GCSE

in

Applied Art and Design

Double Award

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

For first teaching from **Autumn 2002**
For first certification in **Summer 2004**

Subject Code 0001

FOREWORD

With the introduction of this new GCSE Applied Art and Design (Double Award) qualification, teachers will now have more choice when deciding which GCSE course to offer their candidates. For candidates, it offers them the opportunity to embark on vocationally related programmes of study with progression opportunities:

• both directly into employment and to further learning opportunities within employment, or to further study;

• into other qualifications, either within the same area or in a related area.

The new Art and Design course will be available for first teaching from Autumn 2002 and first certification in Summer 2004.

Please consider carefully the additional flexibility this new course can offer you and candidates in your Department.

The new double award specifications have been welcomed by centres in Northern Ireland.

"This is an interesting, challenging course which will motivate pupils to achieve higher grades and will strengthen their progression possibilities. It provides a variety of assessment and encourages the development of independent learning skills."

Ms Colette McNelis
St Cecilia's College

"Double award specifications provide an excellent vehicle for equipping young people for the world of work and as an introduction to a vocational area."

Ms Pearl McBride
Bangor Academy

For teachers intending to teach this new course, CCEA will have an extensive support programme. Much of this will be free of charge and will include seminars and workshops, on-site centre support sessions and tutor support materials – all backed up by CCEA staff who are accessible, efficient and responsive. In the meantime, if you would like to discuss the possibility of offering this new course in your school/college/institute, please contact:

Mrs Marion Miller
Principal Officer
CCEA
Tel: (028) 9026 1200

Dr Charlie Sproule
Qualifications Development and Support Manager

CONTENTS

SPECIFICATION SUMMARY

GCSEs in vocational subjects

A range of GCSEs in vocational specifications in vocational subjects has been introduced to replace and extend the range of Part One GNVQ courses at Levels 1 and 2 of the National Framework of Qualifications. They can be taken as two-year courses from September 2002 and one-year courses from September 2003 for first awarding in Summer 2004.

CCEA GCSE in Applied Art and Design (Double Award)

The CCEA GCSE in Applied Art and Design (Double Award) has been designed to provide a broad educational basis for further training, further education or for moving into employment mainly within the creative industries. The QCA Qualification Accreditation Number for this title is 100/2080/9.

Specification structure

The specification consists of three compulsory units, that are equally weighted. Two units are internally assessed through the production of portfolios, and one is externally assessed. Assessment will be available every May/June from Summer 2004.

Unit content	Assessment
Unit: 2-D and 3-D Visual Language This unit lets the candidate explore what is meant by visual language and how artists, craftspeople and designers use visual language to communicate their ideas and feelings. It is important that the candidate takes enough time to develop their current skills as well as to acquire new skills.	**Internal assessment** This unit is assessed through the portfolio of work that the candidate produces.
Unit 2: Materials, Techniques and Technology This unit lets the candidate develop their own skills and explore how artists, craftspeople and designers use materials, techniques and technology to communicate their ideas and feelings. It is very important that the candidate takes enough time to develop their current skills as well as to acquire new skills.	**Internal assessment** This unit is assessed through the portfolio of work that the candidate produces.

Unit content	Assessment
Unit 3: Working to Project Briefs This unit will help the candidate understand how to work on project briefs. The candidate will learn how to plan and produce their own work to a good standard. Professional artists, craftspeople and designers get paid to meet their clients' needs.	**External assessment** This unit is assessed through an external examination. CCEA will set a theme and project brief. This outcome will be marked by the centre and externally moderated by CCEA.

External assessment will be available every June, from June 2004.

Portfolio moderation is available only at the end of the course, late April/May 2004 by generated sample. Art and Design outcomes of a large, fragile or 3D nature must be photographed by centres to be included in the A3 portfolio of work for Moderation. Further details of a generated sample for Moderation will be set out by CCEA. However, CCEA will be operating a Portfolio Consultancy Service for centres wishing to receive earlier feedback or advice on coursework. The service will commence in Spring 2003. Prior to its commencement CCEA will inform centres about the arrangements.

1 INTRODUCTION

1.1 RATIONALE

GCSEs in vocational subjects cover both Levels 1 and 2 (Foundation and Intermediate levels) of the National Framework of Qualifications. They replace Part One GNVQs and are at an equivalent level to Foundation and Intermediate GNVQs and to NVQs at Levels 1 and 2.

The aims of these GCSEs are to:

- widen participation in vocationally-related learning pre-16;

- allow those candidates to experience vocationally-related learning, to see if it is suitable for them;

- enable those candidates to make valid career choices on completion of the qualification;

- open up new progression routes for post-16 candidates;

- raise attainment at Levels 1 and 2/Foundation and Intermediate Levels of the National Framework of Qualifications.

The broad objectives of these GCSEs are to:

- introduce candidates to work-related learning;

- provide candidates with an overview of the sector;

- give candidates the technical knowledge, skills and understanding associated with the subject at these levels;

- equip candidates with some of the skills they will need in the workplace or in further education or training;

- empower candidates to take charge of their own learning and development;

- provide a range of teaching, learning and assessment styles to motivate candidates to achieve the best they can.

These GCSEs contribute to the quality and coherence of provision nationally, as shown by the consultation undertaken by the regulatory authorities in Autumn 2000; the positive Department of Education report relating to Part One GNVQs (upon which these GCSEs are based); their clear place in the Government's vision for secondary education for the next ten years.

The regulatory authorities have approved the specification for use by centres in Northern Ireland.

The GCSE in Art and Design (Double Award) has been designed to provide a broad educational basis for either further training, further education or for moving into employment mainly within the Art and Design sector. This is achieved by ensuring that candidates develop the general skills, knowledge and understanding needed within the sector. This specification conforms to the subject criteria for GCSE specifications in Art and Design, which set out the knowledge, understanding, skills and schemes of assessment common to all GCSE specifications in the subject. Subject criteria help ensure consistent and comparable standards in the same subject area across awarding bodies and help further and higher education institutions and employers know what has been studied and assessed.

1.2 AIMS

The aims of the GCSE specifications in Applied Art and Design are such as to allow candidates to:

•   develop an awareness of how practitioners operate as creative workers and work in teams;

•   gain awareness, through practical experience, of historical and contemporary practice and research techniques linked to the candidate's own personal work;

•   study how meaning is created and communicated through creative experimentation with media and materials;

•   develop ways of working that emphasise practical independence, self-directed learning and how to improve practice over time;

•   develop practical art and design skills, techniques and processes through working on design briefs;

•   gain experience of a wide range of safe techniques and associated equipment and technology used both for general and specialist work;

•   study the work practices of individuals and small businesses; and

•   explore opportunities for progression (including employment).

1.3 ACCESS

CCEA's policy concerning access to our qualifications is that:

•   qualifications must be available to anyone who is capable of reaching the required standard;

- qualifications must be free from barriers that restrict access and progression;

- equal opportunities exist for all candidates.

1.4 RECOMMENDED PRIOR LEARNING

Candidates embarking on a GCSE in Applied Art and Design should have achieved a general educational level equivalent to Level 3 of the Northern Ireland Curriculum or Entry Level 3 in the National Qualifications Framework. They would find the following learning, skills and aptitudes helpful:

- basic proficiency in literacy;

- basic proficiency in numeracy;

- some aptitude for computers;

- some motivation to work independently.

1.5 PROGRESSION

This qualification supports progression into further education, training or employment. Appropriate further education includes GCE, VCE or other vocationally-related qualifications such as BTEC Firsts and Nationals. Appropriate training includes the NVQ in Design.

1.6 LINKS WITH OTHER QUALIFICATIONS, FORBIDDEN COMBINATIONS AND CLASSIFICATION CODE

This specification has significant overlap of context with the Foundation and Intermediate GNVQs in Art and Design. 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.

Every specification is assigned to a national classification code indicating the subject area to which it belongs. The classification for this specification is 0001.

2   SUBJECT CONTENT

2.1 UNIT TITLES

The specification consists of three compulsory units:

Unit 1: 2-D and 3-D Visual Language.

Unit 2: Materials, Techniques and Technology.

Unit 3: Working to Project Briefs.

2.2 UNIT STRUCTURE

Each unit is made up of a number of sections, some of which are directed at the candidate while others are directed at the teacher. The sections are:

About this unit

This section provides an introduction to the content of the unit and states its relationship, if any, to other units. It also states the form of assessment for the unit.

What you need to learn

This section states what candidates need to know and to be able to do to achieve the unit.

Assessment evidence (for internally-assessed units only)

This section starts with an outline for the candidates of the tasks they need to carry out and the types of evidence they need to produce. It is followed by the marking grid to be used by the person assessing the evidence. This grid is the only version to be used for assessment purposes, but teachers may prefer to adapt it for candidates and incorporate it into a centre-produced guidance document.

Guidance for teachers

This section gives suggestions for appropriate delivery strategies, and develops the information in the marking grid to give further guidance on how marks should be allocated. It also gives suggestions for associated resources.

2.3 RELATIONSHIP TO NATIONAL OCCUPATIONAL STANDARDS

Details of how this specification relates to National Occupational Standards can be found on the QCA website: www.qca.org.uk

3   ASSESSMENT

3.1 STATUTORY REQUIREMENTS

All assessment of this specification will be carried out in accordance with the relevant Codes of Practice, published annually by the regulatory authorities.

3.2 SCHEME OF ASSESSMENT

The three units are equally weighted. Candidates must produce an internally-assessed portfolio for all units.

Unit	Weighting	Assessment
Unit 1: 2-D and 3-D Visual Language	33.3%	Internally set Internally marked Externally moderated
Unit 2: Materials, Techniques and Technology	33.3%	Internally set Internally marked Externally moderated
Unit 3:Working to Project Briefs	33.3%	Externally set Internally marked Externally moderated

3.3 ASSESSMENT OBJECTIVES

There are three assessment objectives for GCSEs in Applied Art and Design. These detail the knowledge, skills and understanding that the candidate is required to demonstrate.

Candidates are required to:

AO1	Apply and reflect upon knowledge, skills and understanding of the specified skills content.
AO2	Apply and reflect upon knowledge, skills and understanding specified in the materials and media content.
AO3	Respond to given briefs and carry out project work. Work within vocationally-related contexts; gather, record and analyse relevant information and evidence; make reasoned judgements and present solutions; and evaluate their practice.

For this specification, the weightings for each assessment objective are:

	Unit 1	Unit 2	Unit 3	Total for specification
AO1	29%	26%	20%	25%
AO2	38%	44%	20%	34%
AO3	33%	30%	60%	41%

4   ASSESSMENT INFORMATION

Grade descriptions for this subject are provided in Appendix A at the end of this specification. They indicate the level of attainment that is characteristic of Grades A, C and F. The actual grade awarded to a candidate will depend in practice on the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of assessment may be balanced by better performance in others.

4.1 EXTERNAL ASSESSMENT

The external assessment for Unit 3 will consist of a briefing paper. The theme and a series of briefs relating to the theme will be set by CCEA. The briefs will be set in the context of art, craft and design. The work will be internally marked by the centre and it will be externally moderated by CCEA. The examination is untiered and will be targeted at candidates across the ability range A*–G.

The briefing paper will consist of a series of project briefs. The briefs will apply to each of the vocational areas contained within the specification.

The briefing paper will be issued to candidates in mid October and the project brief must be completed by a date specified by CCEA in early March.

4.2 INTERNAL ASSESSMENT

Supervision of candidates and authentication of work submitted

Candidates must submit a portfolio of work for **all three units**. Teachers are expected to guide and advise candidates in the production of their portfolios. Teachers should monitor progress to ensure that the work is appropriate for the requirements of the specification. While some work, particularly in the early planning stages, may take place in groups, the input of the individual candidate should be clearly identified, and the judgements and conclusions reached must be their own. The *GCSE, GCE, VCE and GNVQ Code of Practice* requires that assessors record full details of the nature of any assistance given to individual candidates that is beyond that of the teaching group as a whole, but within the parameters laid down in this specification. The level of assistance should be taken into account when assessing candidates' work, as indicated in the guidance section that accompanies each internally-assessed unit in this specification. In addition, sufficient work must take place under direct supervision to allow the teacher marking the work to authenticate each candidate's work with confidence.

4.3 APPLYING THE MARK BANDS

Portfolios will be marked by the centre, and externally moderated by CCEA. Each of the internally-assessed units has a marking grid, divided into three broad mark bands, showing how to award marks in relation to the task and the assessment objectives. The marking grids indicate the required assessment outcomes as well as the quality of the outcomes needed for achievement in each of the mark bands. Mark Band 1 relates to the expectations given in the grade description for Grade F; Mark Band 2 relates to the expectations for Grade C, and Mark Band 3 relates to the expectations for Grade A. For further information on grading, see the section Grading and aggregation on page 9.

In general terms, progression across the bands is characterised by:

•   increasing breadth and depth of understanding;

•   increasing coherence, evaluation and analysis;

•   increasing independence and originality.

The unit marking grid shows the allocation of marks by assessment criterion and by mark band. This grid should be used to determine marks for candidate achievement in each unit. Candidates can achieve marks in different bands for each assessment objective. The total mark achieved will depend on the extent to which the candidate has met the assessment criteria overall.

Within each assessment criterion, it is a general principle that shortcomings in some aspects of the assessment requirements may be balanced by better performance in others. However it is also important to note that for full marks in any particular assessment criterion, all the requirements should have been met.

Marks should not be awarded on the basis of a "tick list" of factual content but on the overall response as it relates to the requirements stated within each mark band. Assessors should adopt a holistic approach and apply their professional judgement. The Guidance for teachers section in each unit gives specific details of how marks should be allocated.

There should be no reluctance to use the full mark range and if warranted assessors should award maximum marks. Candidates' responses should be considered positively. A mark of 0 should only be awarded where the candidate's work does not meet any of the required criteria.

For internal record-keeping purposes, centres may wish to make a copy of the marking grid for each candidate and use it to record the mark for that unit. The relevant *Codes of Practice* published annually by the regulatory authorities requires assessors to show clearly how credit has been assigned. Guidance on how this may be done will be included in the separate support material that will accompany this specification.

4.4 STANDARDISATION AND MODERATION

Where marking for this specification has been carried out by more than one assessor in a centre, there must be a process of internal standardisation carried out to ensure that there is a consistent application of the criteria laid down in the marking grids.

Marks awarded by the centre will be subject to external moderation by CCEA. This is to ensure consistency with national standards. A sample of candidate portfolios will be examined, and marks will be adjusted where they are found to vary from the national standard. If the moderation process reveals an inconsistent application of the assessment criteria by centre assessors, CCEA reserves the right to return the sample of work in order for internal standardisation to be carried out.

External moderation will take place at the end of the course

Availability of external assessment and moderation

	June 2003	January 2004	June 2004
Unit 1	✘	✘	✔
Unit 2	✘	✘	✔
Unit 3	✘	✘	✔

Note: While portfolio moderation is only available at the end of the course, every June from June 2004, CCEA will be operating a Portfolio Consultancy Service for centres wishing to receive earlier feedback or advice on coursework. The service will begin in Spring 2003. Prior to its commencement CCEA will inform centres about the arrangements.

4.5 GRADING AND AGGREGATION

The mark bands used for internal assessment do not relate to pre-determined grade boundaries. Following each examination and moderation series CCEA will set the grade boundaries for the two internally-assessed units and the externally-assessed unit at an awarding meeting.

The raw mark boundaries will be converted to uniform marks on a scale of 0– 100. The final grade for the qualification will be determined by aggregating the uniform marks for the three units. The following table gives details of the uniform mark scales (UMS) used for the units and for the qualifications.

Unit results

The minimum uniform marks required for each grade:

Unit grade	A*	A	B	C	D	E	F	G
Maximum uniform mark = 100	90	80	70	60	50	40	30	20

Candidates who do not achieve the standard required for a Grade G will receive a uniform mark in the range 0–19 and be recorded as U (unclassified).

Qualification results

The minimum uniform marks required for each grade:

Qualification grade	A*A*	AA	BB	CC	DD	EE	FF	GG
Maximum uniform mark = 300	270	240	210	180	150	120	90	60

Candidates who do not achieve the standard required for a Grade GG will receive a uniform mark in the range 0–59 and be recorded as U (unclassified).

4.6 RESITS

Candidates may only resit each assessment component once prior to certification. Candidates may, however, retake the whole qualification more than once.

Individual assessment results, prior to certification of the qualification, have a shelf-life limited only by the shelf-life of the specifications when they are used to contribute to the qualification.

4.7 CANDIDATES WITH PARTICULAR REQUIREMENTS

Candidates with special requirements may require additional support, for example technical aids or specially devised or adapted methods of assessment, with additional time allowed if necessary.

CCEA will assess whether special considerations or concessions can, or need to be, made for candidates with particular requirements. Requests should be addressed to:

Special Requirements Section
CCEA
Clarendon Dock
29 Clarendon Road
Belfast
BT1 3BG

4.8 LANGUAGE OF ASSESSMENT

The specification is provided in English, CCEA may provide operational assessment in Irish on request from centres if prior approval has been given by the Department of Education.

4.9 THE WIDER CURRICULUM

Key skills

This specification provides opportunities for developing and generating evidence for assessing the key skills listed below:

• application of number;

• communication;

• information technology;

• improving own learning and performance;

• problem solving;

• working with others.

Appendices B and C in this specification map the opportunities available at Levels 1 and 2 respectively. Where appropriate, these opportunities should be directly cross-referenced, at specified level(s), to the criteria listed in Part B of the key skills specifications.

4.10 SPIRITUAL, MORAL, ETHICAL, SOCIAL AND CULTURAL (SMESC) LINKS

This specification provides opportunities for developing a range of spiritual, moral, ethical, social and cultural issues, together with citizenship, environmental issues and the European dimension. Appendix D maps the opportunities available. The specification is provided in English, CCEA may provide operational assessment in Irish on request from centres if prior approval has been given by the Department of Education.

4.11 TEACHER SUPPORT

There will be a full range of support material designed for each GCSE in a vocational subject. The range will include:

• specimen tests and associated mark schemes;

• guidance materials for teaching and assessing the assessment units;

- Chief Examiner and Chief Moderator reports; and

- the CCEA website: www.ccea.org.uk

CCEA is delivering a full support programme for GCSEs in vocational subjects This will include generic and subject-specific conferences, seminars, workshops and customised events for individual centres.

Information on our support programmes can be sent directly to centres and can be obtained from our website.

Information concerning our support material will be obtained from:

CCEA
Clarendon Dock
29 Clarendon Road
Belfast
BT1 3BG

Tel: (028) 9026 1200
Fax: (028) 9026 1234
E-mail: info@ccea.org.uk

4.12 GLOSSARY

The following key terms are used in the units to describe the requirements of GCSE in Applied Art and Design (Double Award).

Assignment: a task which a candidate carries out to produce evidence that can be assessed against the unit specifications. Assignments will usually be set by tutors, but may be developed by candidates in consultation with their tutor, though this is more common at Advanced Level.

Brief: written or verbal instructions or suggestions specifying an assignment or project.

Case study: may be a piece of work carried out by candidates relating to facts or contexts drawn from actual art, craft and design professional practice. The results of the "study", such as notes and conclusions, may be recorded in any appropriate form.

Client: an umbrella term referring to individuals and groups who order, buy, receive, use or view art, craft and design products and/or services.

Context: although all the work described in this qualification involves creativity and a variety of skills, it is divided into three areas according to the emphasis placed on particular factors by the context in which they are taught and practiced:

• **Art context** – a context focusing on creative expression, which may often be intensely personal; the outcomes produced reflect the experience of the candidate and may evoke a response in the viewer or audience. Artwork will often result from the candidate exploring ideas of a personal nature, such as thoughts, perceptions, intuitions and emotional responses. Art often makes direct use of observation (ie looking, seeing and understanding). It might make use, for example, of the observation of people, places and things.

Work in "art contexts" will not always be initiated by the candidate. It may be created in response to a brief, perhaps set by the tutor or a visiting professional. To reflect the vocational nature of the qualification, it is suggested that candidates carry out work in "art contexts": these may include individually initiated, personal responses to structured and unstructured briefs with clearly defined limitations and situational constraints:

    – **candidate-initiated work** – a piece of self-directed study stimulated by an experience (eg an observation of nature, visiting an exhibition, listening to music, a favourite game, a social issue).
    – **personal response** – a series of studies related to a theme (eg warm/cold, spring, speed, self, music), a variety of work around a set theme using different media, materials and associated processes and techniques (eg human play, animal form, survival).
    – **structured response** – a brief for an art work to be sited in a public space (eg park, shopping precinct, company foyer, school playground) using given or found materials or techniques (eg ceramic – mosaic; metal – casting; textiles – weaving). The candidate would be expected to research the situation, identify constraints and create a response.

• **craft context** – a context in which the whole process of making an artefact or a series of artefacts is controlled by the same person or people from inception to realisation. Creativity in craftwork is focused on direct interaction between materials and tools, by which ideas can be developed and the artefact refined to meet the intentions of the maker and the needs of the user. Through practical experience, personal skills in using hand and power tools and a range of materials are developed, and a working knowledge of the potential of traditional and innovative technologies and the properties and associations of materials is acquired.

The spectrum of contemporary craft activity ranges from work that is closely related to art, through design-led crafts, to manufacturing and industrial partnerships. There is therefore much in common with the descriptions of "Art context" and "Design context", although craft has its own features and functions, both in educational and vocational contexts.

- **design context** – a design context has the explicit intention of meeting people's needs through innovative proposals and products. Creative design activity involves the consideration of client or end-user needs, taking into account such constraints as function, aesthetics, costs, ethics, production, marketability, time available and resources. Design often involves the innovative use of materials through creative thinking.

  To reflect the vocational nature of the qualification candidates carry out work that mirrors professional design activity. This may include briefs set by professionals.

  In this context, purely candidate-initiated projects are seldom appropriate. However they should be encouraged to elaborate outline briefs set by tutors and to propose projects on the basis of their experience and imagination.

Exploration: thorough practical investigation and analysis which leads to the gaining of knowledge, skills and understanding. Exploration may arise from the needs of a given situation (eg it needs to be blue and shiny – what material should I use?) but may also be stimulated by curiosity, extending personal vocabulary or style, and may result in unexpected, unusual or innovative outcomes.

Formal elements: accepted terms used to describe the technical structure, composition and form of art, craft and design outcomes. Formal elements is an umbrella term which may be subdivided into:

- the basic elements: line, tone, colour, form/shape, pattern and texture;

- the elements of visual dynamics: balance, movement, mass, weight, rhythm, structure, proportion, scale.

Formal elements are sometimes referred to as "visual elements".

Formal elements do not include characteristics such as flair, quality, impact, expressiveness etc.

Mark-making: the application of any medium using traditional and/or improvised techniques to make marks on any surface. Mark-making may be used as a means of expressing ideas and feelings and interpreting observations and information.

Material: matter out of which an outcome is formed or constructed. Materials may be used separately or together. Work involving more than one material is said to use "mixed materials" or "combined materials".

Medium/media: matter which is used for making marks. Media may include the creative or conventional use of tools as well as the simple matter (eg pen and ink or paper). Media may be used separately or in combination. Work involving more than one medium is referred to as using "mixed media" or "multimedia".

(However, "multimedia" is also used to describe computer-based activity that integrates text, visuals and sound.)

Outcome: the final result of an art, craft or design activity. Outcomes may be classified as 2-D or 3-D.

Processes: work sequences, employing a number of techniques and a range of tools/equipment, allied to an understanding of the working characteristics of media/materials, and designed to produce quality outcomes.

Project: a prescribed practical art, craft or design activity that may require the candidate to meet learning and/or assessment objectives through producing work in a variety of forms – see "Work", below.

Report: a written document or an oral presentation, presented formally or informally and incorporating elements such as illustrations, diagrams, lists or logs as appropriate.

Research: the act of collecting and collating information with a view to gaining an understanding of a particular set of circumstances or facts. In art, craft and design, research activity leads to the development of work which is based upon informed judgement. Records of research will show the information collected and organised, the thoughts and ideas gained and the creative application of these in the work.

Studies, study: the term used to refer to work produced as a result of learning, exploring, practising or trialling. Examples may include:

- a study of an object produced by attempting to represent it accurately;

- studies exploring the application of a technique or process to achieve specific results;

- studies of the working characteristics of media and materials, etc. Studies will often include written notes or comments by the candidate on their findings and learning.

Technique: the way materials and media are worked, which will involve a practical method and an ability to handle tools, media and materials. "Technique" is also used to refer to proficiency in a practical or technical skill. Techniques are an important aspect of the "critical studio skills" that need to be gained to demonstrate understanding and achievement in art, craft and design.

Technology: the tools and equipment required to work media and materials and carry out associated processes and techniques. Technologies may be grouped by media or materials, or related to processes or techniques.

To satisfy the requirements of the unit a candidate might work with:

- hand tools associated with painting, drawing, print-making, moulding clay, forming metal/plastics, cutting and joining card/wood;

- mechanical equipment associated with sewing textiles, drilling rigid materials, clamping and holding materials;

- reprographic equipment associated with developing photographs, printing on paper, photocopying, print-making;

- computer-aided equipment associated with drafting/design (CAD), paint programmes, printing.

Three dimensional, or 3-D: work which extends in depth and is intended to be viewed from every aspect (ie side, front, back or top). It is often shortened to 3-D. The term can be used to refer to work with a raised surface, also called "relief" or "bas relief" work.

Two dimensional, or 2-D: work that is created on a surface, usually sheet material such as paper, canvas or board. It is often shortened to 2-D. However, whilst 2-D work is often flat, it may also be slightly raised, curved or textured. This surface can be referred to as the "picture plane". 2-D work is usually intended to be viewed from the "front".

Visual language: combines the following: the use of mark-making and object-making; an understanding of the potential of technology, tools and equipment; the use of a range of processes and techniques; a vocabulary of visual formal elements; experience in working with a variety of media and materials.

Command of visual language will be demonstrated in two key ways in candidates' work:

- by the ability to employ visual language in increasingly appropriate, expressive and creative ways to meet the intentions and contexts of their work;

- by the ability to articulate their thoughts, decisions and intentions about their work and working – using a range of communication skills and appropriate technical vocabulary.

Work: records of art, craft and design activity, which may take the form of drafts, roughs, print-outs, working drawings, models, samples, final work.

For assessment purposes these will be categorised as exploratory studies, early ideas, work in progress, final work.

4.13 ASSESSMENT GLOSSARY

Limited – the candidate's work is based on obvious references and refers to easily found information, eg shopping catalogue images.

The candidate uses a few techniques and these tend to be the ones that are easy to hand. Often the candidate will employ one technique and present all their work using this one technique, eg drawing. Often the work will remain at the same level and little learning or development takes place.

Basic – the ideas that the candidate develops are obvious and the candidate does not develop them. The candidate will tend to focus on one idea and stick with it, rather than explore a range of alternatives. They remain concerned with their personal preoccupations and do not develop an awareness of the work of others, eg typically work based on martial arts or graffiti.

Any references made to the work of others are limited and are not integrated into the ideas or practical work that the candidate develops. Often the references are accessed electronically and placed undigested into sketchbooks, eg Encarta entries.

A wide range – the candidate's work is based on a number of references and refers to information that takes more time to access, eg visits to galleries, information gained from site visits, information gained through reading.

The candidate uses more adventurous techniques, increasingly these tend to be the ones that demand more effort to learn, eg investigating photography and video to gather first-hand information or incorporating printmaking to develop ideas.

Effective – the ideas that the candidate develops are often methodically-researched and documented. The candidate will investigate several ideas and develop one of them. The ideas that they develop are personal and make reference to other artists or designers. Work may be based on an analysis of a group of artists or designers. The candidate may pursue a personal interest and this may come over in the outcomes.

Often the work will completely meet the requirements of a brief and the proposals will be realistic and workable.

Any references made to the work of others are methodically researched and integrated into the ideas or practical work that the candidate develops. The references are developed in the sketchbooks and inform the development process. Any references made are personal and relevant to the ideas that the candidate develops.

In depth – the candidate's work is based on a large number of references and refers to a wide variety of information that comes from a variety of sources. Ideas are explored for extended periods and often small starting points are

17

developed into richly textured outcomes as the candidate becomes immersed in the ideas, techniques and materials. Often ideas take exciting and unexpected turns and the final outcome is resolved elegantly.

The candidate uses very adventurous techniques and materials, increasingly employing new styles, techniques, materials or processes in a non-obvious way.

Imaginatively – the wide-ranging and extensive ideas that the candidate develops are often widely researched and documented in an exciting way. Often the way the ideas are presented is as exciting and relevant as any final outcome. The candidate will investigate and develop several and thoroughly explore a range of alternatives. The candidate working in this mark band often becomes interested in one artist or movement and develops their own work in response to this. Often the references are indirect and implicit within the candidate's work.

Creatively – the candidate shows an ability to develop new approaches and ideas. These ideas should build on the investigations that they have carried out into the work of others. They should be examining new approaches to materials and techniques and producing ingenious and exciting solutions.

Innovatively – the candidate demonstrates the ability to make changes to the work they do on a consistent basis. They are not precious about single ideas, but are prepared to change direction and emphasis. They are continually reviewing and analysing their work in order to produce new outcomes.

5   UNIT 1: 2-D AND 3-D VISUAL LANGUAGE

5.1   ABOUT THIS UNIT

This unit lets you explore what is meant by visual language and how artists, craftspeople and designers use visual language to communicate their ideas and feelings. It is important that you take enough time to develop your skills as well as acquire new skills.

You will learn how to use:

•   techniques for making images and objects;

•   formal elements;

•   different forms of 2-D and 3-D visual language;

•   a variety of sources as starting points for your own work;

•   your understanding of other people's use of visual language.

This unit is about exploring and practising visual language skills. You will be able to think about others' use of visual language. Your work in this unit is linked to Unit 2: Materials, Techniques and Technology. In these two units you will develop the fundamental skills, knowledge and understanding that artists, craftspeople and designers need to make their work. You will use these skills when you produce work to meet vocational briefs in Unit 3: Working to Project Briefs.

You will produce a wide range of work when studying this unit. You should select from this work to compile your portfolio.

This unit will be internally-assessed through a portfolio of evidence. Your result for this unit will be a mark from 0–50 which can be related to an equivalent grade.

5.2   WHAT YOU NEED TO LEARN

Visual language

Visual language is what artists, craftspeople and designers use to communicate ideas. It works by combining mark and object-making skills with formal elements. You need to understand how it is used to produce images and objects. Your work will improve, as you become more visually skilled.

When you feel confident using visual language, you will be able to use:

- your experience of media, materials and technology;

- the potential of tools and equipment;

- techniques and processes,

to help produce work that communicates in ways you want.

When you reflect on your use of visual language, you need to use the correct terms for:

- mark and object-making techniques;

- formal elements.

2-D and 3-D – making skills

2-D mark-making techniques – you can use:

- technology (for example, photography, computer software);

- drawing and painting;

- collage;

- printmaking.

When you feel confident with these techniques you can try out more.

3-D object-making techniques – you can use:

- cutting and carving;

- joining and constructing;

- forming and modelling.

When you feel confident with these techniques you can try out more.

These 2-D/3-D skills are used together across a wide range of art, craft and design media and materials.

Formal elements

Formal elements are the building blocks used to create works of art, craft and design. They form the basis of the language that all artists, craftspeople and

designers use to make work. The formal elements include:

- line, tone and colour;

- form, shape and scale;

- structure;

- pattern and texture.

You need to recognise formal elements that are used in others' work that you study. This will help you to be creative in your own work.

Looking at how artists, craftspeople and designers work

It can help your own work to learn how artists, craftspeople and designers work on a day-to-day basis. You need to learn how they use sketchbooks, models and computers to develop ideas and produce finished work. For example, how they use:

- techniques for making 2-D and 3-D work;

- formal elements and visual language.

You should study others' use of visual language. Your teacher or tutor will help you to explore historical and contemporary examples from art, design and craft practice. Such work can be 2-D or 3-D, from video or magazines as well as mass-produced products. In these examples, visual language is used to:

- describe, style or design images and objects;

- give information;

- explore ideas or a personal response;

- express feelings or moods.

Sources

Professionals use sources as starting points and stimulus for their work. You should never just copy, but you should collect and keep a record of what you found to help you later. This involves:

- putting your selected images/materials/found objects into an order;

- adding background notes, thoughts and comments.

You need to decide on the most interesting ways of presenting your findings. You could design a booklet, display sheets, a file or another form of your choice.

Ways of working

Artists, craftspeople and designers have found these work methods useful. Many work in teams. So to be successful, you need to develop your skills through:

Artists, craftspeople and designers use research to develop their own work. They do this by:

• using sources;

• exploring how others have resolved issues such as cost, performance, materials and appearance;

• using techniques or media in a similar way to the artist, craftsperson or designer in at least two different contexts.

(Where possible, you should go to see work in workshops, commercial outlets as well as galleries.)

When you research art, craft or design work by other people, you need to decide:

• what sort of information you need at this stage of the project;

• where to look;

• how to use what you find.

Reflecting on your own use of visual language

You need to be able to explain how you use visual language in your own work – answering questions about:

• Which formal elements you used?

• What techniques you used?

• What went well or badly in your work?

• What new skills have you learned?

You will also need to know how to answer questions such as:

• What are the strengths and weaknesses in my use of visual language?

• How can I get better?

You need to explain how other people used visual language. You could use similar questions to help explain how they influenced your work.

ASSESSMENT EVIDENCE – UNIT 1: 2-D AND 3-D VISUAL LANGUAGE

You need to produce the following evidence, which would typically be sketchbooks, preparatory work and some resolved work in order to demonstrate your understanding of 2-D and 3-D visual language. You should:

(a)   Use a range of primary and secondary sources and explore visual language.

(b)   Use combinations of formal elements, mark-making and object-making and use drawing to develop ideas and intentions.

(c)   Identify formal elements, and techniques used in work you have studied and describe how others have used visual language.

(d)   Demonstrate use of visual language and show how visual language has developed your ideas.

	Mark Band 1 At this level work must show:	**Mark Range**	**Mark Band 2** At this level work must show:	**Mark Range**	**Mark Band 3** At this level work must show:	**Mark Range**	**Mark Awarded**
AO1 AO2 **14 marks**	• use a **limited** range of primary and secondary sources **basically**. • explore a **limited range** of visual language **basically**.	1–6	• use **a range** of primary and secondary sources **effectively**. • explore **a wide range** of visual language **effectively**.	7–10	• use **a wide range** of primary and secondary sources **imaginatively** and **in depth**. • explore **a wide range** of visual language **imaginatively** and **in depth**.	11–14	
AO1 AO2 **14 marks**	• use mark and object-making techniques **basically**. • use **limited** combinations of mark-making and object-making techniques **basically**.	1–6	• use mark and object-making techniques **effectively**. • use **a range** of combinations of mark and object-making techniques **effectively**.	7–10	• use mark and object-making techniques **creatively** and **innovatively**. • use **a wide range** of mark and object-making techniques **imaginatively** and **in depth**.	11–14	

ASSESSOR'S MARKING GRID *(Please see also the section "Assessment guidance" on page 26)*

	Mark Band 1 At this level work must show:	Mark Range	Mark Band 2 At this level work must show:	Mark Range	Mark Band 3 At this level work must show:	Mark Range	Mark Awarded
AO2 **AO3** **11 marks**	• explain **basically**, in writing or visually, how the work of others influenced their practical work • describe **basically**, in writing or visually, how others have used visual language	1–5	• explain **effectively**, in writing or visually, how the work of others influenced their practical work • explain **effectively**, in writing or visually, how others have used visual language	6–8	• explain **imaginatively** and **in depth**, in writing or visually, how the work of others influenced their practical work • explain **imaginatively** and **in depth**, in writing or visually, how others have used visual language	9–11	
AO3 **11 marks**	• demonstrate a **basic** use of visual language • show **basically**, visually or in writing, how visual language has developed their ideas	1–5	• demonstrate an **effective** use of visual language • explain **effectively**, visually or in writing, how visual language has developed their ideas	6–8	• demonstrate a **creative** and **imaginative** use of visual language · explain **imaginatively** and **in depth**, visually or in writing, how visual language has developed their ideas	9–11	

<div align="right">

Total Unit Mark | **50** |

Candidate Unit Mark | |

</div>

5.3 GUIDANCE FOR TEACHERS

This is a broad-based general introduction to developing skills in 2-D and 3-D visual language. It is assessed internally through a portfolio of evidence.

Teaching strategies

The emphasis for this unit is on practical exploration of visual language, using the formal elements as building blocks for the candidates increasing understanding of 2-D and 3-D visual communication. Learning activities early in the programme should aim to familiarise candidates with the assessment evidence requirements through development of a breadth of experience across the learning content of the unit. Candidates should be given plenty of opportunity to practice their skills in selecting combinations of formal elements, mark-making and object-making techniques. They should also be gaining confidence in their ability to develop ideas in increasingly expressive and creative ways, appropriate to their intentions. Support in this may be necessary to help candidates see how their ideas develop by using media in different ways, demonstrating how images and objects can be changed through applying a variety of processes and techniques.

Activities later in the programme can help bring together the skills, knowledge and understanding already gained in the exploratory stage of this unit by focusing the candidates' intentions on a given topic based on the requirements of a client. A theme may have been introduced, eg "landscape" or "movement", but can be extended further to encourage in-depth exploration of candidates' ideas together with increasing skills in their use of 2-D and 3-D visual language. A structured programme of teaching will enable candidates to take various diverse approaches to the study of the theme but remain focused on the requirements of the unit and brief. The learning programme should be carefully planned so that candidates cover the assessment criteria with increasing breadth and depth.

The development of candidates' reflective skills through talking or writing about their own and others' work is an essential part of their art and design education and a requirement of the unit criteria. Candidates can be supported in this through group and individual discussion of their work. This may provide valuable opportunity to develop their writing skills in how to use art terms and provide a critical framework for analysis and evaluation of their progress.

Candidates also need to learn how to make appropriate selection and analysis of the work of others and relate it to their own art, craft and design work. They should be able to comment on and annotate the work of others to highlight their use of 2-D and 3-D visual language and its influence on their own work. In annotating their own work as it develops, candidates will be demonstrating its process and progress, providing evidence of their planning decisions, aesthetic judgement and critical appraisal skills. It may be necessary to provide carefully structured guidelines on how to talk and write meaningfully about their own and others' art, craft and design work and the correct use of technical terms.

The study of the work of others could involve the candidates in a work placement or visit to a practitioner's studio. This aspect of the course may be dealt with by an on-site visit from a practitioner. Centres are encouraged to exploit local opportunities wherever possible and to integrate these opportunities into the briefs set for the candidates wherever appropriate.

This unit could be integrated with Unit 2: Materials, Techniques and Technology. An assignment could be created embracing both units as long as the evidence for each unit could be easily identified. The assignment might take the form of a "life" brief delivered by a client with a range of constraints or requirements. Constraints could include items such as cost, size and purpose. Requirements could include ideas about the theme, materials and possible positioning of the finished object.

Assessment guidance

This section should be read in conjunction with the general section Applying the mark bands on page 8.

This unit is internally assessed. Candidates' portfolios should provide evidence for the assessment criteria given in the assessment evidence grid. Their work should demonstrate the ability to:

• use a range of primary and secondary sources;

• combine formal elements in mark-making and object-making in order to explore and build an effective visual language;

• show development of ideas appropriate to their intentions;

• articulate thoughts and decisions about work of their own and others using appropriate technical vocabulary;

• produce work that meets the needs of a client;

• produce final work with supporting developmental studies.

When marking candidate evidence, there are general qualities that distinguish between the three mark bands. This can be seen in the mark bands on the assessment evidence grid; the quality differentiators are emboldened within the text for clarity.

These qualities can be summed up as:

• increasing depth and breadth of understanding;

• increasing range, coherence, evaluation and analysis;

• increasing independence and originality.

Further guidance on these differentiators can be found in the Assessment glossary on page 17. The final level achieved depends on the extent to which the candidate meets the assessment criteria overall.

Mark Band 1

Candidates' work will demonstrate limited, teacher-led skills development from which they will be able to produce a personal response. Their evidence will show a basic and limited use of visual language. Accompanying annotations will identify the formal elements used in their own work and that of others. Candidates should also describe others' use of visual language and be able to comment on their own, using correct technical terms.

The work in Mark Band 1 should show some understanding of visual research but there may be an over-reliance on second-hand material. Candidates' marks will increase as the amount of first-hand material increases. Sometimes ideas may be obvious and limited, and marks will increase with increasing originality. There may be little sense of order or structure to the ideas, but marks will increase with increasing order or structure.

Mark Band 2

Within this mark band candidates' evidence will show a more candidate-initiated, investigative approach, demonstrating a wider-ranging exploration of visual language. They will be able to work competently with mark-making and object-making techniques, selecting creative combinations to experiment with. Candidates' work will show improvements in understanding and awareness of the influence of others' work on their own. Annotations should be used to explain and demonstrate understanding, not simply describe the activity carried out.

The work in Mark Band 2 should show an understanding of the purpose of visual language, but its use is sometimes used inconsistently or in a confused way. Often there is clear evidence of meaningful information being gained from primary or secondary sources, and this is often well-ordered and structured. The skill demonstrated in this mark band clearly demonstrates competence, but original ideas may be consolidated too early. Additional marks should be awarded for more carefully developed ideas. Also, ideas may be complete but they are sometimes predictable and safe, and additional marks should be awarded for more adventurous and risky responses. There is often a reliance on proven and sometimes clumsy techniques. The work is often methodical and although there is an emerging sense of personal style this is limited; marks should increase as the development of a personal style increases.

Mark Band 3

Candidates' work will demonstrate independent, thoughtful, imaginative and innovative working. They will show a fluent command of visual language with extensive exploration of formal elements and in-depth development of ideas.

Candidates should demonstrate that they have explored a wide range of primary and secondary sources imaginatively and in depth. For example, they will have produced a wide selection of sketches and worked-up ideas. They will also have referenced a wide range of work in depth and be able to make informed choices on the basis of what they have understood.

In this mark band there is a clear understanding of the purposes of visual research, and the research is relevant and consistent. The use of primary and secondary sources shows a high level of independence and creativity. There should be evidence of sound judgements being made that demonstrate an understanding of complex issues. Critical vocabulary is used to express opinions and to inform decisions.

5.4 RESOURCES

Candidates will need access to a wide range of media, materials and associated tools and equipment together with adequate work and storage space. Candidates should have access to the resources suggested for Unit 2: Materials, Techniques and Technology, though this will vary from centre to centre. Often the range of resources used will be dependent on the availability of locally-based resources.

5.5 LINKS

Unit 1 has direct links with Unit 2: Materials, Techniques and Technology. This focuses more on practical skills but the two units together act as an introduction to the fundamental skills, knowledge and understanding needed for professional art, craft and design work. There are also links with Unit 3: Working to Project Briefs, as there are opportunities within this unit for learning how to work to a set assignment.

6   UNIT 2: MATERIALS, TECHNIQUES AND TECHNOLOGY

6.1   ABOUT THIS UNIT

This unit lets you develop your own skills and explore how artists, craftspeople and designers use materials, techniques and technology to communicate their ideas and feelings. It is very important that you take enough time to develop your skills as well as to acquire new skills.

You will learn about:

•   the qualities of a wide range of materials;

•   techniques for making 2-D and 3-D work;

•   using tools, equipment and technology safely;

•   evaluating materials, techniques and technology;

•   good health and safety practice in a studio or workshop.

Your work with materials, techniques and technology in this unit is linked with mark-making, object-making and formal elements from Unit 1: Visual Language. In these two units together you can develop the fundamental skills, knowledge and understanding that artists, craftspeople and designers need to make their work. You will use these skills when you produce work to meet vocational briefs in Unit 3: Working to Project Brief.

You will produce a wide range of work when studying this unit. You should select from this work to compile your portfolio.

This unit will be internally-assessed through a portfolio of evidence. Your result for this unit will be a mark from 0–50 which can be related to an equivalent grade.

6.2   WHAT YOU NEED TO LEARN

Artists, craftspeople and designers select media and materials to suit their purposes and intentions, as well as to meet the needs of consumers and manufacturers. You will need to learn the physical differences between them as well as their creative possibilities.

When you feel confident in working with media, you will understand what sort of work each is best for, and how they are used in vocational contexts. You will need to know about their qualities, what sort of effects and results they produce and how to use them skilfully.

Media for making 2-D images

You must develop making skills using technological media (for example, computer or camera) as well as using more traditional media – at least two "dry" and two "wet". You will need to work with many different types of media.

Materials for making 3-D objects

There are two types of 3-D materials: resistant and non-resistant. Resistant materials are usually hard. They can be difficult to shape, for example, plastics, metal and wood. Non-resistant materials are usually soft and easier to work. These include clay, foam, textiles and paper.

To develop your skills you should experiment with both sorts of materials. You will need to be able to use mixed media or found materials. You should find effective ways of combining the media and materials.

Making skills

You must learn appropriate techniques for handling and working different media and materials and to practice their specialist processes. You should experiment to get unusual results and finishes.

You must learn to select the right tools, equipment and technology and develop skills in using them. All specialist techniques have ways of working, that get good results. For example, you should:

- finish components before assembling them;

- leave clay to harden, so that it is like leather before you carry out any finishing techniques;

- iron fabric before you mark out your pattern and cut out shapes.

Looking at how artists, craftspeople and designers' work

Artists, craftspeople and designers often explore others' work in order to inspire their own ideas or solve technical problems. You should explore how others' have used media, techniques and equipment. Find out, for example:

- how the work was made;

- what the work was made from.

You could also find out some background information, such as:

- was this a one-off or a batch-produced product;

- where/when the work was made and why.

You can collect information by exploring mass media products, such as magazines, packaging, advertising; reading exhibition labels and catalogues and asking your teacher or tutor. You can also go to galleries, shops and talk to an artist, craftsperson or designer.

When you feel confident about exploring others' work, you could learn more by investigating the influences and origins of their work and ideas, including:

• what they made/make;

• who their clients were/are;

• what materials and techniques they used;

• background or important biographical details.

Health and safety

It is important to be aware of the hazards linked to the media, materials, tools, equipment and technology you use. You must also know how to reduce risks to yourself and others by thinking as well as working safely. Below are examples of some of the materials you might use and the risks you would need to think about:

• clay – dust inhalation, knives, cutters, wheels, and kiln;

• wet materials – slippage, mess;

• modelling – sharp metal, rusty objects, broken glass;

• printing – solvents and glues;

• textiles – dyes, pins, scissors, sewing machine;

• electronic media – overuse of computer screen, eye damage from lights on photocopier.

Ways of working

Artists, craftspeople and designers need to earn a living. You will need to develop your skills by:

• planning what you are going to do and how you will go about it;

• exploring and recording how well combinations of media and materials worked;

• practising different techniques for making 2-D and 3-D work;

• handling tools and equipment correctly and safely;

- organising time for research;

- working collaboratively with others.

When you feel confident about your work with materials, techniques and technology, you will need to be able to carry out investigations. These could be investigations that you have thought of yourself, or that were suggested by your teacher or tutor. Investigation often involves group work, and:

- agreeing a starting point, either something you want to find out, or a problem you want to solve;

- trying out different ways of working and approaches (exploring media, materials and techniques);

- making brief records of each step, so that you can repeat the process another time, if necessary;

- thinking and talking about what is happening and how you could change things.

Collecting, recording and presenting information

You must collect and record your investigation in an ordered way. You should collect examples that influence your work. You must follow copyright laws. Techniques for collecting and recording are included in Unit 1.

Reflecting on your own use of materials, techniques and technology in your work

You need to be able to talk to people about your work including what you were using or doing when:

- keeping notes/test pieces in your sketchbook;

- recording and describing your 2-D and 3-D samples;

- explaining which materials/techniques worked well and why others did not.

You will need to be able to explain what you learnt in terms of:

- the different ways you wanted to use media and materials;

- what went well and badly;

- what were your strengths and weaknesses;

- what improvements you could make to your work;

- what new skills you have learnt.

You will need to make your own comments about the work you studied. This will involve:

• which media or materials have been used;

• which techniques have been used;

• what sort of effects were achieved.

People working in art, craft and design need to know how to communicate effectively about the work or their needs. This ability to use professional language and comment on work will help you be clear about your intentions. It is also important to be able to present what you are doing to clients effectively.

ASSESSMENT EVIDENCE – UNIT 2: MATERIALS, TECHNIQUES AND TECHNOLOGY

You need to produce the following evidence which could typically be sketchbooks, preparatory work and some resolved work in order to demonstrate your investigations into a variety of materials, techniques and technologies. You should:

(a)   Explore 2-D and 3-D materials;

(b)   Produce responses and ideas in a range of media;

(c)   Use tools, equipment and technology in an art, craft or design context;

(d)   Identify, in writing or visually, how others use materials and techniques;

(e)   Comment on how you have used materials and techniques.

	Mark Band 1 **At this level work must show:**	**Mark Range**	**Mark Band 2** **At this level work must show:**	**Mark Range**	**Mark Band 3** **At this level work must show:**	**Mark Range**	**Mark Awarded**
ASSESSOR'S MARKING GRID *(Please see also the section "Assessment guidance" on page 37)*							
AO1 **13 marks**	• explore a **limited range** of 2-D and 3-D materials safely. • produce a **limited range** of responses and ideas in a **limited range** of media.	1–5	• explore **a range** of 2-D and 3-D materials **effectively**. • produce **a wide range** of responses and ideas in **a wide range** of media **effectively**.	6–9	• explore **a wide range** of 2-D and 3-D materials **imaginatively** and **in depth**. • produce **a wide range** of **imaginative** responses and ideas **innovatively** and **in depth**.	10–13	
AO2 **17 marks**	• use **a limited range** of tools, equipment and technology **safely**. • use a **limited range** of tools, equipment and technology **basically**.	1–7	• use **a range** of tools, equipment and technology **effectively**. • realise aims **effectively**.	8–12	• use **a wide range** of tools, equipment and technology **innovatively**. • realise aims **innovatively** and **imaginatively**.	13–17	

	Mark Band 1 At this level work must show:	Mark Range	Mark Band 2 At this level work must show:	Mark Range	Mark Band 3 At this level work must show:	Mark Range	Mark Awarded
AO2 **AO3** **10 marks**	• **basically** identify, in writing or visually, how others use materials. • **basically** identify, in writing or visually, how others use techniques and technology.	1–4	• explain **effectively**, in writing or visually, how others use materials. • explain **effectively**, in writing or visually, how others use techniques and technology.	5–7	• explain **creatively** and **in depth**, in writing or visually, how others use materials. • explain **creatively** and **in depth**, in writing or visually, how others use techniques and technology.	8–10	
AO3 **10 marks**	• explain how they have used materials in **a limited way**, using **appropriate** terms. • explain how they have used techniques and technology in **a limited way**, using **appropriate** terms.	1–4	• explain how they have used materials **effectively**, using **appropriate** terms. • explain how they have used techniques and technology **effectively**, using **appropriate** terms.	5–7	• explain **creatively** and **in depth** how they have used materials, using **appropriate** terms. • explain **creatively** and **in depth** how they have used techniques and technology, using **appropriate** terms.	8–10	

Total Unit Mark **50**

Candidate Unit Mark

6.3 GUIDANCE FOR TEACHERS

This unit is a general introduction to developing skills in 2-D media and 3-D materials, techniques and technology. It is assessed internally through a portfolio of evidence.

Teaching strategies

The approach to this unit may be thematic as in Unit 1: 2-D and 3-D Visual Language; a possible theme might be "surface pattern", for example. Themes should be selected to incorporate extensive exploration of the formal elements and visual language explored in Unit 1 and should be used by candidates to develop their knowledge, skills and understanding in the use of materials, techniques and technology. The emphasis in this unit is on exploration of techniques and processes, using a wide range of media and materials in a variety of contexts. In this unit, there is not a requirement to produce a specific outcome or "final" work. It is appropriate for candidates to produce a series of increasingly skilful samples of studies in the experimental use of 2-D and 3-D media, demonstrating the development of their knowledge, skills and understanding of materials, techniques and technologies.

Experimentation with unusual and creative combinations of 2-D and 3-D media should be encouraged in candidates' work. A range of tasks might be given where candidates would increasingly develop exploratory techniques. Evidence for this unit will need to consist of well-organised records of candidates' investigations using a variety of different approaches and methods. These records may take the form of studies, test pieces, samples, models and/or a sketchbook. Candidates will need advice and guidance on how to interpret their results as well as recording them.

Annotation of their work as it progresses, should be used to demonstrate the candidates' reflective abilities of analysis and evaluation of their own work and the work of others. Where possible, candidates are encouraged to investigate the work of local practitioners. This could involve visits to studios, work placements or on-site visits by practitioners. Resources allowing, practitioners could become involved in setting the assignments for the candidates. Candidates will need to provide evidence of the connections between their contextual studies and their own work. Where possible, candidates' annotations should help push their work forward and offer insight into possible improvements and the direction of future work.

Candidates will need to familiarise themselves with a broad range of tools, equipment and technology and provision should be made for this. When developing 2-D and 3-D making techniques in art, craft and design work, candidates may need to know:

- the best ways to use different types of paints and how to mix colours;

- the best brushes to use for different effects and purposes;

- how to stop pastel drawings from smudging;

- the best ways to build with clay;

- how clay is fired;

- how decoration can be applied to clay;

- how to dye fabrics;

- the appropriate health and safety procedures.

Candidates may also need to know about various specialist processes that materials go through, for example:

- stretching paper;

- drying prints;

- preparing clay;

- firing a kiln.

It is essential to teach candidates the potential risks and hazards associated with the materials, tools, processes and technology used. The learning programme must enable candidates to follow safe working practices and require candidates to document basic rules for each 2-D and 3-D workshop.

It is essential to give candidates regular, constructive feedback on their progress and development of skills throughout the programme.

The candidates must also consider the practical implications of the materials they use in terms of a client. Considerations such as cost and fitness for purpose are essential factors that the candidate should take into account when evaluating the effectiveness of their response.

Assessment guidance

This section should be read in conjunction with the general section Applying the mark bands on page 8.

This unit is assessed internally through the work in candidates' portfolios. It should provide evidence for the assessment criteria shown in the assessment evidence grid. In order to meet these requirements, candidates should be expected to:

- study a range of 2-D media and 3-D materials across the art, craft and design categories;

- investigate materials, tools and technology using diverse methods and recording methods;

- reflect on their work through analysis, explanation and evaluation using the correct technical terms;

- evaluate their use of materials, techniques and technology in terms of cost and fitness for purpose;

- produce a collection of 2-D and 3-D developmental work demonstrating acquired skills.

The range of studies and samples produced should be carefully selected to show an understanding of working characteristics and physical properties. The studies should also demonstrate development and not be presented as an unrelated example of a given technique.

Candidates need to be able to reflect on their work as it develops, not retrospectively, as this will help to maintain clarity about their aims and intentions and recognise improvements that can be made to their work.

As in Unit 1: 2-D and 3-D Visual Language, when marking candidates' work there are general qualities that distinguish between the mark bands. The quality differentiators in the assessment criteria highlight this and may be summed up as:

- increasing depth and breadth of understanding;

- increasing range of materials, techniques and technology;

- increasing competence in the use of materials, techniques and technology;

- increasing independence and originality.

Further guidance on these differentiators can be found in the Assessment glossary on page 17. The final level achieved depends on the extent to which the candidate meets the assessment criteria overall.

Mark Band 1

Candidates' evidence will demonstrate a basic use of a limited variety of media and materials. It should consist of a selected range of 2-D and 3-D studies and samples which show some skill development and some realisation of intentions. The work should be organised to communicate clearly what the candidate is trying to achieve.

Examples of others' work should be annotated, illustrating the candidate's ability to identify others' use of materials and processes. They will also need to show the ability to comment on their own work, stating why activities went well or

badly and not simply noting what happened. Annotations accompanying some studies and samples regarding health and safety issues would show the candidates' awareness of safe working practice.

The work in Mark Band 1 should show some exploration of 2-D and 3-D materials and techniques but there may be an over-reliance on tutor support. Candidates' marks will increase as the amount of independent working increases. The techniques may be obvious and limited, but marks will increase with increasing originality. Sometimes there may be little sense of order or structure when the candidate identifies how others use materials or techniques, but marks should increase with increasing order or structure. Sometimes the lack of technical competence may frustrate the development of ideas and outcomes and the candidate may not realise their aims effectively. Their aims will depend on the materials, techniques and technologies they are using.

Mark Band 2

Candidates' work will show the ability to plan and carry out a range of investigations competently. They will explore a range of 2-D and 3-D media and materials demonstrating a competent and creative use of techniques and a skilled use of tools and technology.

Annotations will explain the use of materials and processes in others' work and their own using appropriate technical terms and will show improvements in understanding, whether attempts were successful or not. Candidates will also have a greater degree of insight as to possible improvements and modification of their work for the future.

The work in Mark Band 2 shows an appreciation of a range of 2-D and 3-D materials; this appreciation is sometimes applied inconsistently or in a confused way. A range of tools and different techniques are used in order to inform the resolved work. There is clear evidence of an effective evaluation of how materials have been exploited in the work of others; this information is often well-ordered and structured.

The skill demonstrated in this mark band clearly demonstrates competence, but original ideas may be consolidated too early. Also, ideas may be complete but they are sometimes predictable and safe. There is often a reliance on proven and sometimes clumsy techniques. The work is often methodical and although there is an emerging sense of personal style this is limited; marks should increase as the development of a personal style increases.

Mark Band 3

The candidates' evidence will show an in-depth, skilful exploration of a wide range of materials, media and techniques in different contexts. Their portfolios will consist of well-ordered, innovative developmental work demonstrating that candidates have analysed their work in depth, as it progressed. This evaluation will be acted upon, with improvements carried out where necessary.

In this mark band there is a clear understanding of the potential of materials, techniques and technology. The use of materials, techniques and technologies shows a high level of independence and creativity. There is evidence of sound judgements being made that demonstrate an understanding of complex issues. Critical vocabulary is used to express opinions and to inform decisions. The candidate demonstrates an appreciation of the characteristics and constraints of a wide range of materials in an innovative and imaginative way. The fuller the appreciation of characteristics and constraints of these materials the more marks can be awarded.

6.4 RESOURCES

Candidates will need access to a range of media, materials and associated tools and equipment for this unit, together with adequate work and storage space. The resources suggested below will provide a suitable range.

2-D media:

• dry media – chalk and charcoal, oil and chalk pastels, pencils, wax and pencil crayons;

• wet media – inks (Indian, coloured, water-based, printing), paints (poster, acrylic, powder, gouache);

• technological media – computer-based art and design packages, camera, photocopies.

3-D resistant materials:

• card – foam board, mounting board, smooth, textured, thin and thick;

• metal – wire, aluminium sheet;

• plastics – corrugated sheet for modelling, acrylic for line bending, polystyrene for vacuum forming;

• wood – manufactured boards, balsa, softwood.

3-D non-resistant materials:

• clay – earthenware, stoneware;

• textiles – bonded, woven, knitted;

• paper;

• papier-mâché.

Tools and associated equipment:

- clay modelling – hand tools, banding wheels, potter's wheel, kiln;

- design – rulers, technical drawing instruments;

- painting and drawing – brushes, pencils, erasers, pastels;

- technological media – mouse and keyboard, scanner, digital camera, 35 mm instant camera, photocopier;

- printing – rollers, palettes, cutting tools;

- textiles – fabrics, dyes, sewing machines.

6.5 LINKS

The learning content of Unit 1: 2-D and 3-D Visual Language about mark-making, object-making and formal elements is directly applicable to this unit. Together they provide basic skills, knowledge and understanding necessary for work in professional art, craft and design fields.

7 UNIT 3: WORKING TO PROJECT BRIEFS

7.1 ABOUT THIS UNIT

This unit will help you understand how to work on project briefs. You will learn how to plan and produce your own work to a good standard. Professional artists, craftspeople and designers get paid to meet their clients' needs.

This includes how to:

- plan, create and develop ideas and prototypes to meet project briefs;

- produce completed art, craft or design work;

- present your solution effectively to a client;

- evaluate your work in relation to the requirements of the brief.

In this unit you will apply what you have learned about visual language in Unit 1: 2-D and 3-D Visual Language and making in Unit 2: Materials, Techniques and Technology. You will also be able to apply your skills in using sources, developed through exploring others' work. These three units together provide you with vocational-related skills for producing art, craft or design work.

In learning how to work to a project brief you will produce work which can be selected for your portfolio.

This unit will be assessed through an examination set by CCEA. Your result for this unit will be a mark from 0–50 which can be related to an equivalent grade. It will be internally marked and externally moderated.

7.2 WHAT YOU NEED TO LEARN

Project briefs

Working on project briefs is how professionals earn their living. You need to understand why a project brief (or specification) is needed and why "meeting the brief" is so important. You will be using your creativity and originality on behalf of the client. A brief may include:

- **background information** on the "topic" or "theme". This will probably be quite general, to help you understand the context for the brief;

- **the brief** this is what the client wants. It will include the task, the technical requirements and the constraints. It will include the purpose of the project. It may describe what has to be produced, and to what stage of completion. This could include adapting or modifying an existing product;

- **"clients"** are people or organisations who want the work to be done. They will usually be in charge of paying for the work and will have specific aims they want you to meet;

- **"constraints"** constraints relate to the size of the work, the money available, the intended market and available resources such as time, media and materials;

- **"customer information"** you may need to investigate customer needs and views.

Professionals often work in teams, particularly in design. You will need to learn how to:

- work with others positively;

- contribute to group work (for example, brainstorming, finding out information);

- present your work effectively.

Working on a brief

Artists, craftspeople and designers find that they often need to work in different ways at different times during a project.

Planning and researching

You need a clear understanding of what the client wants. This may include getting more information about the brief's topic/theme, audience/consumers and constraints. You also need to work out how much time you have and the resources you can use. It is sometimes helpful to "think round" problems. Will you really save time by using computers or working with others? Good planning means you hit deadlines, which is essential in business.

Exploring and developing ideas

You may work out ideas or they may "happen" by chance. You can develop ideas by "thinking on paper", using mark-making media or collage. You can create and develop ideas by modelling with materials. You may also use constructing or modelling materials to try out your ideas in three dimensions by making small-scale models, depending on the type of brief.

Developing possible ways forward

As a starting point, you will need to find, collect and use information and references from a variety of sources. Ideas may also come from your response to experiences you remember.

It can be helpful to explore your client's products and others in that market place.

Working with ideas involves a number of stages. There is no right order but you could:

• use information and references to help create a range of ideas;

• choose one or more of these ideas which could satisfy the brief and any constraints;

• produce several versions of the chosen ideas, until a final version is reached, which you feel you cannot improve any further;

• check that you are giving the clients what they want.

You may need to repeat stages, for example, find out more information to convince the client about your final idea.

When developing ideas you will need to follow copyright laws, which cover:

• reproducing images/objects including photographs;

• copying or using other people's ideas.

Completing final ideas

Most commercial products are produced in large quantities. So, you might be asked for a model, or a final design for a poster. Whatever you produce, quality of making is very important. Your final idea must take account of constraints and, most importantly, satisfy the aims of the client.

Presentation

Good presentation is good business. You should present and display your developmental and final idea as effectively as possible. These methods should be appropriate for:

• the kind of work;

• the purpose of the display;

• the available space where the display will be held.

You should be confident and clear about your work, describing and explaining how you:

• created and developed your ideas;

• arrived at the finished work (and rejected some ideas on the way);

• concluded that yours is a good solution for the client and the customers.

Where you use others' work as a source, you will need to be able to describe and comment on how your work has been influenced.

Evaluation

If you are aiming for the higher grades, you will need to be able to evaluate your work against the brief. This evaluation should take into account:

• your own judgements;

• feedback from other people.

These questions will help you to evaluate your work and decide how well it meets the brief:

• How well-executed is the work in its own right? (You will have already come across this kind of evaluation in other units);

• How well does the work answer the brief? Is it what the customer/client wanted and will it appeal to the customer/client?

• How would you do it differently if you started again knowing what you know now?

• On reflection how has your work been influenced by the work you have studied?

Learning to work to a project brief

To be successful in this unit, you will need to reflect on how well you respond to project briefs. For example, what are your strengths and weaknesses in problem solving when it comes to:

• understanding what the customer/client really wants;

• getting information, even if it is difficult to find;

• developing alternative ideas and deciding which one to develop further;

• producing and presenting work to high quality;

• explaining what you could do to get better at working on briefs.

Many people do not realise the range of jobs that use art, crafts and design skills. While you study others' work, especially living makers' work, you should investigate the range of jobs that are possible in art, craft and design.

ASSESSMENT EVIDENCE – UNIT 3: WORKING TO PROJECT BRIEFS

You need to produce the following evidence which would typically be sketchbooks, preparatory work and a finished piece of work suitable for presentation to a client. You should:

(a) Produce work in response to a brief;

(b) Meet the constraints of a brief, including time and material constraints;

(c) Collect primary and secondary source information;

(d) Use primary and secondary source material to understand and respond to the brief;

(e) Use tools, equipment and technology safely and effectively to meet the requirements of a brief;

(f) Display the work;

(g) Evaluate your response to the brief.

ASSESSOR'S MARKING GRID *(Please see also the section "Assessment guidance" on page 49)*							
	Mark Band 1 **At this level work must show:**	**Mark Range**	**Mark Band 2** **At this level work must show:**	**Mark Range**	**Mark Band 3** **At this level work must show:**	**Mark Range**	**Mark Awarded**
AO1 **10 marks**	• collect **limited** primary and secondary source information. • use **limited** primary and secondary source material to understand and respond to the brief.	1–4	• collect **extensive** relevant primary and secondary source information. • use **relevant** primary and secondary source material to **develop ideas** when responding to a brief.	5–7	• collect **extensive**, **imaginative** and **relevant** secondary source information, and **well worked** primary source information. • select **relevant** primary and secondary source material **imaginatively**, to **develop ideas** when responding to a brief.	8–10	
AO2 **10 marks**	• **basically** use materials, techniques and technology **safely** to meet the requirements of a brief in a limited way.	1–4	• use materials, techniques and technology **safely** and **effectively** to meet the requirements of a brief.	5–7	• use materials, techniques and technology **safely**, **imaginatively** and **with a high level of skill** to meet the requirements of a brief	8–10	

	Mark Band 1 At this level work must show:	Mark Range	Mark Band 2 At this level work must show:	Mark Range	Mark Band 3 At this level work must show:	Mark Range	Mark Awarded
AO3 **17 marks**	• produce **limited** work in response to a brief. • meet the constraints of a brief **in a limited way**.	1–7	• produce **a range** of work in response to a brief **effectively**. • meet the constraints of a brief having considered **a range** of options.	8–12	• produce **a wide range** of work in response to a brief **imaginatively**. • meet the constraints of a brief **imaginatively**, having considered **a wide range** of options.	13–17	
AO3 **13 marks**	• **basically** display the work. • **basically** evaluate responses to the brief.	1–5	• display the work **effectively**. • evaluate responses to the brief **effectively**.	6–9	• display the work **imaginatively**. • evaluate responses to the brief **imaginatively**.	10–13	

<div align="right">

Total Unit Mark | **50** |

Candidate Unit Mark | |

</div>

7.3 GUIDANCE FOR TEACHERS

Teaching strategies

Preparation for external assessment

This unit is assessed through an externally set assignment. The work produced for the assignment will provide all the evidence required for the unit.

Although the planning and structure of this unit will be very similar to that of the internally assessed units, there are additional aspects to consider in preparation for external assessment.

A well-researched teaching programme will be necessary before the set assignment is introduced. This should familiarise candidates with the type of tasks and evidence required and the general format and structure of external assessments. Candidates should have a clear understanding of the rules and regulations and keep in mind the aims of the assessment.

Candidates should feel confident in their grasp of the terminology of assessment, such as "primary sources", "secondary sources", "visual language". Terms that relate to working on project briefs should also be clearly explained such as, "constraints" and "deadline". Limitations within a set brief and the importance of meeting deadlines are the important vocational elements of this unit. Opportunities should be provided for candidates to practice their skills in working to a brief before the set assignment is given. The briefs should be designed to reflect the vocational context in contemporary professional practice of artists, craftspeople and designers and use the terminology outlined in the unit.

Unlike previous units, when candidates are evaluating and presenting their work the emphasis here will be on evaluation in relation to the brief as well as aesthetic or other considerations. It will be necessary to provide support and guidance with analysis and evaluation of how successfully the candidate has met the requirements and functions of the set brief.

The external assessment takes place in the summer examination series only and the delivery of this unit should be planned with this in mind to ensure candidates achieve the best possible grades reflecting their true potential.

Candidates will still need to be able to apply the skills, knowledge and understanding gained in this unit in addition to the learning from Units 1 and 2. They should use what they have learned about creating and developing visual ideas in Unit 1: 2-D and 3-D Visual Language, together with their increasing development of knowledge skills and understanding in the use of 2-D and 3-D media and processes learned in Unit 2: Materials, Techniques and Technology. The ability to transfer learning, in this case to external assessment conditions, is an important skill, providing invaluable preparation for employment and further education.

Assessment guidance

This unit is externally assessed. It will be necessary however, to provide a carefully planned and structured delivery of this unit that ensures candidates' understanding of the need to address the given assessment criteria. Sample assessment (and increasingly, past assessment) material will be available from CCEA and candidates should use this material to assist them in their external assignment preparation under teacher guidance and leadership.

As in Unit 1: 2-D and 3-D Visual Language and Unit 2: Materials, Techniques and Technology, the same general qualities that distinguish between mark bands will be used when marking the external assessment:

• increasing depth and breadth of understanding;

• increasing range, competence, evaluation and analysis;

• increasing originality.

For this unit, the following qualities will also help distinguish between mark bands:

• increasing depth and breadth of understanding of either 2-D or 3-D visual language;

• increasing depth and breadth of understanding of materials, techniques and technology.

Further guidance on these differentiators can be found in the Assessment glossary on page 17.

Mark Band 1

Candidates' work will demonstrate limited, teacher-led skills' development from which they will be able to produce a response to the brief. The work will tend to meet requirements of the brief in a limited way. There will tend to be a limited range of ideas, and those ideas will tend to be underdeveloped. Often the candidate will opt for obvious and immediately available ideas. Much of the research will lack depth and be presented in an unoriginal way that is not sympathetic to the overall intention of the brief.

The work in Mark Band 1 will tend to lack focus, and will sometimes ignore requirements of the brief. Often the outcome will be unfinished and lack resolution. Aspects of the brief may be missed out, for example, the candidate may have missed out any references to surface pattern or texture.

Their evidence will show a basic and limited use of visual language. Accompanying annotations will identify the formal elements used in their own work and that of others. Candidates should also describe others' use of visual language and be able to comment on their own, using correct technical terms.

The work in Mark Band 1 should show some understanding of visual research but there may be an over-reliance on second-hand material. Candidates' marks will increase as the amount of first-hand material increases. Sometimes ideas may be obvious and limited, and marks will increase with increasing originality. There may be little sense of order or structure to the ideas, but marks will increase with increasing order or structure.

Mark Band 2

Within this mark band candidates' evidence will show a more candidate-initiated, investigative approach, demonstrating a wider-ranging exploration of possible solutions. The range of solutions should increase in this mark band as the candidate examines an increasing number of alternatives. Often the candidate in this mark band will work with their ideas in a well-ordered, methodical way. There is often a careful consideration of each of the possible options, and a clear indication of why different approaches have been accepted or rejected.

Candidates will be able to work competently with mark-making and object-making techniques, selecting creative combinations to experiment with. Candidates' work will show improvements in understanding and awareness of the influence of others' work on their own. Annotations should be used to explain and demonstrate understanding, not simply describe the activity carried out.

The work in Mark Band 2 should show an understanding of the purpose of visual language, but its use is sometimes used inconsistently or in a confused way. Often there is clear evidence of meaningful information being gained from primary or secondary sources, and this is often well-ordered and structured.

The skill demonstrated in this mark band clearly demonstrates competence, but original ideas may be consolidated too early. Marks should be awarded for more carefully developed ideas. Also, ideas may be complete but they are sometimes predictable and safe; marks should be awarded for more adventurous and risky responses. There is often a reliance on proven and sometimes clumsy techniques. The work is often methodical and although there is an emerging sense of personal style this is limited; marks should increase as the development of a personal style increases.

Mark Band 3

Candidates' work will demonstrate independent, thoughtful, imaginative and innovative working. The solutions the candidates devise should be varied, wide-ranging and very imaginative. Extra marks should be awarded for increasing levels of originality.

They will show a fluent command of visual language with extensive exploration of formal elements and in-depth development of ideas. Candidates should demonstrate that they have explored a wide range of primary and secondary sources imaginatively and in depth. For example, they will have produced a wide selection of sketches and worked-up ideas. They will also have referenced a wide range of work in depth and be able to make informed choices on the basis of what they have understood.

In this mark band there is a clear understanding of the purposes of visual research and its role in the development of ideas. The research is relevant and consistent. The use of primary and secondary sources shows a high level of independence and creativity. There should be evidence of sound judgements being made that demonstrate an understanding of complex issues. Critical vocabulary is used to express opinions and to inform decisions.

7.4 RESOURCES

Candidates will require access to a wide range of media, materials and associated tools and equipment, together with adequate work and storage space.

Access to visual information can be through publications, originals or reproductions of art, craft or design work and electronic sources, such as CD-ROMs or the Internet. Information about copyright law should come from up-to-date sources to ensure that it is accurate. Facilities will also be needed for storing work safely and securely.

7.5 LINKS

For this unit, skills, knowledge and understanding from both Units 1 and 2 will be applied. The basic vocational skills necessary for working in art, craft or design are introduced in Units 1, 2 and 3 together.

APPENDIX A: GRADE DESCRIPTIONS

The following grade descriptions indicate the levels of attainment characteristic of the given grade for GCSEs in Applied Art and Design. They give a general indication of the required standard at each specified grade generated from work applied within typically a work-located, client-orientated context. The descriptions should be interpreted in relation to the content and assessment evidence requirements outlined in the specification; they are not designed to define that content. The grade awarded will depend in practice upon the extent to which the candidate has met the assessment evidence requirements overall. Shortcomings in some aspects of the assessment may be balanced by better performances in others.

Grade F

Candidates will typically use given vocational starting points to explore an idea, take it forward with support and modify aspects of the work as it progresses. They will typically demonstrate basic technical skill in using drawing for different purposes, applying the fundamentals of visual language in different ways in a limited range of media and materials. They will apply basic processes and techniques by exploring materials and technologies in terms of their visual and/or tactile qualities, possibilities and limitations. They will collect, organise and use information as references for their own work; responding to images, artefacts and objects with some understanding of context and make simple connections between their own work and that of others. They will communicate ideas and meanings, using codes and conventions with some control and understanding that are broadly appropriate to their intentions. They will work with on-going supervision and support; develop some ability to work to targets and reflect on developments, adapting work as needed.

Grade C

Candidates will typically explore ideas, review and plan possible ways forward and select ideas worth pushing beyond their obvious boundaries to achieve a quality outcome. They will typically demonstrate competent technical skill and understanding in using drawing and visual language to develop and communicate their work clearly with some individuality in how they work. They will experiment purposefully with processes or techniques, materials or technologies to interpret their qualities, possibilities and limitations, learning from accidents and recognising some connections between ideas, intentions and outcomes. They will select and present information from a range of sources, making judgements about images, artefacts and objects in order to understand their context and to engage through others' work in exploring professional practice. They will communicate ideas and meanings effectively, developing observation and experiences, selecting codes and conventions appropriately. They will reflect on own progress within a structured environment and develop work patterns that show some awareness of vocational practice.

Grade A

Candidates will typically explore a wide range of ideas and approaches, clarifying ways forward and working with some element of adventure and risk taking. They will demonstrate broad technical fluency in using drawing and visual language to develop and communicate work that shows a clear sense of personal identity. They will experiment with processes/techniques, materials/technologies, learning by experience to combine qualities effectively, and to take creative risks in developing connections between ideas, intentions and outcomes. They will select and present information from a range of sources, making informed judgements about images, artefacts and objects and their context and explore through others' work how professional practice could inform their own work and practice. They will communicate and present ideas with impact, using observation and experience effectively, selecting codes and conventions appropriately. They will take shared responsibility for their own progress and, by reflecting on their work, deliver high quality solutions at most stages of the project.

APPENDIX B: KEY SKILLS MAPPING – LEVEL 1

✓ = the unit contains clear opportunities for generating key skills portfolio evidence;

➡ = the unit contains opportunities for developing the key skill, and possibly for generating portfolio evidence if teaching and learning is focused on that aim;

✗ = there are no obvious opportunities for the development or assessment of the key skill in the unit.

Key skill	GCSE unit		Examples of opportunities for developing the key skill or for generating key skills portfolio evidence. NB: these are illustrative only
N1.1 Interpret straightforward information from *two* different sources. At least *one* source should be a table, chart, diagram or line graph.	Unit 1	✗	
	Unit 2	✗	
	Unit 3	✗	
N1.2 a Carry out straightforward calculations to do with amounts and sizes.	Unit 1	✗	
	Unit 2	➡	Combining materials, involving straightforward measurements, and identifying how to manipulate these.
	Unit 3	✗	
N1.2 b Carry out straightforward calculations to do with scales and proportion.	Unit 1	✗	
	Unit 2	✗	
	Unit 3	✗	
N1.2 c Carry out straightforward calculations to do with handling statistics.	Unit 1	✗	
	Unit 2	✗	
	Unit 3	✗	

Key skill	GCSE unit		Examples of opportunities for developing the key skill or for generating key skills portfolio evidence. **NB:** these are illustrative only
N1.3 **Interpret the results of your calculations and present your findings. You must use *one* chart and *one* diagram.**	Unit 1	✖	
	Unit 2	✖	
	Unit 3	✖	

Key skill	GCSE unit		Examples
C1.1 **Take part in a *one-to-one* discussion and a *group* discussion about different straightforward subjects.**	Unit 1	➡	Discussing the formal elements and 2-D and 3-D mark-making techniques and ideas contained in own and other's work. Discussing historical and contemporary art, design and craft, and western and non-western work.
	Unit 2	✓	Discussing own and other's work: influences and origins, use of media, techniques and equipment etc.
	Unit 3	✓	Discussing the project brief with the client and with the other members of the team if any; covering client needs, resources, ideas, constraints etc. Developing ideas, checking these with the client, making sure client needs are understood and ideas etc properly communicated.
C1.2 **Read and obtain information from *two* different types of documents about straightforward subjects, including at least *one* image.**	Unit 1	✖	
	Unit 2	➡	Exhibition reviews, newspaper arts' supplements, magazines, journals, textbooks etc, for use in informing own work and studying that of others.
	Unit 3	➡	Magazines, journals, textbooks, newspapers, works of fiction, brochures, technical literature etc, there are many potential sources of primary and secondary material which might inform the brief.
C1.3 **Write *two* different types of documents about straightforward subjects. Include at least *one* image in one of the documents.**	Unit 1	✖	
	Unit 2	➡	There may be some scope for written work, in the commentaries candidates are expected to make on work studied: investigations of materials and techniques as well as biographical details, and the circumstances in which the work was done.
	Unit 3	➡	Work presented to clients, and preparatory work may include some text, eg in reproducing ideas from others, describing and explaining how ideas were developed etc. Also reporting on the range of jobs possible in art, craft and design.

Key skill	GCSE unit		Examples of opportunities for developing the key skill or for generating key skills portfolio evidence. **NB:** these are illustrative only
IT 1.1 **Find, explore and develop information for *two* different purposes.**	Unit 1	➡	Accessing a range of primary and secondary sources on the Internet, CD-ROMs, databases etc, which can inform candidate work, as well as from other media; identifying and using information as appropriate. A number of international galleries show parts of their collections online, and many offer background information on major works in their collections, for example, www.tate.org.uk, www.metmuseum.org and www.nationalgallery.org.uk
	Unit 2	➡	Accessing art online to help learn about others' use of visual language. Developing skills in different media.
	Unit 3	➡	Accessing and using a range of primary and secondary sources to develop ideas and learn about techniques, materials etc, on the Internet, CD-ROMs, databases, and in other media. Being aware of copyright issues.
IT 1.2 **Present information for *two* different purposes. Your work must include at least *one* example of text, *one* example of images and *one* example of numbers.**	Unit 1	➡	Presenting written work, eg reflections on own use of visual language, recording ideas etc.
	Unit 2	➡	Presenting information about how mark-making techniques etc, were explored and developed, commenting on others work using IT.
	Unit 3	➡	Recording the results of research and the development of ideas, presenting ideas, reporting on jobs in the industry.

WO1.1 **Confirm what needs to be done to achieve given objectives, including your responsibilities and working arrangements.**	Unit 1	✘	
	Unit 2	✘	
	Unit 3	➡	Tackling the project brief as a team, being allocated group and individual objectives, eg sourcing materials, developing 3-D models, researching material etc, and clarifying these and how the brief is to be met. Reference might be made to timescales, resources, opportunities for feedback etc. Could fulfil the group-working requirement for this key skill.
WO1.2 **Work with others towards achieving given objectives, carrying out tasks to meet your responsibilities.**	Unit 1	✘	
	Unit 2	✘	
	Unit 3	➡	Individuals will be given their own responsibilities and approaches/techniques might be suggested. Candidates must show that they can carry tasks out safely and effectively to meet the design brief, whether liaising with the client on resourcing, trying out a new technique etc. Asking for help and supporting other members of the design team. If working in pairs or liaising with client, could satisfy the one-to-one working requirement for this key skill.

Key skill	GCSE unit		Examples of opportunities for developing the key skill or for generating key skills portfolio evidence. **NB:** these are illustrative only
WO1.3 **Identify progress and suggest ways of improving work with others to help achieve given objectives.**	Unit 1	✘	
	Unit 2	✘	
	Unit 3	➡	If group working is planned in such a way as to allow discussion of progress, identifying good ways of, eg finding information or solving a technical problem, as well as identifying problems and how they were dealt with, with a view to suggesting better ways of working together.

Key skill	GCSE unit		Examples
LP1.1 **Confirm understanding of your short-term targets and plan how these will be met, with the person setting them.**	Unit 1	✘	
	Unit 2	➡	If the group's work is planned to allow an appropriate person to set individual targets, eg to learn a new skill or find out how a particular effect is achieved etc. Planning how these targets will be met by setting action points and identifying deadlines, arrangements for reviewing progress, and who to ask for help.
	Unit 3	✘	
LP1.2 **Follow your plan, using support given by others to help meet targets. Improve your performance by:** • **studying a straightforward subject;** • **learning through a straightforward activity.**	Unit 1	✘	
	Unit 2	➡	If the candidate follows the plan agreed in LP1.1, seeking support where necessary and uses different approaches to learning, eg investigating new media/materials, techniques and technology etc. Also acting on suggestions for improvements.
	Unit 3	✘	
LP1.3 **Review your progress and achievements in meeting targets, with an appropriate person.**	Unit 1	✘	
	Unit 2	➡	Reviewing what has been learned and how they went about it, on a one-to-one basis with the candidate, eg in tutorials, with encouragement to identify good work and bad, and suggest improvements.
	Unit 3	✘	

Key skill	GCSE unit		Examples of opportunities for developing the key skill or for generating key skills portfolio evidence. **NB:** these are illustrative only
PS1.1 **Confirm your understanding of the given problem with an appropriate person and identify *two* options for solving it.**	Unit 1	✘	
	Unit 2	✓	With support from an appropriate person or people, identifying an objective, eg achieving a particular finish or effect, and then identifying different options for achieving it. Also taking inspiration from other's work in solving technical problems. Keeping records of each step in development, eg photos or sketches, selecting an approach based on results of experimentation.
	Unit 3	✓	The project brief is the "problem". Identifying the different aspects of it, and what would constitute success, exploring and developing ideas, finding and considering sources of ideas and choosing ones which might work. Keeping records, eg sketches or photos.
PS1.2 **Plan and try out at least *one* option for solving the problem, using advice and support given by others.**	Unit 1	✘	
	Unit 2	✓	Planning the means by which the desired result might be achieved, eg by using new printing techniques or a different material, and going ahead with that plan. Seeking advice as necessary.
	Unit 3	✓	Planning how the brief will develop, eg thinking about timing, resources, health and safety etc, as necessary for different options. Trying out at least one option, following the plan and seeking advice as necessary.
PS1.3 **Check if the problem has been solved by following given methods and describe the results including ways to improve your approach to problem solving.**	Unit 1	✘	
	Unit 2	✓	Comparing results to records kept, and possibly to source material. Describing how the results were achieved, methods used and developed, what went well and what did not, and how any problems were dealt with. Also making suggestions for avoiding those problems.
	Unit 3	✓	Measuring solution against the original project brief and client feedback, describing how the brief was tackled, what went well and what did not, and how any problems were dealt with. Also making suggestions for avoiding those problems.

APPENDIX C: KEY SKILLS MAPPING – LEVEL 2

✓ = The unit contains clear opportunities for generating key skills portfolio evidence;

➡ = The unit contains opportunities for developing the key skill, and possibly for generating portfolio evidence if teaching and learning is focused on that aim;

✗ = There are no obvious opportunities for the development or assessment of the key skill in the unit.

Key skill	GCSE unit	Examples of opportunities for developing the key skill or for generating key skills portfolio evidence. NB: these are illustrative only	
N2.1 **Interpret information from *two* different sources, including material containing a graph.**	Unit 1	✗	
	Unit 2	✗	
	Unit 3	✗	
N2.2 a **Carry out calculations to do with amounts and sizes.**	Unit 1	✗	
	Unit 2	✗	
	Unit 3	✗	
N2.2 b **Carry out calculations to do with scales and proportion.**	Unit 1	✗	
	Unit 2	✗	
	Unit 3	✗	
N2.2 c **Carry out calculations to do with handling statistics.**	Unit 1	✗	
	Unit 2	✗	
	Unit 3	✗	

Key skill	GCSE unit		Examples of opportunities for developing the key skill or for generating key skills portfolio evidence. NB: these are illustrative only
N2.2 d **Carry out calculations to do with using formulae.**	Unit 1	✘	
	Unit 2	✘	
	Unit 3	✘	
N2.3 **Interpret the results of your calculations and present your findings. You must use at least *one* graph, *one* chart and *one* diagram.**	Unit 1	✘	
	Unit 2	✘	
	Unit 3	✘	

C2.1 a **Contribute to a discussion about a straightforward subject.**	Unit 1	➡	Discussing the formal elements and 2-D and 3-D mark-making techniques and ideas contained in own and other's work. Discussing historical and contemporary art, design and craft, and western and non-western work.
	Unit 2	✓	Discussing own and other's work: influences and origins, use of media, techniques and equipment etc.
	Unit 3	✓	Discussing the project brief with the client and with the other members of the team if any, including client needs, resources, ideas, constraints etc. Developing ideas, checking these with the client, making sure client needs are understood and ideas etc, properly communicated.
C2.1 b **Give a short talk about a straightforward subject, using an image.**	Unit 1	✓	Explaining how visual language has been used, and about influences on work. Will necessarily involve preparation, structure, appropriate use of language and the use of imagery.
	Unit 2	✓	Explaining own work, including describing techniques, skills and ideas, which materials worked well and which did not, possible improvements etc. Commenting on work studied, on media, materials, techniques and effects etc, using appropriate terms.
	Unit 3	✓	Presenting ideas to the client as part of developing the project brief, explaining how they came about and relying on a range of source materials, commenting on influences in the work, presenting and displaying the final design idea effectively etc. Also presenting work to the group.
C2.2 **Read and summarise information from *two* extended documents about a straightforward subject. One of the documents should include at least *one* image.**	Unit 1	✘	
	Unit 2	➡	Exhibition reviews, newspaper arts' supplements, magazines, journals, textbooks etc. There must be evidence that information from such sources has been summarised in the candidate's written work.
	Unit 3	➡	Magazines, journals, textbooks, newspapers, fictional books, brochures, technical literature etc. There are many potential sources of primary and secondary material which might inform the brief. These influences must be summarised as part of a written aspect of the presentation. Also reporting on the range of jobs possible in art, craft and design.

Key skill	GCSE unit		Examples of opportunities for developing the key skill or for generating key skills portfolio evidence. **NB:** these are illustrative only
C2.3 **Write *two* different types of documents about straightforward subjects. One piece of writing should be an extended document and include at least *one* image.**	Unit 1	✘	
	Unit 2	➡	There may be some scope for written work in the commentaries candidates are expected to make on work studied: investigations of materials and techniques as well as biographical details, and the circumstances in which the work was done.
	Unit 3	➡	Presenting work to clients, and preparatory work may include some text, eg in reproducing ideas from others, describing and explaining how ideas were developed etc.
IT 2.1 **Search for and select information for *two* different purposes.**	Unit 1	➡	Accessing a range of primary and secondary sources on the Internet, CD-ROMs, databases etc, which can inform candidate work. A number of international galleries also show parts of their collections online, and many offer background information on major works in their collections, for example, www.tate.org.uk and www.metmuseum.org.
	Unit 2	➡	Accessing art online, to form the basis of candidate commentaries, and to help them develop skills. See suggestions above, also www.nationalgallery.org.uk
	Unit 3	➡	Accessing a range of primary and secondary sources, on the Internet, CD-ROMs, databases etc.
IT 2.2 **Explore and develop information, and derive new information, for *two* different purposes.**	Unit 1	✘	
	Unit 2	✘	
	Unit 3	✘	
IT 2.3 **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.**	Unit 1	✘	
	Unit 2	✘	
	Unit 3	✘	

Key skill	GCSE unit		Examples of opportunities for developing the key skill or for generating key skills portfolio evidence. **NB:** these are illustrative only
WO2.1 **Plan straightforward work with others, identifying objectives and clarifying responsibilities, and confirm working arrangements.**	Unit 1	✖	
	Unit 2	✖	
	Unit 3	➡	Tackling the project brief as a team, allocating group and individual objectives, eg sourcing materials, developing 3-D models, researching material etc. Could fulfil the group-working requirement for this key skill.
WO2.2 **Work co-operatively with others towards achieving identified objectives, organising tasks to meet your responsibilities.**	Unit 1	✖	
	Unit 2	✖	
	Unit 3	➡	Allocating responsibilities to individuals which they must then pursue to achieve the group's objectives, eg liaising with the client on resourcing, or trying out a new technique etc. Showing co-operative and effective working, and seek advice as appropriate. If work in pairs or need to deal with client, could satisfy one-to-one working requirement in WO2 unit.
WO2.3 **Exchange information on progress and agree ways of improving work with others to help achieve objectives.**	Unit 1	✖	
	Unit 2	✖	
	Unit 3	➡	Planning the group's work to allow for progress checking, feedback and brainstorming, eg on ways to find information, ideas for solving a technical problem etc.

Key skill	GCSE unit	Examples of opportunities for developing the key skill or for generating key skills portfolio evidence **NB:** these are illustrative only	
LP2.1 **Help set short-term targets with an appropriate person and plan how these will be met.**	Unit 1	✖	
	Unit 2	➡	Supporting the development of skills with structured planning, eg strengths and weaknesses identified, objectives for development set, and ways of meeting those agreed, on a one-to-one basis with the candidate.
	Unit 3	✖	
LP2.2 **Take responsibility for some decisions about your learning, using your plan and support from others to help meet targets. Improve your performance by:** • **studying a straightforward subject;** • **learning through a straightforward practical activity.**	Unit 1	✖	
	Unit 2	➡	If the candidate takes responsibility for successfully executing the plan agreed in LP2.1, and chooses different approaches to developing skills, including investigating new media/materials, techniques and technology etc. Taking advice where appropriate.
	Unit 3	✖	
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.**	Unit 1	✖	
	Unit 2	➡	Reviewing what has been learned and how they went about it, on a one-to-one basis with the candidate, eg in tutorials.
	Unit 3	✖	

Key skill	GCSE unit		Examples of opportunities for developing the key skill or for generating key skills portfolio evidence. **NB:** these are illustrative only
PS2.1 **Identify a problem and come up with *two* options for solving it.**	Unit 1	✘	
	Unit 2	✓	Identifying an objective, eg achieving a particular finish or effect, and then experimenting with different tools, equipment and technology; exploring new media and materials etc, to achieve it. Also taking inspiration from other's work in solving technical problems. Keeping records of each step, eg photos or sketches; selecting an approach based on results of experimentation, taking advice from, eg tutor, where necessary.
	Unit 3	✓	The project brief is the "problem". Identifying the different aspects of it, and what would constitute success, exploring and developing ideas, finding and considering sources of ideas, choosing ones which might work, and identifying possible problems. Keeping records, eg sketches or photos.
PS2.2 **Plan and try out at least *one* option for solving the problem, obtaining support and making changes to your plan when needed.**	Unit 1	✘	
	Unit 2	✓	Planning the means by which the desired result might be achieved, eg by using new printing techniques or a different material, and going ahead with that plan. Making changes and seeking advice as necessary while executing the plan.
	Unit 3	✓	Planning and completing final ideas, working through the production stage, obtaining resources etc, as necessary and making any changes, to produce a high quality solution.
PS2.3 **Check if the problem has been solved by applying given methods, describe results and explain your approach to problem solving.**	Unit 1	✘	
	Unit 2	✓	Comparing results to records kept, and possibly to source material. Presenting work with explanations of how the results were achieved, describing methods used and developed, what went well and what did not, media/materials used, skills learnt etc, and evaluating work.
	Unit 3	✓	Measuring solution against the original project brief and client feedback, explaining as part of the presentation how you approached it, what went well and what did not, explaining the use of materials and techniques and how the final solution was developed. Also, evaluating work in terms of strengths, weaknesses and how it might be done differently next time.

APPENDIX D: WIDER CURRICULUM – SPIRITUAL, MORAL, ETHICAL, SOCIAL AND CULTURAL (SMESC) SIGNPOSTING

The purpose of the following tables is to signpost possible opportunities for assessing SMESC related issues, as well as signposting opportunities for the inclusion of assessment possibilities for Citizenship (Cz), Environmental (En) and European initiatives (EI). These opportunities derive from the unit specifications for the specific subjects areas; as such they may be included more than once (if such an opportunity arises in the units more than once). Subsequently, the opportunity to assess a given criterion can occur more than once. The rationale behind this is that a candidate may require more than one opportunity to achieve the criterion, or the teacher may be elect to pursue a latter opportunity should it fit more easily into the assessment design.

It should be noted that the signposting serves only to highlight possible assessment opportunities. It is suggestive and therein a marker of an indicative assessment opportunity. It is not a prescriptive order, more a marker of prospective assessment occasions for a given criterion. It signifies potentiality for given SMESC, Cz, EI and En criteria to be assessed; it is not mandatory for assessment at every opportunity signposted. The discretion of the teacher in how and when to include the signposted opportunity in an assessment vehicle will be essential. As such, the signposting tables are an initial attempt to indicate where such opportunities may be found. It is envisaged that subject specialists and teachers will transform the signposting in to "real" opportunities for assessment. Further, that they will furnish in detail the potential assessment opportunities with context-driven scenarios that are conscious of the candidates' own backgrounds and circumstance in an attempt to realise the assessment opportunity.

Spiritual, Moral, Ethical, Social and Cultural Sign-posting

Key:

Sp Spiritual	**M** Moral	**E** Ethical	**So** Social	**C** Cultural
Cz Citizenship	**EI** European Initiatives	**En** Environment		

	Sp	M	E	So	C	Cz	EI	En
Unit 1								
• Communication of ideas or personal responses and feelings or moods: Sp and So. Tenuous links to Cz.	*			*		*		
• How others use visual language: Sp, So and C.	*			*	*			
• Production of images and objects: En trends in materials.								*
• Health and safety issues of making 3-D objects: working in a socially acceptable manner (So) and responsibly (E and M). Health and Safety legislation: EI and right conduct issues introduce Cz.		*	*	*		*	*	
• Explore historical and contemporary art work (western and non-western): So, C and Sp.	*			*	*			
• Collecting, recording and presenting information: professional E and M obligations to recognise source data, also EI/legal. Interviewing people: research ethics (E).		*	*				*	
Unit 2								
• Communication of ideas and feelings/thinking and talking: Sp and So. Working with others: So, C and SP.	*			*	*			
• Production of images and objects: En trends in materials.							*	*
• Health and safety issues of making 3-D objects: working in a socially (So) acceptable manner and responsibly (E and M). Health and Safety legislation: EI and right conduct issues introduce Cz.		*	*	*		*		
• Gather background information to identify the influence of past work: So, C.				*	*			
• Collecting, recording and presenting information: professional E, M and EI obligations to recognise source data.		*	*				*	
• Experimentations: E and legal/EI.			*				*	
Unit 3								
• Meeting client's needs creatively and originally: S, C and Sp (NB – also days available to work will be influenced by such factors due to religious holidays etc).	*			*	*			
• Working within constraints: business E and En pressures and concerns.			*					*
• Work in teams and communication with others: So, C and Sp, possibly Cz.	*		*	*	*	*		
• Collecting, recording and presenting information: professional E and M obligations to recognise source data. EI and copyright laws.		*	*				*	
• Work to a good standard: professional M and E obligation; also EI for quality standards.		*	*				*	