select and confidently manipulate media, practices and resources, understanding the process-product relationship; • Establish significant relationships between process and product as their work is reviewed, modified and refined. 	<ul style="list-style-type: none"> • Creatively develop and explore ideas and sustain related activity; • Confidently manipulate and exploit appropriate media, processes and resources; • Review their work continuously modifying and refining, leading to further development in significant relationships established between process and product.

GCSE Art and Design

Mark Scheme

Level	Level 1	Level 2	Level 3	Level 4	Level 5
Mark Range	1–8	9–11	12–14	15–17	18–20
<p>AO4</p> <ul style="list-style-type: none"> • Combine knowledge skills and understanding; 	<p>AO4</p> <ul style="list-style-type: none"> • Demonstrate some basic ability to combine knowledge, skills and understanding; 	<p>AO4</p> <ul style="list-style-type: none"> • Combine their knowledge, skills and understanding in a generally appropriate manner; 	<p>AO4</p> <ul style="list-style-type: none"> • Combine their knowledge, skills and understanding in an appropriate manner; 	<p>AO4</p> <ul style="list-style-type: none"> • Combine their knowledge, skills and understanding in a consistently appropriate manner; 	<p>AO4</p> <ul style="list-style-type: none"> • Combine their knowledge, skills and understanding in resourceful, discriminating and purposeful ways;
<ul style="list-style-type: none"> • Present a personal response; • Realise intentions; • Make connections with the work of others. 	<ul style="list-style-type: none"> • Make a basic personal response; • Realise intentions in a limited way; • Make some connections between their own work and that of others. 	<ul style="list-style-type: none"> • Respond personally with varying degrees of comprehension; • Realise their intentions; • Show a personal response in making some relevant connections with the works of others. 	<ul style="list-style-type: none"> • Make personal comprehensive responses; • Realise and support their intentions; • Show a personal response in making connections with the work of others. 	<ul style="list-style-type: none"> • Present well-balanced personal responses which make links with work of others; • Realise intentions coherently and competently in their work; • Develop connections between personal lines of enquiry and the work of others. 	<ul style="list-style-type: none"> • Present personal comprehensive responses which make secure links with work of others; • Realise intentions in a coherent and competent confident manner; • Make perceptive informed connections between personal lines of enquiry and the work of others.

3 SUBJECT CONTENT

The subject content is organised into two teaching and learning parts. The content of these is set out below and for each part the major topics to be covered are listed, together with related guidance notes. The notes provide further detail of the content required but they are not intended to be exhaustive descriptions of the topics to which they relate.

The content should be read in conjunction with the relevant aims and assessment objectives set out in Section 1 of this specification.

3.1 PART 1: COURSEWORK – COMPULSORY

This part requires two final outcomes, each with its associated preparatory work: one fine art and one design. One outcome must be two-dimensional, one must be three-dimensional. There is no preferred order or combination for addressing this requirement. Teachers have freedom to manage the time allocation in the most appropriate way. However, as a broad guideline the following times are given.

First outcome: preparation time: 11–16 weeks
 realisation time: 11–16 weeks.

The above time allocation would accommodate work for the first outcome between September and March, ie Autumn and Spring terms.

It is anticipated that this outcome would require a minimum of 70 hours study.

Second outcome: preparation time: 14–19 weeks
 realisation time: 14–19 weeks.

The above time allocation would accommodate work for the second outcome between April and February, ie Summer, Autumn and Spring terms.

It is anticipated that this outcome would require a minimum of 85 hours study.

Working towards a Fine Art final outcome should provide opportunities for work in a range of materials using a variety of processes such as drawing and graphic media, printmaking, lens-based media, candidate-generated and computer manipulated imagery, textiles, ceramics and materials which are rigid, semi-rigid, soft or moulded.

Working towards a Design final outcome should provide opportunities for work in a number of design fields, using various media, such as graphics and text, ceramics, jewellery, embroidery, product, fashion, textiles, illustration and interior design.

Providing opportunities for work in the above range of materials and processes does not imply that it is necessary to produce work in each of the areas of practice. However, candidates should have a broad Fine Art and Design experience, working in areas of practice and with media appropriate to their intentions, where appropriate media may be combined in mixed-media work.

Part 1: Coursework specifically requires candidates to:

- work from a number of possible starting points which will provide opportunities for Fine Art and Design thinking and activity;
- create personal Fine Art and Design responses which satisfy the candidate's intentions.

The subject content of Part 1: Coursework is based on ideas and concepts related to the detailed requirements of the Assessment Objectives. They are described through visual and tactual studies, material and processes studies and supporting studies.

Management Guidance

There is a variety of ways in which coursework may be triggered. The following two suggestions may provide suitable vehicles for meeting the requirements of this specification:

- a substantial “theme” may be investigated and lead to the development of work in both Fine Art and Design, both two- and three-dimensional. Such themes are exemplified in previous CCEA GCSE Art and Design Externally Set Assignment papers. If the theme approach is adopted, two discrete sets of outcomes, including preparatory work for each, one fine art and one design, are still required. It must be possible, to identify those investigatory elements which supported and led to the Fine Art outcome and that which supported and led to the Design outcome;
- alternatively, more specific stimuli may be used which lead more directly either to Fine Art or Design outcomes.

3.2 PART 2: EXTERNALLY SET ASSIGNMENT – COMPULSORY

Preparation time: up to six weeks (excluding Easter)

Realisation time: ten hours formally supervised.

The above time allocation accommodates this part between the first week in February and the end of April. The formally supervised ten hours will be provided during the last two weeks of the time allocated to this part.

The externally set theme will, through a preparation period and a ten-hour supervised examination period, provide opportunities for final outcomes in either Fine Art or Design. The range of materials and processes available to candidates

are those listed under Part 1: Coursework. However, the time restriction will make it impracticable to utilise some processes. There is no restriction, other than time, on the materials and processes that may be used in the execution of the work which may be two- and/or three-dimensional.

The Externally Set Assignment theme paper will be issued to candidates on, or near to, 1 February in the year of assessment.

The theme paper will include guidance regarding what is expected during the preparatory period. Reference will be made to the relationship of the preparatory period to the supervised examination period. The paper will be designed to facilitate the production of meaningful work within the preparation period and the supervised examination period of ten hours.

Part 2: Externally Set Assignment specifically requires candidates to:

- produce investigatory work including Visual and Tactual Studies, Material and Process Studies which should be enhanced by supporting studies;
- during the supervised examination period candidates will be expected to work independently to realise their intentions based upon the work produced during the preparation period.

The subject content of Part 2: Externally Set Assignment is based on ideas and concepts related to the detailed requirements of the Assessment Objectives. They are described through visual and tactual studies, material and process studies and supporting studies.

Management Guidance

Candidates will be able to take their investigatory material into the examination room. The ESA theme paper will be designed to facilitate the production of meaningful work within the preparation period and the supervised examination period of ten hours.

Centres must provide this supervised period of ten hours within a specified period in the Council's examinations timetable within which the final outcome should be realised.

All work produced, both in the preparatory period and during the formally supervised ten hours, must be presented for assessment and moderation.

Teachers are responsible for ensuring that work in progress is kept within the Centre under proper security conditions at all stages of its completion.

If a student is absent for any part of the time specified for undertaking the externally set assignment, the student's teacher should arrange for the student to have an equivalent period of time to undertake the work which is missing. Details of the new arrangements should be recorded on the Candidate Record Sheet.

Detailed requirements related to Assessment Objective 1 (AO1 see page 4)

Candidates should have opportunities to:

- experiment with various ways of using a wide range of media and techniques with sensitivity and accuracy in their work, and develop specific skills for recording from direct experience of natural and the made environment;
- experiment with and combine a wide range of media and techniques in two and three dimensions, to explore, express and communicate ideas, feelings and imagination;
- collect and organise information, personal, first-hand observation and investigations.

Detailed requirements related to Assessment Objective 2 (AO2 see page 4)

Candidates should have opportunities to:

- investigate, analyse, evaluate and appreciate the ways in which artists, designers and craftworkers work in different contexts and cultures, identifying distinctive characteristics and similarities in art, craft and design;
- explore the affinity between their own work and that of artists, designers and craftworkers using the outcome of their exploration to develop and refine their own ideas.

Detailed requirements related to Assessment Objective 3 (AO3 see page 4)

Candidates should have opportunities to:

- use memory and imagination in the initiation, development and transformation of their ideas;
- explore and experiment with the properties of lines, planes, forms, colours, patterns and textures using these properties expressively in their work;
- collect, study and experiment with a range of reference and resource materials to help the development of possible solutions for a given or self-generated brief;
- investigate the characteristics of images, signs, symbols and letter forms and use their findings in the development of their work;
- investigate ways in which systems and technologies, including computer-aided design (CAD) and computer-aided manufacture (CAM) can be used to develop and communicate ideas and information in their own work and that of others;

- explore and experiment with the properties and applications of a wide range of two- and three-dimensional materials and processes, reviewing, modifying and refining work as it progresses.

Detailed requirements related to Assessment Objective 4 (AO4 see page 4)

Candidates should have opportunities to:

- use a wide range of media and techniques in experimental, creative and imaginative ways to realise their ideas and express their feelings and intentions through a personal response;
- use appropriate art, craft and design vocabulary and technical terms to describe the development of the ideas in their work;
- evaluate, appreciate, describe and make critical judgements about their own work, making informed connections with the work of others.

Visual and Tactual Studies

- Visual and Tactual Studies provide the vocabulary and focus for personal development and practical work in terms of visual and tactual enquiry, awareness, perception and expression;
- Drawing, in its varied forms, provides a foundation for recording observations, exploring ideas, analysis, developing the imagination and communicating intentions;
- Visual literacy should be developed through coursework that involves investigation into and experimentation with the visual elements of lines, planes, volumes, colour, tone, patterns, texture, three-dimensional forms and spatial organisation. Other stimuli, including verbal and aural, should be experiences that will contribute to the generation of ideas and experiments in art, craft and design. **At higher levels this might be expressed through the use of a specialist vocabulary which may appear in the form of written notes.**

Material and Process Studies

Drawing and Graphic Media

This includes work produced predominantly through drawing and graphic processes using, eg brushes, pencils, charcoal, paints, inks, pens, crayons, oil and chalk pastels, or mixed media.

Outcomes can include paintings, drawings, posters, book jackets, logos, stamps, illustrations, product packaging such as boxes, bags, CD cases, labels.

Printmaking

This includes work produced predominantly through print-making processes using, eg a selection of inks and dyes, screens, rollers, lino scrap or found materials on various surfaces, paper, card, fabric etc. Processes may include mono, relief, block, vegetable, screen printing.

Outcomes may include fine art prints (single or series) posters “one off” fabric prints, collotypes.

Lens-based Media

This includes the use of single lens reflex (SLR), digital or other cameras with monochrome film, video cameras.

Processes include darkroom techniques – developing, enlarging, printing, editing video.

Outcomes may include photographs presented in a fine art or design form, eg pamphlets, brochures, story boards, animation, computerised photographic images, film and video of a descriptive, narrative or graphic design nature.

Information and Communication Technology

This includes, predominantly, the use of a computer to produce printed images from candidates’ original art work using particular software packages – word processing; graphic; Computer Aided Design (CAD), Desk Top Publishing (DTP); effects such as scanning, digital camera and other methods of image manipulation, linking a camera to the computer.

Outcomes may include Fine Art imagery, Graphic Design work, eg logos, corporate identities, posters, book jackets, information brochures, advertisements, designs for packaging – boxes, containers, cases for tapes, bags. The work may be 2-D or 3-D. Development of work should be shown in the form of staged printouts of investigatory work.

Textiles

This includes work with a variety of fabrics, threads, wools, beads etc, to produce hand, and/or machine work in creative embroidery; collage; appliqué; quilting; printed; dyed and woven.

Outcomes may include wall hangings, lengths of printed, dyed or woven fabric for clothing or furnishing; fashion design and accessories; “soft” sculpture; constructed textiles. The work may be two- or three-dimensional.

Rigid, Semi-rigid, Soft or Moulded Materials

This includes work which is modelled, carved, formed, moulded, cast, constructed, assembled using, eg paper, card, plaster, mod-roc, plastics, clay, “new” clay, wire, metal, wood, fabric, machine or hand stitching. It may include mixed media work.

Outcomes could include models, eg for furniture, rooms, buildings, consumer products such as toys, games; household and office products; constructions; play equipment; stage sets, display stands, sculpture – hard and soft; body ornament and jewellery.

Ceramic Materials

This focuses on work using clay – earthenware or stoneware processes include pinching; coiling; slabbing; pressing (moulds); extruding; throwing; decorating techniques such as pressing, incising, wax resist, slip trailing, underglazing; finishing techniques such as biscuit firing of “greenware”, glazing and firing clay.

Outcomes may include tiles; panels; reliefs; sculptures (interior and exterior); products such as pots, tableware, plant containers, garden items, storage boxes/vessels, candlesticks, wall decorations, table lamps; model figures and animals.

Supporting Studies

- Visits to museums, studios, workshops and galleries provide candidates with an opportunity to study the work of other artists, designers and craftworkers and make informed connections with their own work. Visits also help to set candidates’ work in a cultural and historical context and may stimulate new ideas and directions;
- Meeting artists, designers and craftworkers in the classroom provides opportunities to discuss ideas, materials and processes and learn of the creative decision-making process from mature practitioners.
- Access to a wide variety of reference material supports the investigation, realising and evaluating processes as well as providing contextual information and data on materials and processes.

Reference material should include art, craft and design artifacts both original and in the form of reproductions, and books, magazines, slides, films, video material, CD-ROMs, DVDs and Internet material, and audio-visual computer resources.

Investigatory work is an essential element of Part 1: Coursework and Part 2: Externally Set Assignment and must be presented as part of the work submitted for both parts.

There should be a particular emphasis upon primary source material. There should also be a variety of:

- visual information;
- ideas;
- materials and processes;
- approaches by the candidates (the approaches should evidence personal interests).

This variety should result in investigatory content that may include:

- studies made from first-hand source material supported by second-hand source material;
- visual enquiry work;
- references to artists, designers and craftworkers;
- reproductions of the work of others;
- experimental work exploring media, materials, processes and techniques;
- magazine cut outs;
- photographs, their own and others;
- exploration of the visual elements, line, plane, volumes, colour, tone, pattern, texture and form;
- evaluations of their own work and the work of others;
- connections of their work with that of artists, designers and craftworkers;
- exploratory work on different colours and textures of paper.

In Part 1: Coursework, this investigatory work may be in the form of exploratory three-dimensional work, separate sheets shown alongside major outcomes or as a part of a **workbook**. For Part 1, where candidates elect to produce workbooks rather than separate sheets, one candidate's book may look very different from that of others. They should reflect candidates' interests and may provide opportunities for candidates' personal research. Items stuck into books should be meaningful to the candidate. Books should not be put together clumsily or contain "filler" material in an attempt to increase the apparent volume of work.

The separate sheets shown alongside major outcomes should also reflect candidates' interests and the opportunities taken for personal research.

As with workbooks, separate sheets should reveal the extent and quality of investigatory work.

Separate sheets are appropriate as a vehicle for the preparatory work for both Part 1 and Part 2, as are workbooks.

There is no restriction on the size or number of workbooks or separate sheets produced.

Contextual study is an important aspect of art, craft and design and will be considered as part of the second assessment objective (AO2).

For the purpose of this specification, and in order to clarify for teachers the meaning of certain key words, the following guidance is given.

Art

Art may be defined as the way in which practical and intellectual skills and activity combine creatively and imaginatively leading to a visual/tactile outcome(s). Normally it will involve activities undertaken within certain constraints, which are usually determined personally by the artist, in order to pursue and/or express an idea, feeling or emotion.

Design

Design may be defined as the way in which practical and intellectual skills and activity combine creatively and imaginatively in responding to a defined need or opportunity resulting in a functional outcome(s). Normally it will involve working within constraints which are usually determined by external factors.

Craft

The level of practical manipulative skills evident in both art activity and design activity.

Two-Dimensional

A two-dimensional outcome refers to work that has length and breadth and has been developed on a flat plane. Work in low relief which has been developed on a flat surface will, for the purposes of this specification, be termed two-dimensional.

Three-Dimensional

A three-dimensional outcome refers to work that has length, breadth and height and exists in its own space. Further guidance can be found in the *2-D/3-D Resolving Dilemmas* booklet for Art and Design.

Contextual

The contextual dimension within art, design and craft activities is concerned with providing opportunities for students to develop an understanding of their work by viewing and evaluating the work of others, including artists, designers and craftworkers.

As well as enabling students to develop understanding of the role of art and design and relating their work to it, the contextual dimension also encourages students to develop an awareness of the social and environmental conditions in which something exists, and to investigate and integrate these conditions to give meaning to their work.

To understand the context of others' work requires an understanding of the conditions and culture in which it was produced. Contextual activity enables students to understand that their work is part of the development and tradition of art, design and craft that preceded it. In approaching their work in this way, students should be encouraged to adopt an enquiring attitude to ideas and values. This is best done by providing opportunities for students to talk about and describe their work and to compare and notice differences between it and that produced by others. Such opportunities should enable students to develop a vocabulary to express their ideas and feelings and to describe their work and that of others.

The time allocation for Part 1: Coursework provides opportunity for serious investigation and exploration of a range of ideas before intentions are formulated in detail. The preparatory period should, when possible, include visits to museums, studios, workshops and galleries. These visits should stimulate the imagination and enhance the investigative process. A broad range of possible outcomes should be explored through a number of experiments with different materials and processes. Through review, evaluation and modification of work in progress, candidates should clarify their intentions and move towards their realisation. All related investigations should be seen as supporting evidence to be presented with the Part 1: Coursework outcome.

For the successful execution of Part 1: Coursework it is important that the centre's timetable allocation for study in Art and Design should be in blocks of not less than one hour. Because of the variety of materials and processes that should be available for candidates, it is highly desirable that Art and Design teaching staff receive technician support.

4 GRADE DESCRIPTIONS

The following grade descriptions indicate the level of attainment characteristic of the given grade at GCSE level. They give a general indication of the required learning outcomes at each specific grade. The descriptions should be interpreted in relation to the specified subject content; they are not designed to define that content. The grade awarded will depend in practice upon the level to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of the examination may be balanced by better performance in others.

Grade F

Candidates demonstrate some ability to combine the knowledge, skills and understanding they have developed; they select and record observations and draw upon their experiences and present ideas with some understanding of the links between form and intention.

Candidates make an attempt to analyse and evaluate images, objects and artifacts and in their responses, evidence modest understanding of context. They develop and explore ideas and use media, processes and resources with some control and understanding and make an attempt to review, modify and refine their work as it progresses.

Candidates make a personal response when endeavouring to realise intentions and seek to make connections between their own work and that of others.

Grade C

Candidates combine their knowledge, skills and understanding in a generally appropriate manner. They record and respond to observations and experiences and present ideas and results of their research and enquiry in forms that are consistent with intentions.

Candidates analyse and evaluate images, objects and artifacts with a sense of purpose. They demonstrate understanding of context when developing responses.

Candidates effectively develop and explore ideas. They select and employ media, practices and resources appropriately, understand the relationship between process and product and demonstrate an ability to review, modify and refine their work as it progresses. Candidates make connections with the work of others which contain personal responses and support the realisation of intentions.

Grade A

Candidates combine their knowledge, skills and understanding in resourceful, discriminating and purposeful ways and sensitively and skillfully record and interpret observations and experiences. They present ideas and the results of thorough research and enquiry in forms that clearly relate to and facilitate the realisation of intentions.

Candidates perceptively and effectively analyse and evaluate images, objects and artifacts. Responses, interpretations and subsequent developments are clearly informed by an understanding of context.

Candidates creatively develop and explore ideas and sustain related activity. They confidently manipulate and exploit appropriate media, processes and resources.

Significant relationships are established between process and product and work is subjected to continuing review, modification and refinement as it progresses.

Candidates present imaginative and personal responses and intentions are realised in a coherent and competent manner. They make perceptive and informed connections between personal lines of enquiry and the work of others.

5 GUIDANCE FOR TEACHERS ON INTERNAL ASSESSMENT AND EXTERNAL MODERATION

This section of the specification is designed to assist teachers in an application of the new subject criteria, assessment objectives and grade descriptions. In particular, the aims of a course based on this specification have been simplified (page 3) and there are now four new assessment objectives (page 3) which embrace the Northern Ireland Curriculum for Art and Design emphasis upon investigating and realising. The assessment criteria are derived directly from the assessment objectives (page 4) and the new grade descriptions (pages 24 and 25) indicate the level of attainment characteristic of the given grade at GCSE level. The grade descriptions inform debate at the Awarding Meeting held at CCEA at which the grades are awarded.

5.1 ASSESSMENT CRITERIA

All work will be marked by the candidate's teacher according to the following criteria which are directly based on the Assessment Objectives. Candidates will be expected to demonstrate their ability to combine knowledge, skills and understanding to:

- record from direct observations, experiences, ideas and imagination, in forms that are appropriate to intentions **(AO1)**;
- analyse and evaluate images, objects and artifacts showing understanding of context **(AO2)**;
- investigate and develop ideas using a range of media, processes, visual and other resources, reviewing, modifying and refining work as it progresses **(AO3)**;
- present a personal response, realising intentions and making informed connections with the work of others **(AO4)**.

Levels of Response

Marking to Criteria

For each of the above criteria there are five levels of response from Level 1 to Level 5. **If no success has been demonstrated for any specific criterion, then no mark should be awarded for that criterion.**

Teachers should note that, initially, marks are awarded against each of the four Assessment Criteria, whereas all grades that are eventually awarded at CCEA's Awarding Meeting are for the totality of a candidates submission of both parts of the examination after weightings have been applied. There is, therefore, no direct correlation between Assessment Criterion marks and grades.

The use of five levels of response against four Assessment Criteria provides a facility for fine tuning marks for each candidate and, eventually, the production of a valid rank order of candidates. The grades awarded at the Awarding Meeting will reflect not only the qualities characterised in the Grade Descriptions (pages 24 and 25) but also the extent to which the candidate has met all assessment objectives overall.

If a candidate does not fulfil this specification’s requirement for two and three-dimensional work and for fine art and design work then no marks can be awarded for Part 1. There are no penalties as such.

The following guidelines are provided for teachers in identifying levels of response for each assessment criterion.

The four assessment criteria, are derived directly from the four assessment objectives. A *Candidate Record Sheet* will list, in abbreviated form, what teachers and moderators should look for in assessing candidate work. A more detailed schedule of questions to ask is given below.

Teachers are responsible for marking **both** Part 1: Coursework and Part 2: Externally Set Assignment.

Teachers should complete entries on a *Candidate Record Sheet* for Part 1: Coursework and Part 2: Externally Set Assignment. The assessment procedures set out in this specification and the standards agreed at Agreement Trials should be applied.

Using the prescribed standards, teachers and moderators will apply the assessment criteria and award a mark for each Assessment Criterion which reflects their professional judgement of the quality of work as described by one of the set of five levels of response ranging from Level 1 to Level 5.

The full range of levels, from Level 1 to Level 5, must be applied to the work submitted for the two parts.

Each candidate is assessed on each Assessment Criterion (AC) and allocated to one of five broad classifications as being Level 1, Level 2, Level 3, Level 4, Level 5.

Within each broad classification three, or more, marks are available. Each candidate is awarded a mark out of 20 for each Assessment Criterion.

Mark Scheme

The mark scheme links objectives to marks through the use of criteria. The descriptions under each level will assist in the exercise of looking for and judging the extent of attainment in the areas of skills, knowledge and understanding identified in each of the objectives. The tables below are to give further guidance in marking each level.

Tables – Awarding marks for different levels of Assessment Objectives.

Level	Level 1	Level 2	Level 3	Level 4	Level 5
Mark Range	1–8	9–11	12–14	15–17	18–20

Level 1

Marks	1	2	3	4	5	6	7	8
Criteria for awarding marks	Attempts to meet some of the criteria at this level.	Attempts to meet most of the criteria at this level.	Attempts to meet all the criteria at this level.	Meets some of the criteria at this level.	Meets most of the criteria at this level.	Meets all of the criteria at this level.	Satisfactorily meets all of the criteria at this level.	More than satisfactorily meets all the criteria at this level.

Level 2

Marks	9	10	11
Criteria for awarding marks.	Meets some of the criteria at this level.	Meets most of the criteria at this level.	Meets all of the criteria at this level.

Level 3

Marks	12	13	14
Criteria for awarding marks.	Meets some of the criteria at this level.	Meets most of the criteria at this level.	Meets all of the criteria at this level.

Level 4

Marks	15	16	17
Criteria for awarding marks.	Meets some of the criteria at this level.	Meets most of the criteria at this level.	Meets all of the criteria at this level.

Level 5

Marks	18	19	20
Criteria for awarding marks.	Meets some of the criteria at this level.	Meets most of the criteria at this level.	Meets all of the criteria at this level.

For example: A candidate has completed Part 1: Coursework. The teacher assesses *AC1. Recording direct observations, experiences, ideas and imagination*. The teacher considers the General and Specific questions detailed in the specification (page 29) and concludes that the response to *AC1* is Level 4. The teacher must then decide whether to award a mark of 15, 16 or 17. Professional judgement suggests that the Level 4 classification has only just been satisfied and therefore awards a mark of 15 out of 20 for Assessment Criterion 1.

The same procedure is applied to each Assessment Criterion (AC). When the marks for each of the four Assessment Criteria are added, a mark, out of 80, for the part is calculated. This mark is recorded in the appropriate column of the *Candidate Record Sheet*, which should be displayed with the work.

It is very important that teachers are satisfied that the resulting total for Part 1: Coursework, and Part 2: Externally Set Assignment, truly reflects the overall quality of work for each part.

Teachers should organise a display of the work of each candidate for both parts 1 and 2 which should be seen together.

Teachers should complete a *Candidate Record Sheet* for each candidate.

For each candidate, teachers must complete the comment column on a Candidate Record Sheet. The comments should reflect the wording of the assessment criteria and stress positive achievement by identifying the “high points” in the candidate’s performance. The comment column should be used to indicate any extra assistance, over and above that associated with normal classroom practice, given to the candidate. Likewise a commentary is needed where the mark awarded takes into account ephemeral evidence of which visiting moderators would not be aware as the space for comments is limited, additional information which teachers wish to convey to moderators should be included on a separate piece of paper.

Course work consists of two units of work. Candidates are required to provide evidence of having addressed the four assessment criteria within Part 1, and again in Part 2. Candidates may meet each assessment criterion more than once in Part 1, coursework. **The higher level of achievement will be that which is recorded.** If an assessment criterion has not been addressed no marks can be awarded for that criterion. Each part has its own characteristics, materials, processes, strengths and weaknesses and this must be recognised when using the questions which follow.

By applying the questions to each part and providing an answer using the summative description words, a location on the mark band will be identified. Working through the questions should progressively confirm each Assessment Criterion mark and, ultimately, the mark for the part as a whole.

AC1 Recording direct observations, experiences, ideas and imagination

Level	Level 1	Level 2	Level 3	Level 4	Level 5
Mark Range	1–8	9–11	12–14	15–17	18–20

General questions:

- How profound are the observations?
- How relevant are the experiences?
- How original are the ideas?
- How prolific is the imagination?
- How broad is the range of observations, experiences, ideas and imagination?

Specific questions:

- How appropriate are the forms used for visual recording?
- Is the visual recording sensitive, dynamic, exciting?
- Has a variety of media been used, appropriate to each visual recording?

What is the quality of recording, as a whole?**AC2 Analysing and evaluating images, objects and artifacts**

Level	Level 1	Level 2	Level 3	Level 4	Level 5
Mark Range	1–8	9–11	12–14	15–17	18–20

General questions:

- Has there been an attempt to break down images, objects and artifacts into their constituent parts?
- Has the candidate established relationships between the constituent parts and come to conclusions on their value?
- How relevant to the candidate's work is the choice of images, objects and artifacts?
- Has the candidate shown understanding of the context of the selected images, objects and artifacts?

Specific questions:

- Through analysis and evaluation has the candidate shown an increase in the understanding of context?
- Has the analysis and evaluation been careful and sensitive?

What is the quality of analysing and evaluating, as a whole?

AC3 Investigating and developing ideas, using media and reviewing progress

Level	Level 1	Level 2	Level 3	Level 4	Level 5
Mark Range	1–8	9–11	12–14	15–17	18–20

General questions:

- To what extent have ideas been investigated and developed?
- Has the development of ideas involved using a range of media?
- Is there evidence that work in progress has been reviewed, modified and refined?

Specific questions:

- What is the quality of the ideas and their development?
- Is there evidence of creative problem solving skill?
- Was the choice of media, processes, and visual and other resources appropriate?
- How well have media, processes and resources been used?

What is the quality of the development of ideas, as a whole?

Level	Level 1	Level 2	Level 3	Level 4	Level 5
Mark Range	1–8	9–11	12–14	15–17	18–20

AC4 Presentation of realisation of intentions and explanation of connections with work of others

General questions:

- Is the presentation comprehensive and coherent?

Specific questions:

- Is the presentation personal and well informed?
- To what extent have intentions been realised?
- Are the connections with the work of others relevant, informed and clearly presented?

What is the quality of realisation and connections with the work of others, as a whole?

Summative questions:

- What is the quality of this part as a whole?
- Does the sum of the Assessment Criteria marks truly reflect my professional judgement of the quality of the work?
- If not, why not?
- If I believe the total should be adjusted, what is the justification?

5.2 ROLE OF THE TEACHER

Guidance to candidates may be given by the teacher as follows:

Coursework

Coursework is not completed entirely for the purposes of assessment but is an integral part of the learning process of the course. It is likely to be the case, therefore, that there will be some measure of assistance given by the teacher in terms both of advice and of some limited physical help in the preparation for the completion of the work. It is likely that for most students the assistance provided will be greater in relation to pieces done early in the course than those at the end. Nonetheless, it must be the case that all work submitted as coursework for assessment is essentially the work of that student and help by the teacher must not bring to the work a more sophisticated quality than the student is capable of achieving.

When a student produces coursework which forms part of a group project it is essential that the individual contributions are identified for assessment. This will be the responsibility of the course teacher and will require careful monitoring showing documented evidence of the student's involvement at each stage of the development of the project. This evidence should be presented by the student in written and visual form. It should clearly identify the products of group debate or discussion and focus on the student's personal response to the agreed solution. In order that such group work can subsequently be moderated within the terms of the assessment criteria, the investigatory work and documented contributions of the group must be available, together with their final combined production.

In reviewing the marks awarded by teachers, Moderators may, on occasion, wish to have some information as to the nature and scope of the assistance given by the teacher in the completion of particular items of work.

The use of secondary source material can be one means of providing access to visual information for Assessment Objective 2 (AO2, analyse and evaluate images, objects and artifacts showing understanding of context) for both Coursework and the Externally Set Assignment, but it should not be used as a substitute for working directly from observation. If it is not possible to work from direct sources then secondary source material may be used, for example photographic material in commercial publications, slides, films, television, video or computer images may be acceptable providing that it challenges and extends the student’s own image making creatively. Students should be advised that, where possible, direct experience is desirable. Teachers should always ensure that due acknowledgement of sources is given.

Photographic images are a valid means of recording visual data as part of Assessment Objective 1 (AO1), which is concerned with recording observations and experiences, but can also enlarge a student’s perception of the images or objects they may wish to make subsequently for Assessment Objectives 3 and 4 (AO3, AO4). Photographic images may also be the legitimate equivalent of drawings, prints or paintings when produced by the student.

A distinction must be drawn between the creative adaptation and development or combination of secondary images and their mere copying. While the former can result in work of high quality which can be suitably rewarded, it should be noted that straightforward copying of such material, which is identified as plagiarism, will gain little or no reward.

In Assessment Objective 4 (AO4) candidates are required to “make informed connections with the work of others”. While this is an important part of a candidate’s art and design experience, care must be taken to avoid the production of work that either duplicates or demonstrates superficial understanding of others’ work. Instead, candidates should be encouraged to become involved in critical research which will enlarge their own understanding and creativity on related, or similar, topics and also develop their experience in the handling of similar materials and/or media.

Externally Set Assignment

Teacher assistance should be limited to advice, for the most part relating to the initial decisions taken by the students in terms of the manner in which the response to the theme should be undertaken. Such advice should be offered only in response to suggestions made by the students and must not take the form of a creative input by the teacher. It might consist, for example, of guiding a student away from a medium of which he or she has had only very limited experience, or of asking a student to think again about a proposed approach which would lead to an irrelevant response to a theme or solution to a problem.

The following examples indicate what candidates are permitted to do by way of preparation for working on their final outcome. Teachers should be prepared to provide guidance for each candidate's proposed area of working.

Drawing and Graphic Media

Painting – prepare the page, board or canvas, draw in the basic shape of the images using an appropriate medium. Candidates must not start to paint.

Printmaking

Screen-printing – prepare the screen, prepare the fabric, mark out the fabric, prepare the dyes.

Lens-based Media

Photography – photograph the subject matter, develop the negatives, make contact prints (if appropriate) and other preparatory prints, prepare the darkroom. Candidates must not start to print the final set of prints.

Information and Communication Technology

Computer-generated graphics – create the images using appropriate technologies, print images to demonstrate how ideas have evolved and store images. Candidates must not start to work on their final design on screen.

Textiles

Weaving – prepare the loom and weaving materials ready for work to start. Candidates must not start to weave.

Rigid, semi-rigid, soft or moulded materials

Such a variety of possible materials and outcomes normally provides adequate opportunity for the completion of work during the ten hours supervised period. If, however, the candidate's intentions are unlikely to be realised during the ten hours, the preparation time should be used, in part, to produce a model or maquette of the intended work.

Ceramic materials

Candidates should normally begin and, as far as possible, complete their work in clay during the ten hours supervised period. This will not include biscuit or glaze firing. The preparation time should be used, in part, to produce evidence, including the firing process, of their intentions for the finished work.

It is anticipated that candidates' preparatory work will consist of between six and eight sides of A2 paper, or the equivalent of this in other sizes of paper. Candidates may use different types and sizes of paper to suit their purpose.

Preparatory work for three-dimensional work should include three-dimensional studies in any suitable materials.

The preparatory work should provide evidence of the candidate's ability:

- to record from direct observations, experiences, ideas and imagination related to the given theme;
- to analyse and evaluate images, objects, artifacts and the context of the given theme;
- to develop their ideas for their final outcome and select appropriate materials and techniques to realise their intentions;
- to make connections between their own proposals and the work of others.

Once the student has begun work on the final piece, intervention by the teacher should be limited to the prevention of material damage, either to the piece itself (because of the erroneous application of a technique) or to the work of any other student, or of personal injury. Advice should not be given regarding detailed execution of the work and under no circumstances should physical assistance be given which in any way would alter the final piece.

Authentication of Student's Work

As the final outcome of the Externally Set Assignment is completed under supervision, there should be no reason to question the authenticity of the work. It is appreciated that the teacher may not be in a position to exercise the same close control over the whole of the investigatory work for the Externally Set Assignment or the coursework, as some aspects of the work are likely to have been done in the student's own time. It is expected, however, that teachers will be involved in monitoring their students' progress and will be familiar with the standard and style of their work.

All centres which enter students for this examination must accept the obligation which the assessment procedure places upon teachers to take every reasonable step to ensure that the Coursework and Externally Set Assignment is the authentic work of the student. Teachers should, therefore, only mark work which they believe has been completed by the student.

Teachers will be required to sign a declaration to certify that, to the best of their knowledge, all the work submitted for assessment is the candidate's own.

5.3 AGREEMENT TRIALS

Agreement Trials will be conducted annually, prior to the date of the examination, where teachers will be briefed on administration procedures, on the application of the assessment criteria and will engage in trial marking.

5.4 SUPPORT SERVICE AND ADVICE

At any stage during the course teachers may contact CCEA if they require advice, assistance or support regarding any aspect of internal assessment.

5.5 INTERNAL CENTRE STANDARDISATION

Where there is more than one teaching group in the subject, the centre must carry out internal standardisation of assessments before submitting them to CCEA. The purpose of this exercise is to ensure, as far as possible, that each of the teachers has applied the assessment criteria consistently when making assessments.

As a result of this internal standardisation, it may be necessary to adjust the marking of individual teachers to bring their assessments into line with those of the other teachers in the centre and to match the standards promulgated at the Agreement Trials. Where such an adjustment is necessary, the marks recorded on the Candidate's Record Sheets for each candidate in the teaching group should be amended.

The Head of Department would normally be the person responsible for organising the internal centre standardisation. Work should be drawn from each teaching group which reflect high, low and middle range marking. The selected work should illustrate the variety of types of work undertaken by that group. With no knowledge of the original marks, teachers should mark the work of other group samples. Agreement should be reached on mark adjustments when these are required. Photocopyable forms for this purpose are in the "Instructions to Teachers" along with further guidance.

Full instructions about the details of the moderation procedures and the nature of sampling will be issued by CCEA at the appropriate time. In early April a pre-printed *TACI* forms will be sent to centres. Once the total weighted mark has been calculated his/her position in the **centre's rank order** for each part should be decided. The **centre's rank order** should be entered on the *TACI* forms, one for ESA, Part 2, one for coursework Part 1. It may be that rank order for Part 1 (C/w) may be different from rank order in Part 2 (ESA). **It is essential that the centre's rank order is accurate.** If it is not, the results of many candidates could be affected (this must be done prior to the visit of the Moderator). In particular, the transfer of marks from the *Candidate Record Sheet* **should be checked by a colleague.**

5.6 REFERRAL TO FINAL MODERATION

The work of **all** candidates within the sample will be seen. Part 1: Coursework (plus supporting work) and/or Part 2: Externally Set Assignment (plus supporting work) and **all documentation** must be kept in the centre until Final Moderation has taken place.

All work must be clearly labelled and displayed with candidate number and centre number for the Final Moderation visit which will normally take place at the end of Moderation visits to all centres.

NB: Work cannot be considered if it has not been made accessible to CCEA in the manner prescribed.

The work of referred candidates will be reviewed in accordance with the following CCEA procedures: The work will be reviewed by a Senior Moderator at the centre (excluding the Moderator who visited the centre) and recommended marks will be awarded on the basis of their assessment of the work, taking into account the marks and comments both of the teacher and the Moderator. There will be **no** discussion between the Senior Moderator and the teachers. Centres will be required to retain all examination work which is within their custody until 31 October in the year of the examination.

5.7 AT THE TIME OF MODERATION

Where there is disagreement about marks it is the **teacher's responsibility to ensure that work is referred to Final Moderation.**

5.8 AWARDING OF GRADES

Grade descriptions (pages 23 and 24), which indicate the level of attainment characteristic of the given grade at GCSE level, inform the decision making process at the meeting when grades are awarded. Grades awarded will be issued by the Council in August following the Awarding Meeting held at CCEA.

5.9 ENQUIRY ABOUT RESULTS

The GCSE Art and Design will not feature in Enquiry About Results.

6 RESOURCE LIST

The following list is an indication of books and other resources which teachers and students may find useful in teaching and studying a course based on this specification. It is neither intended to be a list of prescribed texts nor an exhaustive list of all available resources. Resources marked with an asterisk* are likely to be primarily of use to teachers; other resources should be of use to teachers and students.

BOOKS

Books marked with a dagger (†) are listed in the *Acclaim Public Access Catalogue* produced by Belfast City Council Computer Services which is available on CD-ROM in public libraries of the SELB, SEELB and WELB. This catalogue lists most texts held by four Education and Library Boards (the exception is the NEELB). The catalogue enables teachers to identify texts which may be requested by their schools for loan. It is anticipated that the catalogue will be replaced by the Electronic Library for Northern Ireland (ELNI) in 2001. It is intended that ELNI should embrace **all** material held by all the Education and Library Boards. Access will be via the Internet.

Some publishers and major booksellers have websites; few are specialists in Art and Design. However, NSEAD has a website listing of over 150 Art and Design education texts which are available by mail order. The website is <http://www.nsead.org>. Texts included in this list and which are available from NSEAD are marked #.

	Book Title	Author	Publisher	ISBN
General				
†	The Celtic Art Source Book	Davis C	Blandford	07137-21448
	Choosing and Using CD-ROMs for Art and Design	Bruntlett S	BECTa	1-85379-424-4
†	Colour in Communication	Morgan S	Evans Bros.	0-237-51274-2
†	A Concise History of Irish Art	Arnold B	Thames and Hudson	050020148 X
†	Contemporary Irish Art	Knowles R	Wolfhound Press	08-63270018

	Book Title	Author	Publisher	ISBN
General (cont)				
#	Creative Futures: A Guide to courses and careers in art, craft and design	Charlton T	NSEAD	0-904684-229
†	Drawing: seeing and observation	Simpson I	London: Black	0-713629541
†	The Encyclopedia of Drawing Techniques	Simpson I	Headline	0-7472-7994-2
†	The Figure in action: anatomy for artists	Gordon L	Batsford	0-7134-5947-6
#	Fusion – Art and IT in Practice	NCET	NCET	1-85379-409-0
*#	Improving your school environment	Clements N, Osborne S	NSEAD	0-904684-17-2
†	Irish Women Artists: from the eighteenth century to the present day	National Gallery of Ireland	National Gallery of Ireland	
*#	Learning from Objects, a Teacher's Guide	Durbin G Wilkinson S	English Heritage	185074-259-6
*#	Learning through Art and Artifacts	Stephens K	Hodder & Stoughton	0-340-59683-X
*†	Modern Art and Modernism: a critical anthology	Frascina F Harrison C	Harper and Row	1-85396032-2
†	Modern European Art	Bowness A	Thames and Hudson	0-500-20-2052
*#	Murals in Schools	Kenna C, Lobb S	Greenwich Mural Workshop	1-870100-05-0
*#	Mural Manual	Kenna C, Lobb S	Greenwich Mural Workshop	0-907730-03-5
†	The Oxford Companion to Art		Oxford, Clarendon	0-19-866107-X
#	Sketch books: Explore and Store	Robinson G	Hodder & Stoughton	0-340-61117-0
*†	Theories of Modern Art	Chipp HB	Univ of California	0-520-05256-0

	Book Title	Author	Publisher	ISBN
General (cont)				
*#	Using Castles, a Teachers Guide	Copeland T	English Heritage	1-85074-327-4
*#	Using Listed Buildings, a Teachers Teacher's Guide	Keith C	English Heritage	1-85074-297-9
*#	Using Portraits, A Teacher's Guide	Morris S	English Heritage	1-85074-231-6
*#	Using School Buildings, A Teacher's Guide	Purkiss S	English Heritage	1-85074-379-7
†	Vision in Motion	Moholy-Nagy L	Theobald	P-00010628-X
Fine Art				
*#	The Art of Bernard Leach	Hogben C (Ed)	London, Faber	0-57111-2919
†	Art and the Built Environment: A teacher's approach	Adams E, Ward C	Longman	
*†	Art and the Built Environment: Study Activities	Adams E, Baynes K	Longman	0712645810
†	Barbara Hepworth	Curtis P	Tate Gallery	1854372254
†	A Complete Guide to Creative Embroidery: designs, textures, stitches	Beaney J, Littlejohn J	Century	0712645810
†	Constable: Printings, Watercolours, Drawings	Parris L	Tate Gallery	0905005058
*†	The Encyclopedia of Pottery Techniques	Cosentino P	Headline	0747202184
†	First Steps in taking photographs	Codrington T	Merehurst	1898018502
†	Frink: the official biography of Elizabeth Frink	Gardiner S	Harper Collins	0002556065
†	Henry Moore: an illustrated biography	Packer W	Weidenfeld and Nicolson	029778496-X
†	The life and work of Henry Moore	Connoly S	Heinemann	043109179-X
†	Machine Embroidery	Harker G	Merehurst	1853910570

	Book Title	Author	Publisher	ISBN
Fine Art (cont)				
†	Monet in the 90s: the series paintings	Tucker PH	Yale University	0300030142
†	The New Image: painting in the 1980s	Godfrey T	Phaidon	0-714-82403-8
†	Post Impressionism: from Van Gogh to Gauguin	Rewald J	Museum of Modern Art, New York	0-87070-532-6
†	Towards sculpture: Maquettes and sketches from Rodin to Oldenburgh	Strachan WJ	Thames & Hudson	050049018-X
†	War Photographs 1939-45	Beason C	Imperial War Museum	0710601360
Design				
†	20th Century Design	Wodddham JM	Oxford Univ	0-19-280204-8
†	Colour in Industrial Design	Russell D	Oxford Univ	0850722837
†	Communicating with Rough Visuals	Swan A	Phaidon	0-7148-2598-0
†	Design and Form: the basic course at the Bauhaus	Litten J	Thames & Hudson	0500270678
#	Design Capability and Awareness	Morrison J, Twyford J	Longman	0582-05678-X
†	Design History: a student's handbook	Conway H	Routledge	0415-084733
*#	Designs we live by	Loeb H, Slight P, Stanley N	NSEAD	0-9046684-13-X
†	Gaudi 1852-1926: a life devoted to architecture	Zerbst R	Taschen	3822800740
†	Industrial Design	Hesket J	Thames & Hudson	0500201811
†	Introduction to Graphic Design	Bridgewater P	Chartwell	1-55521-145-3
†	Modern Architecture since 1900	Curtis WJ	Phaidon	0714833568
†	The New Design Source Book	Hodges F, Sparke P	Knickerbox Press	1-57715-016-3

	Book Title	Author	Publisher	ISBN
Fine Art (cont)				
†	Objects of desire – design and society 1750–1980	Forty A	Thames & Hudson	0–500–27412–6
†	An outline of European Architecture	Pevsner N	Penguin Books	01401–35243
†	Packaging Design (Issues in Design)	Wilton H	Design Council	0–85072–260–2
†	William Morris as designer	Wilkinson R	Trefoil	0–8629404–00

Television and Radio Programmes

A catalogue of recordings of educational TV and radio programmes is produced, on behalf of all the Education and Library Boards, by SELB and sent to every school in Northern Ireland annually. The recordings are produced, held and catalogued by SELB and are available on request. The catalogue is in six parts: the section to search for is secondary schools and colleges under the heading English and Languages, which include Music Drama and Art.

Videos

Title	Address	Telephone
“Video Catalogue” – NI Education Film Library – available at the Ulidia Centre for Resources and Training	Somerset Street, Belfast BT7 2GS	(028) 9049 1058 (ext 24)

CD-Roms		
Title	Date	Publisher
A Passion for Art – The Barnes Collection	1995	Corbis UK
The Age of Van Eyck	1995	Thames & Hudson
Art Connections: Cultural Links	1997	Bradford City Art Galleries and Museums
Art Gallery	1994	Microsoft
Paul Cézanne – “Portrait of my world”	1996	Corbis UK
Escher Interactive: Exploring the Art of the Infinite	1996	Thames & Hudson
Great Artists and Paintings	1995	Attica Interactive
Impressionism to the 20th Century	1996	AVP
Leonardo da Vinci: the paintings	1995	Interactive Ideas
The Media	1995	Interactive Ideas
Michelangelo	1995	Interactive Ideas
Musée d’Orsay, virtual visit	1997	Interactive Ideas
National Gallery – Complete Illustrated Catalogue	1997	Interactive Ideas
Picasso	1996	Grolier Interactive
Starry Night: Van Gogh	1995	BMG Entertainment

World Wide Web

BECTa, working through the auspices of NSEAD is producing material under the heading “Choosing and Using Websites for Art and Design Education”. The material will be available on their website at <http://vtc.ngfl.gov.uk> during the year 2000. BECTa has analysed the present range of websites suitable for supporting and developing art and design education and propose the following categories: gallery, virtual gallery, information gallery, museum, virtual museum, web museum, arts organisation, art supplier, art collection, art history, aesthetics, fine art, gateway to resources, individual artists, LEA site, on-line exhibition, resource bank, teacher resources, scavenger bank and image bank. **With such a broad range of sites teachers are advised to check site content before using the Internet in the classroom.**

Websites	
Address	Description
http://www.tate.org.uk/	Covers the Tate in London, Tate Modern, Tate St Ives, Tate Liverpool
http://www.royalacademy.org.uk/	Royal Academy, exhibitions, collections
http://nationalgallery.org.uk/	Comprehensive catalogue of the collection
http://www.moma.org/menu.html	Museum of Modern Art, New York
http://www.metmuseum.org	Visual catalogue of Metropolitan Museum, New York
http://www.vangoghgallery.com	Detailed look at selected Van Gogh paintings
http://www.guggenheim.org	Covers all the various projects, galleries and museums worldwide
http://www.cnac-gp.fr	Centre Georges Pompidou – good for works on-line
http://www.vam.ac.uk	Victoria and Albert Museum, collection and exhibitions
http://www.museum-london.org.uk	Museum of London – excellent contextual material
http://www.getty.edu	Getty Gallery information
http://sunsite.doc.ic.ac.uk/wm/	Web museum, Paris
http://www.artsednet.getty.edu/	Exhibitions, galleries, lesson plans, reading room, web-links
http://art.sdsu.edu/ceramicsweb/	Ceramics – a good starting point
http://www.kcc.ac.uk/ArtPages/Ramos/ArtNet.html	Listing of websites for galleries, museums, colleges, libraries, education, fine art etc – an excellent resource
http://www.mos.org.leonardo	Site exploring the work of Leonardo daVinci
http://www.nsead.org	National Society for Education in Art and Design – top UK society for Art and Design Teachers
http://vtc.ngfl.gov.uk	BECTa home site from which to search Art and Design websites

Resources in Northern Ireland		
Centre	Address	Description
Arts Council of Northern Ireland	MacNeice House 77 Malone Road Belfast, BT9 6AQ Tel: (028) 9038 5200 Contact: Paula Campbell	Booklet on Public Sculpture in Northern Ireland. Information on Northern Irish Artists in Arts Council's collection and in public locations, eg City Hospital.
Ormeau Baths Gallery	18a Ormeau Avenue, Belfast, BT2 8HS Tel: (028) 9032 1402	Changing exhibitions on fine art.
Old Museum Arts Centre	7 College Square North Belfast, BT1 6AR Tel: (028) 9032 1402	Changing exhibitions – very strong on print making and photography.
Ulster Museum	Botanic Gardens, Belfast, BT9 5QY Tel: (028) 9038 3000 Contact: Denise Ferran/ Colleen Frew	Permanent and temporary exhibitions on fine art, design and crafts. Lecture and film series on modern and Irish arts.
Queen's University – Institute of Continuing Education	Queen's University of Belfast University Road BT7 1NN Tel: (028) 9024 5133	A wide variety of non-examinable courses on aspects of art, design and photography during the day and evening, as well as offering the occasional one-day/Saturday course.
National Trust Regional Office	Rowallane House Saintfield BT24 7LH Tel: (028) 9751 0721	
Department of Environment (NI) Environment Service Historic Monuments and Building	5–33 Hill Street Belfast BT1 2LA Tel: (028) 9023 5000	

Resources in Northern Ireland		
Centre	Address	Description
The Ulster Architectural Heritage Society	66 Donegall Pass Belfast BT7 1BU Tel: (028) 9055 0213	
Northern Ireland Centre for Learning Resources	The Orchard Building Stranmillis College Stranmillis Road Belfast BT9 5DY Tel: (028) 9068 0700	
Northern Ireland Educational Film and Video Library	Ulidia Resource Centre Somerset Street Ormeau Road Belfast BT7 2GS Tel: (028) 9049 1058	
The Royal Society of Ulster Architects	2 Mount Charles Belfast BT9 1NZ Tel: (028) 9032 3760	
British Council	2nd Floor Norwich Union House 7 Fountain Street Belfast BT1 5EG Tel: (028) 9032 3760	

Education and Library Board Resource Centres	
Address	Telephone
<p>Belfast Education and Library Board Schools Library Service</p> <p>Ulidia Resource Centre Somerset Street Ormeau Road Belfast BT7 2GS</p>	Tel: (028) 9049 1058
<p>North Eastern Education Schools Library Service</p> <p>Demesne Avenue Ballymena Co Antrim BT43 7BG</p>	Tel: (028) 2566 4100
<p>North Eastern Education and Library Board</p> <p>Antrim Board Centre Lough Road Antrim BT41 4DH</p>	Tel: (028) 9448 2200
<p>South Eastern Education and Library Board</p> <p>Library Service Audio-Visual Section Library Headquarters Windmill Hill Ballynahinch Co Down BT24 8DH</p>	Tel: (028) 9756 6400
<p>Southern Education and Library Board</p> <p>Library Services to Schools Woodford Markethill Road Armagh BT60 1NR</p>	Tel: (028) 3752 5353
<p>Western Education and Library Board</p> <p>Library Service Audio Visual Department Youth Services Library Service Pillars Place Omagh Co Tyrone BT78 1HL</p>	Tel: (028) 8224 4821

Resources Available Outside Northern Ireland		
Centre	Address	Description
Academy Television	104 Kirkstall Road Leeds LS3 1JS	Videos of television programmes to compliment National Curriculum (Key Stage 1 – further and higher education) eg “Hurrah for Today” – Lucinda Lambton, Architecture “Room for Change” – Interior Design
Arts Council Film and Video Library	Film and Video Broadcasting Dept 14 Great Peter Street London SW1P 3NQ Tel: (020) 7333 0100	Catalogue information
Audio Visual Productions	Hill Centre Chepstow Gwent WP6 5PH	Slide and film strip material on all aspects School of art, design and architecture
The Design Council	34 Bow Street London WC2E 7DL Tel: (020) 7420 5200	Books, videos, slide sets
The Design Museum	Butler’s Wharf 28 Shad Thames London SE1 2ND Tel: (020) 7403 6933	Educational material on the History of Design
Gallery of Photography	Meeting House Square Temple Bar Dublin 2 Tel: (00353) 1671 4654	
Focal Point Audio Visual Ltd	251 Copnor Road Portsmouth Hants PO3 5EE Tel: (023) 9266 5249	
The Craft Council	44a Pentonville Road London N1 9BY Tel: (020) 7278 7700	

Resources Available Outside Northern Ireland		
Centre	Address	Description
Shorewood Educational	Church Lane Sparham Norwich Norfolk NR9 5AQ Tel: 01362 688 395 Fax: 01362 688 733	Educational Materials/ Illustration on the History of Art and Design.
Pidgeon Audio Visual	World Micro Films Publications Ltd Microworld House 2–6 Foscothe Mews London W9 2HH	

Galleries in Northern Ireland	
Ardhown (Photographic) Gallery Western Education and Library Board Dublin Road Enniskillen Co Fermanagh BT74 6BR	Tel: (028) 6632 3233
Fenderesky Gallery Crescent Centre 2–4 University Road Belfast BT7 1NH	Tel: (028) 9023 5245
Orchard Gallery Orchard Street Londonderry BT48 6EG	Tel: (028) 7126 9675
Peacock Gallery Pinebank House Arts Centre Tullygally Road Craigavon Co Armagh BT65 5BY	Tel: (028) 3834 1618
Ormeau Baths Gallery 18a Ormeau Avenue Belfast BT2 8HS	Tel: (028) 9032 1402 Fax: (028) 9031 2232 e-mail: ormeaubathsgallery@btinternet.com
Caldwell Gallery 40–42 Bradbury Place Belfast BT7 1RT	Tel: (028) 9032 3226
The Bell Gallery 13 Adelaide Park Belfast BT9 6FX	Tel: (028) 9066 2998
Cavehill Gallery 18 Old Cavehill Road Belfast BT15 5GT	Tel: (028) 9077 6784

Reference to *Artslink* recommended. *Artslink* is published by Arts Council Northern Ireland, MacNeice House, 77 Malone Road, BT9 6AQ
Tel: (028) 9038 5200

Museums in Northern Ireland	
Armagh County Museum The Mall East Armagh BT61 9BE	Tel: (028) 3752 3070
Down County Museum The Mall Downpatrick Co Down BT30 6AH	Tel: (028) 4461 5218
The Watergate History, Heritage Centre and Museum Castle Barracks Enniskillen BT74 7HL	Tel: (028) 6632 5000
Lisburn Museum The Assembly Rooms Market Square Lisburn Co Antrim BT28 1AG	Tel: (028) 9267 2624
Ulster Folk and Transport Museum 153 Bangor Road Cultra Holywood Co Down BT18 0EU	Tel: (028) 9042 8428
Ulster Museum Botanic Gardens Belfast BT9 5QY	Tel: (028) 9038 1251
Ulster American Folk Park Camphill Omagh Co Tyrone BT78 5QY	Tel: (028) 8224 3292
William Street Transport Museum William Street Belfast BT4 1HP	Tel: (028) 9045 1519

Art Galleries and Museums Outside Northern Ireland	
Sale of slides, postcards, prints and books. Most galleries and museums will send you an up-to-date publications and slide list/order form.	
Ashmolean Museum Beaumont Street Oxford OX1 2PH Tel: (01865) 278 000	The Publications Unit City Museums and Art Gallery Chamberlain Square Birmingham BS 3DH Tel: (0121) 303 2834
British Museum Enterprises Ltd 46 Bloomsbury Street London WC1B 3QQ Tel: (020) 7323 1234	Fitzwilliam Museum Publication Ltd Trumpington Street Cambridge CB2 1RB Tel: (01223) 332 900
Commercial Department Galleries Kelvingrove Glasgow G3 8AG Tel: (0141) 229 1996	Hunterian Art Gallery Glasgow Museums and Art Charles Rennie Mackintosh University of Glasgow Glasgow G12 8QQ Tel: (0141) 330 4221
City of Manchester Art Galleries City Art Gallery Mosley Street Manchester M2 3JL Tel: (0161) 235 8888	National Gallery – Education Department The National Gallery Trafalgar Square London WC2N 5DN (The National Gallery News is available to schools on request to Education Department with a subscription fee per annum.) Tel: (020) 7839 3321 – The National Gallery (020) 7747 2424 – Education Department
National Portrait Gallery Paintings and Photographs Publications Department St Martin's Place London WC2H 0HE Tel: (020) 7306 0055	Tate Gallery Publications Department Millbank London SW1P 4RG Tel: (020) 7821 1313 and Publications Department, Tel: (020) 7821 5001
Victoria and Albert Museum Education Department Cromwell Road London SW7 2RL Tel: (020) 7942 2000 Victoria and Albert Enterprises Tel: (020) 7942 2966	National Museum of Ireland Kildare Street Dublin 2 Tel: (00353) 1677 7444

Art Galleries and Museums Outside Northern Ireland (cont)	
<p>National Gallery of Ireland Merrion Square West Dublin 2 Tel: (00353) 1661 5133</p>	<p>Irish Museum of Modern Art Royal Hospital Military Road Kilmainham Dublin 8 Tel: (00353) 1612 9900 Website: http://www.modernart.ie</p>
<p>Hugh Lane Municipal Gallery of Art Charlemont House Parnell Square North Dublin 1 Tel: (00353) 1874 1903</p>	<p>Art House Multimedia Centre Curved Street Temple Bar Dublin 2 Tel: (00353) 1605 6800</p>
<p>Crafts Council Gallery 44a Pentonville Road London N1 9BY Tel: (020) 7278 7700</p>	<p>Royal Academy of Arts Burlington House Piccadilly London W1V 0D5 Tel: (020) 7439 7438</p>
<p>Hayward Gallery Belvedere Road London SE1 8XZ Tel: (020) 7928 3144</p>	<p>Chester Beatty Library Dublin Castle Dame Street Dublin 2 Tel: (00353) 1269 2386</p>

Art Centres in Northern Ireland	
Arts Council of Northern Ireland MacNeice House 77 Malone Road Belfast BT9 6AQ Tel: (028) 9038 5200	Crescent Arts Centre 2 University Road Belfast BT7 1NH Tel: (028) 9024 2338
Down Civic Arts Centre 2/6 Irish Street Downpatrick Co Down BT30 6BN Tel: (028) 4461 5218	Flowerfield Arts Centre 185 Coleraine Road Portstewart Co Londonderry BT55 7HU Tel: (028) 7083 3959
Foyle Arts Centre Lawrence Hill Londonderry BT48 7NJ Tel: (028) 7126 6657	Old Museum Arts Centre 7 College Square North Belfast BT1 6AR Tel: (028) 9023 3332
Newry and Mourne Arts Centre and Museum 1a Bank Parade Newry Co Down BT35 6HP Tel: (028) 3026 6232	Clotworthy Arts Centre Castle Gardens Randalstown Road Antrim Co Antrim BT41 4LH Tel: (028) 9442 8000
Island Arts Centre Lagan Valley Island Lisburn Co Antrim BT27 4RL Tel: (028) 9250 9509	Ards Arts Centre Townhall Newtownards Co Down BT23 4DB Tel: (028) 9181 0803
North Down Heritage Centre Bangor Castle Bangor Co Down BT20 4BT Tel: (028) 9127 1200	

APPENDIX 1

OPPORTUNITIES FOR DEVELOPING AND GENERATING EVIDENCE FOR ASSESSING KEY SKILLS

The following table signposts and exemplifies the types of opportunity for developing and generating evidence for assessing Key Skills that may arise during a GCSE course in Art and Design. The opportunities are referenced to Section B of the relevant Key Skills specifications at Levels 1 and 2. The subject exemplifications illustrate typical opportunities which may arise during the normal teaching and learning process. These are only a small selection of such opportunities and are not part of the Key Skills specifications themselves. It is for teachers and students to decide which pieces of work, if any, to use to develop and assess Key Skills.

Key Skill: Communication

Key Skills Specification Part B Reference		Subject Exemplification
Level 1 Activity and Evidence	Level 2 Activity and Evidence	
<p>C1.1 Take part in a one-to-one discussion and a group discussion about different, straightforward subjects.</p> <p>Provide information that is relevant to the subject and purpose of the discussion.</p> <p>Speak clearly in a way that suits the situation.</p> <p>Listen and respond appropriately to what others say.</p>	<p>C2.1a Contribute to a discussion about a straightforward subject.</p> <p>Make clear and relevant contributions in a way that suits your purpose and situation.</p> <p>Listen and respond appropriately to what others say.</p> <p>Help to move the discussion forward.</p>	<p>Contribute to a discussion of a design to be printed on a school T-shirt.</p>

Key Skill: Communication

Key Skills Specification Part B Reference		Subject Exemplification
Level 1 Activity and Evidence	Level 2 Activity and Evidence	
	<p>C2.1b Give a short talk about a straightforward subject using an image.</p> <p>Speak clearly in a way that suits your subject, purpose and situation.</p> <p>Keep to the subject and structure your talk to help listeners follow what you are saying.</p> <p>Use an image to clearly illustrate your main points.</p>	<p>In a peer group seminar describe current work and intended developments.</p>
<p>C1.2 Read and obtain information from two different types of document about straightforward subjects, including at least one image.</p> <p>Read relevant material.</p> <p>Identify accurately the main points and ideas in material.</p> <p>Use the information to suit your purpose.</p>	<p>C2.2 Read and summarise information from two extended documents about a straightforward subject. One of the documents should include at least one image.</p> <p>Select and read relevant material.</p> <p>Identify accurately the lines of reasoning and main points from texts and images.</p> <p>Summarise the information to suit your purpose.</p>	<p>Trace a colour reproduction of Holbein's Ambassadors painting, observe the elongated skull image and use the idea of distortion in a piece of ceramic work.</p>

Key Skill: Communication

Key Skills Specification Part B Reference		Subject Exemplification
Level 1 Activity and Evidence	Level 2 Activity and Evidence	
<p>C1.3 Write two different types of document about straightforward subjects. Include at least one image in one of the documents.</p> <p>Present relevant information in a form that suits your purpose.</p> <p>Ensure text is legible.</p> <p>Make sure that spelling, punctuation and grammar are accurate so your meaning is clear.</p>	<p>C2.3 Write two different types of document about straightforward subjects. One piece of writing should be an extended document and include at least one image.</p> <p>Present relevant information in an appropriate form.</p> <p>Use a structure and style of writing to suit your purpose.</p> <p>Ensure text is legible and that spelling, punctuation and grammar are accurate, so the meaning is clear.</p>	<p>None.</p>

Key Skill: Application of Number

Key Skills Specification Part B Reference		Subject Exemplification
Level 1 Activity and Evidence	Level 2 Activity and Evidence	
<p>N1.1 Interpret straightforward information from two different sources. At least one source should be a table, chart, diagram or line graph.</p> <p>Obtain the information you need to meet the purpose of your task.</p> <p>Identify suitable calculations to get the results you need.</p>	<p>N2.1 Interpret information from two different sources including material containing a graph.</p> <p>Choose how to obtain the information needed to meet the purpose of your activity.</p> <p>Obtain the relevant information.</p> <p>Select appropriate methods to get the results you need.</p>	<p>For a fantasy footwear project, design a pair of boots. Base the design upon a table of shoe sizes and the measurements of the feet of the pupils in your class. Give your design the appropriate shoe size.</p>
<p>N1.2 Carry out straightforward calculations to do with:</p> <p>(a) amounts and sizes;</p> <p>(b) scales and proportions;</p> <p>(c) handling statistics.</p> <p>Carry out calculations, to the levels of accuracy you have been given.</p> <p>Check your results make sense.</p>	<p>N2.2 Carry out calculations to do with:</p> <p>(a) amounts and sizes;</p> <p>(b) scales and proportions;</p> <p>(c) handling statistics;</p> <p>(d) using formulae.</p> <p>Carry out calculations, clearly showing your methods and levels of accuracy.</p> <p>Check your methods to identify and correct any errors, and make sure your results make sense.</p>	<p>Design a harmless origami paint bomb. Check the size, weight and water resistance of the paper, the pattern of folds and the handling characteristics when thrown.</p>

Key Skill: Application of Number

Key Skills Specification Part B Reference		Subject Exemplification
Level 1 Activity and Evidence	Level 2 Activity and Evidence	
<p>N1.3 Interpret the results of your calculations and present your findings. You must use one chart and one diagram.</p> <p>Choose suitable ways to present your findings.</p> <p>Present your findings clearly.</p> <p>Describe how the results of your calculations meet the purpose of your task.</p>	<p>N2.3 Interpret the results of your calculations and present your findings. You must use at least one graph, one chart and one diagram.</p> <p>Select effective ways to present your findings.</p> <p>Present your findings clearly and describe your methods.</p> <p>Explain how the results of your calculations meet the purpose of your activity.</p>	<p>Report the level of success of the origami paint bomb in terms of structure, handling and direct hits. Using a diagram demonstrate the most effective pattern of paper folds.</p>

Key Skill: Information Technology

Key Skills Specification Part B Reference		Subject Exemplification
Level 1 Activity and Evidence	Level 2 Activity and Evidence	
<p>IT1.1 Find, explore and develop information for two different purposes.</p> <p>Find and select relevant information.</p> <p>Enter and bring in information, using formats that help development.</p> <p>Explore and develop information to meet your purpose.</p>	<p>IT2.1 Search for and select information for two different purposes.</p> <p>Identify the information you need and suitable sources.</p> <p>Carry out effective searches.</p> <p>Select information that is relevant to your purpose.</p>	<p>Using the National Gallery Complete Illustrated Catalogue CD-ROM, search for and compare the landscape paintings of a classical and a romantic painter.</p>
<p>IT1.2 Present information for two different purposes.</p> <p>Your work must include at least one example of text, one example of images and one example of numbers.</p> <p>Use appropriate layouts for presenting information in a consistent way.</p> <p>Develop the presentation so it is accurate, clear and meets your purpose.</p> <p>Save information so it can be found easily.</p>	<p>IT2.2 Explore and develop information and derive new information for two different purposes.</p> <p>Enter and bring together information using formats that help development.</p> <p>Explore information as needed for your purpose.</p> <p>Develop information and derive new information as appropriate.</p>	<p>Using computer generated text and computer manipulated original images, design a carrier bag for a local boutique.</p>

Key Skill: Information Technology

Key Skills Specification Part B Reference		Subject Exemplification
Level 1 Activity and Evidence	Level 2 Activity and Evidence	
	<p>IT2.3 Present combined information for two different purposes. Your work must include at least one example of text, one example of images and one example of numbers.</p> <p>Select and use appropriate layouts for presenting combined information in a consistent way.</p> <p>Develop the presentation to suit your purpose and the types of information.</p> <p>Ensure your work is accurate, clear and saved appropriately.</p>	<p>Using DTP software, design a “flyer” for a school GCSE Art exhibition. The flyers to include a powerful original image, details of date, place and exhibition.</p>

Key Skill: Information Technology

Key Skills Specification Part B Reference		Subject Exemplification
Level 1 Activity and Evidence	Level 2 Activity and Evidence	
<p>WO1.1 Confirm what needs to be done to achieve given objectives, including your responsibilities and working arrangements.</p> <p>Check that you clearly understand the objectives you have been given for working together.</p> <p>Identify what needs to be done to achieve these objectives and suggest ways you could help.</p> <p>Make sure that you are clear about your responsibilities and working arrangements.</p>	<p>WO2.1 Plan straightforward work with others, identifying objectives and clarifying responsibilities, and confirm working arrangements.</p> <p>Identify the objectives of working together and what needs to be done to achieve these objectives.</p> <p>Exchange relevant information to clarify responsibilities.</p> <p>Confirm working arrangements with those involved.</p>	<p>In consultation with your Art and Design teacher, work with three other students designing a ceramic mural for the school reception area. Negotiate the subject matter and agree the scale and media techniques to be employed.</p>
<p>WO1.2 Work with others towards achieving given objectives, carrying out tasks to meet your responsibilities.</p> <p>Carry out tasks to meet your responsibilities.</p> <p>Work safely, and accurately follow the working methods you have been given.</p> <p>Ask for help and offer support to others, when appropriate.</p>	<p>WO2.2 Work co-operatively with others towards achieving identified objectives, organising tasks to meet your responsibilities.</p> <p>Organise your own tasks so you can be effective in meeting your responsibilities.</p> <p>Carry out tasks accurately and safely, using appropriate working methods.</p> <p>Support co-operative ways of working, seeking advice from an appropriate person when needed.</p>	<p>As a member of the team contribute to the fabrication of the ceramic mural.</p>

Key Skill: Working with Others

Key Skills Specification Part B Reference		Subject Exemplification
Level 1 Activity and Evidence	Level 2 Activity and Evidence	
<p>WO1.3 Identify progress and suggest ways of improving work with others to help achieve given objectives.</p> <p>Identify what has gone well in working with others.</p> <p>Report any difficulties in meeting your responsibilities and say what you did about them.</p> <p>Suggest ways of improving work with others to help achieve the objectives.</p>	<p>WO2.3 Exchange information on progress and agree ways of improving work with others to help achieve objectives.</p> <p>Provide relevant information on what has gone well and what has gone less well in working with others, including the quality of your work.</p> <p>Listen and respond appropriately to progress reports from others.</p> <p>Agree ways of improving work with others to help achieve the objectives.</p>	<p>Discuss progress and use of various ceramic techniques and agree the best method to achieve the desired outcome.</p>

Key Skill: Improving Own Learning and Performance

Key Skills Specification Part B Reference		Subject Exemplification
Level 1 Activity and Evidence	Level 2 Activity and Evidence	
<p>LP1.1 Confirm understanding of your short-term targets, and plan how these will be met, with the person setting them.</p> <p>Make sure targets clearly show what you want to achieve.</p> <p>Identify clear action points and deadlines for each target.</p> <p>Identify how to get the support you need and the arrangements for reviewing your progress.</p>	<p>LP2.1 Help set short-term targets with an appropriate person and plan how these will be met.</p> <p>Provide accurate information to help set realistic targets for what you want to achieve.</p> <p>Identify clear action points for each target.</p> <p>Plan how you will use your time effectively to meet targets, including use of support and arrangements for reviewing your progress.</p>	<p>In collaboration with your Art and Design teacher plan the collection of information, taking of photographs, in preparation for the production of an illustrated guide to a town or country trail.</p>
<p>LP1.2 Follow your plan, using support given by others to help meet targets.</p> <p>Improve your performance by:</p> <ul style="list-style-type: none"> • studying a straightforward subject; • learning through a straightforward practical activity. 	<p>LP2.2 Take responsibility for some decisions about your learning, using your plan and support from others to help meet targets.</p> <p>Improve your performance by:</p> <ul style="list-style-type: none"> • studying a straightforward subject; • learning through a straightforward practical activity. 	<p>Make decisions, based upon discussions with potential users of the guide, about the correct balance between illustrations, maps and text. Plan work to meet agreed deadlines.</p>

Key Skill: Improving Own Learning and Performance

Key Skills Specification Part B Reference		Subject Exemplification
Level 1 Activity and Evidence	Level 2 Activity and Evidence	
<p>Work through your action points to complete tasks on time.</p> <p>Use support given by others to help you meet targets.</p> <p>Use different ways of learning suggested by your supervisor, and make changes, when needed, to improve your performance.</p>	<p>Use your action points to help manage your time well and complete tasks, revising your plan when needed.</p> <p>Identify when you need support and use this effectively to help you meet targets.</p> <p>Select and use different ways of learning to improve your performance, working for short periods without close supervision.</p>	
<p>LP1.3 Review your progress and achievements in meeting targets, with an appropriate person.</p> <p>Say what you learned and how you learned, including what has gone well and what has gone less well.</p> <p>Identify targets you have met and provide samples of evidence of your achievements.</p> <p>Identify what you need to do to improve your performance.</p>	<p>LP2.3 Review progress with an appropriate person and provide evidence of your achievements including how you have used learning from one task to meet the demands of a new task.</p> <p>Identify what and how you learned, including what has gone well and what has gone less well.</p> <p>Identify targets you have met and evidence of your achievements.</p> <p>Identify ways to further improve your performance.</p>	<p>Present a draft trail guide to your Art and Design teacher and to potential guide users; revise and refine the draft in the light of comments.</p>

Key Skill: Problem Solving

Key Skills Specification Part B Reference		Subject Exemplification
Level 1 Activity and Evidence	Level 2 Activity and Evidence	
<p>PS1.1 Confirm your understanding of the given problem with an appropriate person and identify two options for solving it.</p> <p>Check that you are clear about the problem you have been given and how to show success in solving it.</p> <p>Identify different ways of tackling the problem.</p> <p>Decide, with help, which options are most likely to be successful.</p>	<p>PS2.1 Identify a problem and come up with two options for solving it.</p> <p>Identify the problem, accurately describing its main features, and how to show success in solving it.</p> <p>Come up with different ways of tackling the problem.</p> <p>Decide which options have a realistic chance of success using help from others when appropriate.</p>	<p>Identify, through discussion, the problem associated with the storage, and checking numbers returned after use, of a set of twenty-four paper cutting scissors. Using sketches and diagrams propose possible solutions.</p>
<p>PS1.2 Plan and try out at least one option for solving the problem, using advice and support given by others.</p> <p>Confirm with an appropriate person the option you will try for solving the problem.</p> <p>Plan how to carry out this option.</p> <p>Follow through your plan, making use of advice and support given by others.</p>	<p>PS2.2 Plan and try out at least one option for solving the problem obtaining support and making changes to your plan when needed.</p> <p>Confirm with an appropriate person the option you will try for solving the problem, and plan how to carry it out.</p> <p>Follow your plan, organising the relevant tasks and making changes to your plan when needed.</p> <p>Obtain and effectively use any support needed.</p>	<p>Discuss with your Art and Design teacher your favoured solution and produce detailed drawings of the agreed proposal.</p>

Key Skill: Problem Solving

Key Skills Specification Part B Reference		Subject Exemplification
Level 1 Activity and Evidence	Level 2 Activity and Evidence	
<p>PS1.3 Check if the problem has been solved by following given methods, and describe results, including ways to improve your approach to problem solving.</p> <p>Check if the problem has been solved by accurately applying the methods you have been given.</p> <p>Describe clearly the results of tackling the problem. Identify ways of improving your approach to problem solving.</p>	<p>PS2.3 Check if the problem has been solved by applying given methods, describe results and explain your approach to problem solving.</p> <p>Check if the problem has been solved by accurately applying the methods you have been given.</p> <p>Describe clearly the results and explain the decisions you took at each stage of tackling the problem.</p> <p>Identify the strengths and weaknesses of your approach to problem solving, and describe what you would do differently if you met a similar problem.</p>	<p>Fabricate your solution and test with a class of pupils in the Art and Design room.</p>

APPENDIX 2

RANK ORDER LABELS

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RANK ORDER LABELS

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APPENDIX 3

TYPICAL CENTRE PLAN



