AQA

GCSE
Specification

Art and Design

Full Course – for exams June 2014 onwards and certification June 2014 onwards
Short Course – for exams June 2014 onwards and certification June 2014 onwards

GCSE

Specification

Art and Design
4200

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1 Introduction

1.1 Why choose AQA?

AQA is the UK's favourite exam board and more students receive their academic qualifications from AQA than from any other board. But why is AQA so popular?

AQA understands the different requirements of each subject by working in partnership with teachers. Our GCSEs:

- enable students to realise their full potential
- contain engaging content
- are manageable for schools and colleges
- are accessible to students of all levels of ability
- lead to accurate results, delivered on time
- are affordable and value for money.

AQA provides a comprehensive range of support services for teachers:

- access to subject departments
- training for teachers including practical teaching strategies and approaches that really work presented by senior examiners
- personalised support for Controlled Assessment
- 24-hour support through our website and online *Ask AQA*
- past question papers and mark schemes
- comprehensive printed and electronic resources for teachers and students.

AQA is an educational charity focused on the needs of the learner. All our income goes towards operating and improving the quality of our specifications, examinations and support services. We don't aim to profit from education – we want you to.

If you are an existing customer then we thank you for your support. If you are thinking of moving to AQA then we look forward to welcoming you.

1.2 Why choose Art and Design?

- This specification provides students with a wide range of creative, exciting and stimulating opportunities to explore their interests in art and design in ways that are personally relevant and truly developmental in nature.
- It enables teachers to devise courses of study that genuinely reflect their values, enthusiasms, areas of expertise and the individual needs of their students.
- It builds upon the best aspects of the specifications it replaces, whilst exploiting enhanced opportunities for innovation and curriculum development.
- The requirements of the specification allow for the study of art and design in both breadth and depth. It provides progression from Key Stage 3, a strong and appropriate foundation for further progression to art and design related courses such as GCE, BTEC and enhanced vocational and career pathways.

We have retained:

- The range of options that is presently available for full and short courses, as well as the opportunity to follow an Applied course.
- 60% weighting for the Portfolio of Work and 40% weighting for the Externally Set Task.
- An open and expansive view of what constitutes appropriate coverage of the four assessment objectives.
- A similar approach to current question paper construction and presentation, with the same number of questions and mixture of prescribed and more open approaches present in each paper.
- Continued provision for all centres to attend annual teacher standardisation meetings.

What is new?

- A single award Applied course is now an endorsement of the Art and Design specification, subject to the same unit and assessment requirements as the other endorsements. The question paper will, however, retain a degree of distinctiveness reflecting the vocational nature of this endorsement. The incorporation of the endorsement in the specification should facilitate greater flexibility in curriculum provision and associated teaching arrangements and open up interesting possibilities and potential combinations for students who wish to enter for two GCSEs in Art and Design.

1

- A 'portfolio' presentation of work selected from that undertaken during the course of study replaces the requirement for either two, three or four units of coursework. This will enable students to more effectively reflect and evidence the nature of their experiences and personal engagement with the learning opportunities provided.
- Unlimited preparation time for the Externally Set Task once question papers have been given out to students by their teachers.
- Innovations in respect of content possibilities for the various endorsements reflecting new media developments in particular.

1.3 How do I start using this specification?

Already using the existing AQA Art and Design specification?

- Register to receive further information, such as mark schemes, past question papers, details of teacher support meetings, etc, at **http://www.aqa.org.uk/rn/askaqa.php** Information will be available electronically or in print, for your convenience.
- Tell us that you intend to enter candidates. Then we can make sure that you receive all the material you need for the examinations. This is particularly important where examination material is issued before the final entry deadline as is the case for GCSE Art and Design. You can let us know by completing the appropriate Intention to Enter and Estimated Entry forms. We will send copies to your Exams Officer and they are also available on our website (**http://www.aqa.org.uk/admin/p_entries.php**).

Not using the AQA specification currently?

- Almost all centres in England and Wales use AQA or have used AQA in the past and are approved AQA centres. A small minority are not. If your centre is new to AQA, please contact our centre approval team at **centreapproval@aqa.org.uk**

1.4 How can I find out more?

Ask AQA

You have 24-hour access to useful information and answers to the most commonly-asked questions at **http://www.aqa.org.uk/rn/askaqa.php**

If the answer to your question is not available, you can submit a query for our team. Our target response time is one day.

Teacher Support

Details of the full range of current Teacher Support and CPD courses are available on our web site at **http://web.aqa.org.uk/qual/cpd/index.php**

There is also a link to our fast and convenient online booking system for all of our courses at **http://coursesandevents.aqa.org.uk/training**

2 Specification at a Glance

Art and Design (Full Course)
Art and Design 4201
Applied 4207
Fine Art 4202
Graphic Communication 4203
Textile Design 4204
Three-Dimensional Design 4205
Photography 4206

Unit 1: Portfolio of Work
42011, 42021, 42031, 42041, 42051, 42061, 42071

Controlled Assessment – set and marked by centre and moderated by AQA.
80 marks – 60%
Candidate portfolio selected from work undertaken during course of study and must include **more** than one project.

plus

Unit 2: Externally Set Task
42012, 42022, 42032, 42042, 42052, 42062, 42072

Question papers issued from 1 January.
Marked by centre and moderated by AQA.
80 marks – 40%
Unlimited preparation time.
10 hours of sustained focused study.
Candidates respond to their chosen starting point.

Art and Design (Short Course) 4211
Available as the Art & Design endorsement only

Unit 1: Portfolio of Work
42111

Controlled Assessment – set and marked by centre and moderated by AQA.
80 marks – 60%
Candidate portfolio selected from work undertaken during course of study and must include **one** project.

plus

Unit 2: Externally Set Task
42112

Question papers issued from 1 January.
Marked by centre and moderated by AQA.
80 marks – 40%
Unlimited preparation time.
10 hours of sustained focused study.
Candidates respond to their chosen starting point.

For assessments and subject awards after June 2013 there is a requirement that 100% of the assessment is terminal.

3 Subject Content

Candidates are required to develop knowledge, understanding and skills relevant to their chosen endorsement through integrated practical, critical and theoretical study that encourages direct engagement with original works and practice. Candidates may work with both traditional and new media. They may be allowed to work solely with new media within any of the endorsements, provided the assessment objectives are met. The specification refers to the areas of art, craft and design which in practice are often interrelated. However, the definitions below give guidance on possible intentions and outcomes, which can be used separately or in combination within the areas:

Art based study can be defined as practice that usually involves the development of personal work and lines of enquiry determined by the need to explore an idea, convey an experience or respond to a theme or issue.

Craft based study can be defined as practice that usually involves making activities that draw upon knowledge of tools, materials and process and associated intellectual, creative and practical skills.

Design based study can be defined as practice that usually involves developing a response to a specific need, brief or starting point, taking account of established requirements, constraints and/or parameters.

3.1 Summary of Subject Content

Full course **and** Short course available in this endorsement only:
Art and Design This is a broad course exploring practical and critical/contextual work through a range of 2D and/or 3D processes and new media and technologies. It is an unendorsed course where candidates can work in appropriate art, craft and design materials and processes. Candidates should produce practical and contextual work associated with two or more of the endorsements below.

Full courses **only** are available in the following endorsements:
Art and Design – Applied Candidates should produce practical outcomes informed by critical/contextual sources in response to project briefs that are specifically vocational in nature with content reflecting work-related and client-orientated contexts. They can work in two and/or three-dimensions using appropriate art, craft and design materials and working methods.
Art and Design – Fine Art Candidates should produce practical and critical/contextual work in one or more area(s) including drawing and painting, mixed media, sculpture, land art, installation, printmaking, lens-based and/or light-based media: film, television, animation, video and photography.
Art and Design – Graphic Communication Candidates should produce practical and critical/contextual work in one or more area(s) including illustration, advertising, packaging design, design for print, communication graphics, computer graphics, multimedia, web design, lens-based and/or light-based media: film, animation, video and photography.
Art and Design – Textile Design Candidates should produce practical and critical/contextual work in one or more area(s) including fashion and costume, printed and/or dyed fabrics and materials, domestic textiles, constructed and/or stitched and/or embellished textiles.
Art and Design – Three-Dimensional Design Candidates should produce practical and critical/contextual work in one or more area(s) including ceramics, sculpture, installation, jewellery, body adornment, exhibition design, design for theatre, television and film, interior design, product design, environmental art and design, and architectural design.
Art and Design – Photography: lens-based and light-based media Candidates should produce practical and critical/contextual work in one or more area(s) including theme-based photography (portrait, landscape, still-life, reportage), documentary photography, photo-journalism, narrative photography, experimental imagery, photographic installation, new media practice, video, television and film.

Where candidates are entered for more than one Full Course GCSE (or the short course and a full course), they and the centre must ensure that the work is distinct to each endorsement and that there is no overlap of content between the areas of study covered in the chosen endorsements (see section 5.2 Entries).

3.2 Unit 1: Portfolio of Work

The content of the portfolio will be determined by the particular requirements of the course of study undertaken.

Subject Advisers will be available to provide guidance to centres.

There is no restriction on the scale of work produced.

Candidates may submit in their portfolio:

- For the Full Course and Short Course; a selection of thoughtfully presented work that demonstrates the breadth and depth of the course of study.
- For the Full Course; **more** than one extended collection of work, or project which demonstrate an ability to sustain work from initial starting points or project briefs to the realisation of intentions and include evidence of research, the development of ideas and meaningful links with critical/contextual sources.

  For the Short Course; candidates are expected to include **one** extended collection of work or project in their portfolio submission.
- Explicit evidence of the relationship between process and outcome presented in such forms as sketchbooks, visual diaries, design sheets, design proposals, preparatory studies, annotated sheets and experimentation with materials, working methods and techniques.
- Models, maquettes, prototypes, sculptures, ceramic forms and photographic records of such outcomes as transient constructions, and site specific installations.
- Examples of video, film, animations, CD ROMs and PowerPoint presentations.
- Critical and contextual work that could include visual and annotated journals, reviews, reflections and evaluations, documentation of a visit to a museum/gallery or experience of working with an artist in residence or in other work-related contexts.
- Evidence of any collaborative work and their specific role in this activity.

Levels of Control

Levels of control for the portfolio are defined for the following three stages of assessment:

Task Setting

Tasks or projects for inclusion in the portfolio will be provided by the teacher or may be developed from a candidate's personal starting point. AQA has provided exemplar tasks to accompany this specification which are intended to offer guidance for teachers and give examples of assignments which could be developed for inclusion in the candidate's portfolio.

Task Taking

Candidate's work for the portfolio should be carried out under informal supervision, that is, under a sufficient level of supervision to ensure that the contribution of candidates can be recorded accurately, that work can be authenticated and that plagiarism does not take place. Research to help develop ideas may be completed with limited supervision. Teachers must be able to authenticate each candidate's whole work with confidence.

Task Marking

Candidates should carefully select, organise and present materials which exemplify work carried out during their course of study. They need to ensure that they provide evidence of meeting all four assessment objectives. For the Full Course, it is recommended that the total portfolio submission will comprise **approximately** 45 hours of work. All the work submitted for this unit will be marked as a whole. Work will be marked by the centre and moderated by AQA. Centre marks must be submitted by the specified deadline (more information on this process is given in Sections 6 and 7).

3.3 Unit 2: Externally Set Task

Full Course and Short Course candidates are required to elicit a personal response from one starting point or project brief within the paper for which they have been entered. They are expected to develop their own work informed by their preparatory studies and in their total Externally Set Task submission, evidence coverage of all four assessment objectives.

Short Course candidates are expected to meet the requirements of all assessment objectives in their total submission, but it is expected that the preparatory studies submitted for assessment by Short Course candidates will be realistically proportionate to a course of study which is half of the full GCSE.

Task Setting

For each endorsement, AQA will set a separate paper containing a selection of starting points. The question paper for the Full Course and Short Course in Art and Design will be the same.

Papers should be issued to candidates from 1 January in the year of the examination.

Task Taking

There is unlimited preparation time followed by a ten hour period of sustained focused study in which candidates are expected to develop their own unaided work informed by their preparatory studies.

The preparatory period – During the preparatory period, teachers may discuss starting points with candidates and give them general guidance on the choice of materials, how to carry out preparatory studies or how to begin research on their chosen starting point.

Candidates' work during this period should be carried out under informal supervision, that is, under a sufficient level of supervision to ensure that the contribution of candidates can be recorded accurately, that work can be authenticated as the candidate's own and that plagiarism does not take place. Initial preparatory work and research to help develop ideas may be completed with limited supervision. Teachers must be able to authenticate each candidate's whole work with confidence.

The sustained period of focused study – Candidates will produce a personal outcome in response to their chosen starting point. The period of focused study should take place under the conditions for practical examinations set out in JCQ *Instructions for conducting examinations*. The first session should be at least two hours. Centres may timetable the remaining eight hours at their own discretion. Work completed during this period must be the candidate's own unaided work. Centres should ensure that the work completed during the supervised sessions is kept under secure conditions between sessions. Candidates may continue to produce preparatory studies between sessions if they wish to do so.

Task Marking

Candidates should carefully select and present work for assessment which provides evidence of meeting all four assessment objectives. All the work selected for this unit must be submitted at the end of the ten hour period and will be marked as a whole. Work will be marked by the centre and moderated by AQA. Centre marks must be submitted by the specified deadline (more information on this process is given in Sections 6 and 7).

3.4 Knowledge, Understanding and Skills

Candidates should be introduced to a variety of experiences employing a range of media, processes and techniques appropriate to the chosen areas of study. Knowledge and understanding of art, craft and design should be developed through research, the development of ideas and making activities working from first-hand experience and, where appropriate, secondary source materials.

Candidates should develop knowledge, understanding and the capability to evaluate:

- how ideas, feelings and meanings can be conveyed and interpreted in images, artefacts and products
- how knowledge and understanding of the work of others can develop and extend thinking and inform their own work
- a range of art, craft and design processes including two and/or three-dimensions and traditional and new media technologies
- how images, artefacts and products relate to social, historical, vocational and cultural contexts
- a variety of approaches, methods and intentions of contemporary and historical artists, craftspeople and designers from different cultures and their contribution to continuity and change in society.

Candidates should develop the skills to explore and create by:

- recording experiences and ideas in appropriate forms when undertaking research and gathering, selecting and organising visual, tactile and/or sensory materials and other relevant information
- exploring relevant resources – analysing, discussing and evaluating images, objects and products, making and recording independent judgements in visual and other forms
- generating and exploring potential lines of enquiry using appropriate new media practices and techniques
- applying knowledge and understanding in making images, artefacts and products; reviewing and modifying work, and planning and developing ideas in the light of their own and others' evaluations
- organising, selecting and communicating ideas, solutions and responses, and presenting them in a range of appropriate visual, tactile and/or sensory forms including the use of new technologies
- working both as individuals and in collaboration with others in a range of situations.

3.5 Art and Design

Full Course and Short Course: Art and Design

Full Course

The candidate's portfolio must include **more** than one extended collection of work or project selected from work undertaken during the candidate's course of study.

Short Course

The candidate's portfolio must include **one** extended collection of work or project selected from work undertaken during the candidate's course of study.

Introduction

This is an unendorsed course. Candidates should be introduced to a variety of experiences exploring a range of two and/or three-dimensional media, techniques and processes including both traditional and new technologies.

They should explore relevant images, artefacts and resources relating to a range of art, craft and design, from the past and from recent times, including European and non-European examples which should be integral to the investigating and making process. Responses to these examples must be shown through practical and critical activities which demonstrate the candidates' understanding of different styles, genres and traditions.

Candidates should be aware of the four assessment objectives to be evidenced in the context of the content and skills presented and of the importance of process as well as product.

Candidates should explore drawing for different purposes and needs.

Candidates may use sketchbooks/workbooks/journals to support their work where appropriate.

Areas of Study

Candidates should produce practical and critical/contextual work associated with **two or more** of the endorsements listed.

For Short Course, candidates should work in **one or more** of the endorsements.

They may also explore and develop ideas by combining or overlapping the areas of study:

- Applied: a range of two-dimensional or three-dimensional practice specifically vocational in nature, with content reflecting work-related and client-orientated contexts in art, craft and design
- Fine Art: drawing, painting, mixed media, sculpture, land art, installation, printmaking, lens-based and/or light-based media: film, animation, video and photography
- Graphic Communication: illustration, advertising, packaging design, design for print, communication graphics, computer graphics, multimedia, web design, lens-based and/or light-based media: film, animation, video and photography
- Textile Design: fashion and costume, printed and/or dyed fabrics and materials, domestic textiles, constructed and/or stitched and/or embellished textiles
- Three-Dimensional Design: ceramics, sculpture, installation, jewellery, body adornment, exhibition design, design for theatre, television and film, interior design, product design, environmental art and design, and architectural design
- Photography: lens-based and light-based media including theme-based photography (portrait, landscape, still-life, reportage), documentary photography, photo-journalism, narrative photography, experimental imagery, photographic installation, new media practice, video, television and film.

Candidates are required to integrate critical, practical and theoretical study in art, craft and design that encourages direct engagement with original work and practice. Where direct engagement may not be possible, the expectation is that work should include appropriate and explicit critical study.

Candidates will be expected to demonstrate practical skills in the context of specific chosen areas of study or any combined areas of study.

Skills and Techniques

Candidates will be expected to demonstrate skills and techniques in the context of their chosen areas of study within art, craft and design:

- making appropriate use of colour, line, tone, texture, shape and form
- using different approaches to recording images, such as observation, analysis, expression and imagination
- showing in their work an understanding of the conventions of representational and abstract/non-representational imagery and genres
- investigating different ways of working, as appropriate to their chosen areas of study within art, craft and design
- providing evidence of an understanding of spatial qualities, composition, rhythm, scale and structure
- providing evidence of the use of safe working practices.

Knowledge and Understanding

Candidates must show knowledge and understanding of:

- how ideas, feelings and meanings are conveyed and interpreted in images, artefacts and products in their chosen area(s) of study within art, craft and design
- how the knowledge and understanding of the work of others can develop and extend thinking and inform their own work
- a range of art, craft and design processes in two and/or three-dimensions, and traditional and new media and technologies
- how images, artefacts and products relevant to their chosen area(s) of study relate to social, historical, vocational and cultural contexts
- a variety of approaches, methods and intentions of contemporary and historical artists, craftspeople and designers from different cultures and their contribution to continuity and change in society in their chosen area(s) of study within art, craft and design
- a working vocabulary and knowledge of specialist terms relevant to their chosen areas of study within art, craft and design.

Art and Design is the only endorsement that is offered as a Full Course and a Short Course.

3.6 Applied

Introduction

Candidates should produce practical outcomes in response to project briefs that are specifically vocational in nature with content reflecting work-related and client-orientated contexts.

They should be introduced to a variety of experiences exploring a range of two and/or three-dimensional media including traditional and new technologies. These can be within the endorsed areas of Fine Art, Graphic Communication, Photography: lens-based and light-based media, Textile Design or Three-Dimensional Design. Candidates should be made aware of the application of techniques and processes of art, craft and design based on professional practice by introducing them to work-related learning. They will develop practical art, craft and design skills, techniques and processes by working on project briefs and should explore how other artists, designers and craftspeople use visual language, formal elements, media, techniques and processes **within a work-related environment**.

Candidates should explore a range of artists, designers and craftspeople from the past and from more recent times in order to gain insight into skills and working practices.

This should be integral to the researching, designing and making process. Their responses to these examples must be shown through practical and critical activities which demonstrate candidates' understanding of different styles, genres and traditions.

Candidates should be aware of the four assessment objectives to be demonstrated in the context of the content and skills presented and of the importance of process as well as product.

Candidates should explore a variety of media, skills and techniques using a variety of scales. Candidates may use sketchbooks, workbooks and journals to support their work where appropriate.

Areas of Study

Candidates should produce practical and critical/contextual work associated with **one or more** of the areas of study available within the endorsements listed below:

- Fine Art
- Graphic Communication
- Textile Design
- Three-Dimensional Design
- Photography: lens-based and light-based media.

Skills and Techniques

Candidates will be expected to demonstrate skills and techniques in the context of their chosen area(s) of study such as:

- investigating different ways of working within a work-related or client-orientated context
- interpreting a brief and working within its constraints
- making appropriate use of line, tone, colour, texture, pattern, shape, scale and form and structure
- using different approaches to recording images, such as, observation, analysis, expression and imagination
- using different media, materials and technology
- an awareness of working methods and the appropriate use of materials, tools and techniques
- an awareness of good, safe workshop/studio practice and health and safety issues.

Knowledge and Understanding

Candidates must show knowledge and understanding of:

- how artists, craftspeople and designers plan and develop their work in order to meet project briefs and how they ensure that they meet their client's needs
- why a project brief (or job specification) is needed and why 'meeting the brief' is so important
- how ideas, feelings and meanings are conveyed and interpreted in images, artefacts and products in the chosen area of study
- a range of art, craft and design processes including two and/or three dimensions, and traditional and new media technologies
- how images, artefacts and products relate to social, historical, vocational and cultural contexts
- a variety of approaches, methods and intentions of contemporary and historical artists, craftspeople and designers from different cultures and their contribution to continuity and change in their chosen area(s) of study
- a working vocabulary and knowledge of specialist terms relevant to their chosen area(s) of study.

3.7 Fine Art

Introduction

Candidates should be introduced to a variety of experiences exploring a range of fine art media, techniques and processes, including both traditional and new technologies.

They should explore relevant images, artefacts and resources relating to a range of Fine Art, from the past and from recent times, including European and non-European examples which should be integral to the investigating and making process. Responses to these examples must be shown through practical and critical activities which demonstrate the candidates' understanding of different styles, genres and traditions.

Candidates should be aware of the four assessment objectives to be evidenced in the context of the content and skills presented and of the importance of process as well as product.

Candidates should explore drawing for different purposes and needs.

Candidates may use sketchbooks/workbooks/ journals to support their work where appropriate.

Areas of Study

Candidates are required to work in **one or more** area(s) of Fine Art, such as those listed below. They may explore overlapping areas and combinations of areas:

- Painting and drawing
- Mixed media, including collage and assemblage
- Sculpture
- Land art
- Installation
- Printmaking: relief, intaglio, screen processes and lithography
- Lens-based and/or light-based media and new media: film, television, animation, video and photography.

Some areas of study may also be relevant to other endorsements; within Fine Art, sculpture is usually work created in response to a personal idea, theme or intention. In Three-Dimensional Design, sculpture is usually work designed and created for purpose. Film, animation, video and photography methods within Fine Art are usually used to convey a personal response to an idea, theme or issue.

Candidates are required to integrate critical, practical and theoretical study in Fine Art that encourages direct engagement with original work and practice. Where direct engagement may not be possible, the expectation is that work should include appropriate and explicit critical study.

Candidates will be expected to demonstrate practical skills in the context of specific chosen areas of study or any combined areas of study.

Skills and Techniques

Candidates will be expected to demonstrate skills and techniques in the context of their chosen area(s) of study within Fine Art:

- making appropriate use of colour, line, tone, texture, shape and form
- using different approaches to recording images, such as, observation, analysis, expression and imagination
- showing in their work an understanding of the conventions of representational and abstract/ non-representational imagery and genres
- investigating different ways of working, as appropriate to their chosen area(s) of study within Fine Art
- providing evidence of an understanding of spatial qualities, composition, rhythm, scale and structure
- providing evidence of the use of safe working practices.

Knowledge and Understanding

Candidates must show knowledge and understanding of:

- how ideas, feelings and meanings are conveyed in images, artefacts and products in their chosen area(s) of study within Fine Art
- a range of art, craft and design processes in two and/or three-dimensions and traditional and new media and technologies
- how images, artefacts and products relate to their social, historical, vocational and cultural contexts
- a variety of approaches, methods and intentions of contemporary and historical artists, craftspeople and designers from different cultures and their contribution to continuity and change in society in their chosen areas(s) of study within Fine Art
- a working vocabulary and knowledge of specialist terms relevant to their chosen area(s) of study within Fine Art.

3.8 Graphic Communication

Introduction

Candidates should be introduced to a variety of experiences exploring a range of graphic media, techniques and processes, including both traditional and new technologies.

They should explore relevant images, artefacts and resources relating to a range of Graphic Communication from the past and from recent times, including European and non-European examples which should be integral to the investigating and making process. Responses to these examples must be shown through practical and critical activities which demonstrate the candidates' understanding of different styles, genres and traditions.

Candidates should be aware of the four assessment objectives to be evidenced in the context of the content and skills presented and of the importance of process as well as product.

Candidates should explore drawing for different purposes and needs.

Candidates may use sketchbooks/workbooks/journals to support their work where appropriate.

Areas of Study

Candidates are required to work in **one or more** area(s) of Graphic Communication such as those listed below. They may explore overlapping areas and combinations of areas:

- Illustration
- Advertising
- Packaging design
- Communication graphics
- Design for print
- Animation
- Digital media
- Web Design, Television, Multimedia.
- Lens-based and light-based media: film, animation, video and photography
- New media practices such as computer generated imagery.

Some areas of study may also be relevant to other endorsements; film, animation, video and photography methods within Graphic Communication are usually employed to meet the requirements of a given brief and its associated requirements.

Candidates are required to integrate critical, practical and theoretical study in Graphic Communication that encourages direct engagement with original work and practice. Where direct engagement may not be possible, the expectation is that work should include appropriate and explicit critical study.

Candidates will be expected to demonstrate practical skills in the context of specific chosen areas of study or any combined areas of study.

Skills and Techniques

Candidates will be expected to demonstrate skills and techniques in the context of their chosen area(s) within Graphic Communication:

- showing an awareness of meaning, function, style and scale in relation to their chosen area(s) of Graphic Communication
- making an appropriate use of colour, line, tone, shape and form in their work
- interpreting a brief and working within its constraints, and/or responding to an idea, concept or issue
- displaying an appreciation of appropriate uses of typography (including hand lettering, calligraphy and graffiti), signs and symbols
- showing an awareness of a variety of materials, techniques and genres within their chosen area(s) of Graphic Communication
- being aware of the intended audience or purpose of their chosen area(s) of Graphic Communication
- providing evidence of the use of safe working practices.

Knowledge and Understanding

Candidates will be expected to show knowledge and understanding of:

- how ideas, feelings and meanings are conveyed and interpreted in images, artefacts and products in their chosen area(s) of study within Graphic Communication
- a range of art, craft and design processes including two and/or three-dimensions and traditional and new media and technologies
- how images, artefacts and products relate to social, historical, vocational and cultural contexts
- a variety of approaches, methods and intentions of contemporary and historical artists, craftspeople and designers from different cultures and their contribution to continuity and change in society in their chosen area(s) of study within Graphic Communication
- a working vocabulary and knowledge of specialist terms relevant to their chosen area(s) of study within Graphic Communication.

3.9 Textile Design

Introduction

Candidates should be introduced to a variety of experiences exploring a range of textile media, techniques and processes, including both traditional and new technologies.

They should explore relevant images, artefacts and resources relating to art and design from the past and from recent times, including European and non-European examples which should be integral to the investigating and making process. Responses to these examples must be shown through practical and critical activities which demonstrate the candidates' understanding of different styles, genres and traditions.

Candidates should be aware of the four assessment objectives to be evidenced in the context of the content and skills presented and of the importance of process as well as product.

Candidates should explore drawing for different purposes and needs.

Candidates may use sketchbooks/workbooks/journals to support their work where appropriate.

Areas of Study

Candidates are required to work in **one or more** area(s) of Textile Design, such as those listed below. They may explore overlapping areas and combinations of areas:

- Fashion and/or costume
- Printed and/or dyed materials
- Domestic textiles
- Constructed and/or applied textiles
- Constructed and/or stitched and/or embellished textiles.

Candidates are required to integrate critical, practical and theoretical study in Textile Design that encourages direct engagement with original work and practice. Where direct engagement may not be possible, the expectation is that work should include appropriate and explicit critical study.

Candidates will be expected to demonstrate practical skills in the context of specific chosen areas of study or any combined areas of study.

Skills and Techniques

Candidates will be expected to demonstrate skills and techniques in the context of their chosen area(s) of study:

- making appropriate use of colour, line, shape, texture, pattern, harmony, contrast and/or repetition
- showing in their work an understanding of process, meaning, mood, style and scale
- using methods and processes appropriate for the intended audience or the purpose of their chosen aspect of textiles
- showing in their work appreciation of the relationship of form and function and, where applicable, the constraints of working to a brief
- providing evidence of working in a variety of textile methods, such as fabric printing, tie-dye, batik, spraying, transfer, fabric construction, stitching, felting and fabric manipulation
- providing evidence of the use of safe working practices

Knowledge and Understanding

Candidates should adopt an integrated approach to the critical, practical and theoretical study of art, craft and design which includes first-hand experience of original work.

Candidates must show knowledge and understanding of:

- how ideas, feelings and meanings are conveyed in images, artefacts and products in their chosen area(s) of study in Textile Design
- a range of art, craft and design processes including two and/or three dimensions and traditional and new media technologies
- how images, artefacts and products relate to social, historical, vocational and cultural contexts
- a variety of approaches, methods and intentions of contemporary and historical artists, craftspeople and designers from different cultures and their contribution to continuity and change in society in their chosen area(s) of study within Textile Design.
- a working vocabulary and knowledge of specialist terms relevant to their chosen area(s) of study within Textile Design.

3.10 Three-Dimensional Design

Introduction

Candidates should be introduced to a variety of experiences exploring a range of three-dimensional media, techniques and processes, including both traditional and new technologies.

They should explore relevant images, artefacts and resources relating to art, craft and design from the past and from recent times, including European and non-European examples which should be integral to the investigating and making process. Responses to these examples must be shown through practical and critical activities which demonstrate the candidates' understanding of different styles, genres and traditions.

Candidates should be aware of the four assessment objectives to be evidenced in the context of the content and skills presented and of the importance of process as well as product.

Candidates should explore drawing for different purposes and needs.

Candidates may use sketchbooks/workbooks/journals to support their work where appropriate.

Areas of Study

Candidates are required to work in **one or more** areas of three-dimensional design such as those listed below. They may explore overlapping areas and combinations of areas:

- Ceramics
- Sculpture
- Jewellery/Body Adornment
- Exhibition design
- Design for television, theatre, film
- Interior design
- Product design
- Environmental/Garden design
- Architectural design.

Some areas of study may also be relevant to other endorsements; within Three-Dimensional Design, sculpture is usually work designed and created for purpose. Within Fine Art, sculpture is usually work created in response to a personal idea, theme or intention.

Candidates are required to integrate critical, practical and theoretical study in Three-Dimensional Design that encourages direct engagement with original work and practice. Where direct engagement may not be possible, the expectation is that work should include appropriate and explicit critical study.

Candidates will be expected to demonstrate practical skills in the context of specific chosen areas of study or any combined areas of study.

Skills and Techniques

Candidates will be expected to demonstrate skills and techniques in the context of their chosen area(s) of study within Three-Dimensional Design:

- making appropriate use of colour, line, tone, texture, shape and form, decoration, scale and proportion
- using different approaches to recording images, such as, observation, analysis, expression and imagination
- showing in their work the ability to respond to an idea, concept, issue, theme or brief
- investigating different ways of working, as appropriate to their chosen area(s) of study within Three-Dimensional Design showing understanding of the relationship of form and function
- making use of appropriate materials, tools and techniques
- providing evidence of an understanding of spatial qualities, composition, rhythm, scale and structure
- providing evidence of the use of safe working practices.

Knowledge and Understanding

Candidates must show knowledge and understanding of:

- how ideas, feelings and meanings are conveyed in images, artefacts and products in their chosen area(s) of study within Three-Dimensional Design
- a range of art, craft and design processes including two- and/or three-dimensions and traditional and new media and technologies
- how images, artefacts and products relate to social, historical, vocational and cultural contexts
- a variety of approaches, methods and intentions of contemporary and historical artists, craftspeople and designers from different cultures and their contribution to continuity and change in society in their chosen areas(s) of study within Three-Dimensional Design
- a working vocabulary and knowledge of specialist terms relevant to their chosen area(s) of study within Three-Dimensional Design.

3.11 Photography: lens-based and light-based media

Introduction

Candidates should be introduced to a variety of experiences exploring a range of lens-based and light-based media, techniques and processes, including both traditional and new technologies.

They should explore relevant images, artefacts and resources relating to lens-based and light-based media from the past and from recent times, including European and non–European examples which should be integral to the investigating and making process. Responses to these examples must be shown through practical and critical activities which demonstrate the candidates' understanding of different styles, genres and traditions.

Candidates should be aware of the four assessment objectives to be evidenced in the context of the content and skills presented, and of the importance of process as well as product.

Candidates may use sketchbooks/workbooks/journals to support their work where appropriate.

Areas of study

Candidates should work in **one or more** areas of lens-based and light-based media such as those listed below. They may explore overlapping and combinations of areas:

- Portraiture
- Landscape photography (working from the built or natural environment).
- Still Life photography, (working from natural or manufactured objects).
- Documentary photography, photo journalism, narrative photography, reportage
- Fine Art photography, photographic installation
- Photography involving a moving image, (television, film and animation).
- New media practice such as computer manipulated photography and photographic projections.

Some areas of study may also be relevant to other endorsements; animation and film methods within Photography: lens-based and light-based media can be used for a variety of purposes and needs dependent on the requirements of the project undertaken.

Candidates are required to integrate critical, practical and theoretical study in lens-based and light-based media that encourages direct engagement with original work and practice. Where direct engagement may not be possible, the expectation is that work should include appropriate and explicit critical study.

Candidates will be expected to demonstrate practical skills in the context of specific chosen areas of study or any combined areas of study.

Skills and Techniques

Candidates will be expected to demonstrate skills and techniques in the context of their chosen area(s) of study within the use of photography: lens-based and light-based media as follows:

- the ability to explore formal elements of visual language; line, form, colour, tone, pattern, texture, in the context of lens-based and light-based media
- investigating different ways of working as appropriate to their chosen area (s) of study
- responding to an issue, theme, concept or idea, or working to a design brief
- showing in their work the use of viewpoint, composition, focus control, depth of field, movement and narrative
- using appropriate techniques, technologies and equipment for recording images and lighting subjects within their chosen area
- showing an understanding of the developing, printing, manipulation and production qualities of still and moving images where appropriate
- understanding the value of working individually and as a member of a team within their chosen area
- providing evidence of the use of safe working practices.

Knowledge and Understanding

Candidates must show a knowledge and understanding of:

- how ideas, feelings and meanings are conveyed and interpreted in images, artefacts and products in their chosen area(s) of study in Photography: lens-based and light-based media
- historical and contemporary developments and different styles and genres in relation to Photography: lens-based and light-based media
- how images, artefacts and products relate to social, historical, vocational and cultural contexts
- a variety of approaches, methods and intentions of contemporary and historical artists, craftspeople and designers from different cultures and their contribution to continuity and change in society within their chosen area(s) of study in Photography: lens-based and light-based media
- a working vocabulary and knowledge of specialist terms relevant to their chosen area(s) of study within Photography: lens-based and light-based media.

4 Scheme of Assessment

4.1 Aims and learning outcomes

GCSE courses based on this specification should encourage candidates to:

- actively engage in the process of art and design in order to develop as effective and independent learners and as critical and reflective thinkers with enquiring minds
- develop creative skills, through learning to use imaginative and intuitive powers when exploring and creating images and artefacts that are original and of value. Becoming confident in taking risks and learning from their mistakes when exploring and experimenting with ideas, materials, tools and techniques
- develop competence, with increasing independence, refining and developing ideas and proposals, personal outcomes or solutions. Learning to actively engage with the experience of working with a broad range of media, materials and techniques, including, when appropriate, traditional and new media and technologies
- develop cultural knowledge, understanding and application of art, craft, design and media and technologies in historical and contemporary contexts, societies and cultures. Also, an understanding of the different roles, functions, audiences and consumers of art, craft and design practice
- develop critical understanding through investigative, analytical, experimental, interpretive practical, technical and expressive skills to develop as effective and independent learners and as critical and reflective thinkers with enquiring minds
- develop personal attributes including self-confidence, resilience, perseverance, self-discipline and commitment.

Art & Design GCSE courses should further provide opportunities for candidates to gain:

- a personal interest in why art and design matters and be inspired, moved and changed by studying a broad, coherent, satisfying and worthwhile course of study
- experience of the work practices of individuals, organisations and creative and cultural industries
- understanding of art, craft and design processes, associated equipment and safe working practices.

4.2 Assessment Objectives (AOs)

The assessment units will assess the following assessment objectives in the context of the content and skills set out in Section 3 (Subject Content).

The assessment objectives detail those qualities which can be demonstrated by candidates in their work and measured for the purposes of assessment. They are equally weighted. They are not presented in any order of importance, neither is there any implied sequencing of activities. Candidates are free to develop their own routes through requirements, either singularly or in combination.

Candidates must evidence coverage of all of the assessment objectives in the Portfolio of Work and their response to the Externally Set Task.

Candidates must demonstrate their ability to:

AO1 Develop their ideas through investigations informed by contextual and other sources demonstrating analytical and cultural understanding

AO2 Refine their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes

AO3 Record ideas, observations and insights relevant to their intentions in visual and/or other forms

AO4 Present a personal, informed and meaningful response demonstrating analytical and critical understanding, realising intentions and where appropriate, making connections between visual, written, oral or other elements.

Quality of Written Communication (QWC)

In GCSE specifications which require candidates to produce written material in English, candidates must:

- ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear
- select and use a form and style of writing appropriate to purpose and to complex subject matter
- organise information clearly and coherently, using specialist vocabulary when appropriate.

In this specification QWC will be assessed, where appropriate, through Assessment Objective 3.

Weighting of Assessment Objectives for GCSE Full Courses and Short Course

The table below shows the approximate weighting of each of the Assessment Objectives in the GCSE units.

Assessment Objectives	Unit Weighting		Overall Weighting of AOs (%)
	Unit 1 Portfolio of Work	Unit 2 Externally Set Task	
AO1	15	10	25
AO2	15	10	25
AO3	15	10	25
AO4	15	10	25
Overall Weighting (%)	60	40	**100**

4.3 National criteria

This specification complies with the following.

- The Subject Criteria for Art and Design including the rules for Controlled Assessment
- Code of Practice
- The GCSE Qualification Criteria
- The Arrangements for the Statutory Regulation of External Qualifications in England, Wales and Northern Ireland: Common Criteria
- The requirements for qualifications to provide access to Levels 1 and 2 of the National Qualification Framework.

4.4 Prior learning

There are no prior learning requirements.

However, any requirements set for entry to a course following this specification are at the discretion of centres.

4.5 Access to assessment: diversity and inclusion

GCSEs often require assessment of a broader range of competences. This is because they are general qualifications and, as such, prepare candidates for a wide range of occupations and higher level courses.

The revised GCSE qualification and subject criteria were reviewed to identify whether any of the competences required by the subject presented a potential barrier to any candidates regardless of their ethnic origin, religion, gender, age, disability or sexual orientation. If this was the case, the situation was reviewed again to ensure such competences were included only where essential to the subject. The findings of this process were discussed with groups who represented the interests of a diverse range of candidates.

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments. For this reason, very few candidates will have a complete barrier to any part of the assessment. Further details are given in Section 5.4.

4.6 Assessment criteria

Introduction

The following assessment criteria must be applied to the assessment of each candidate's Portfolio submission and response to the Externally Set task. The assessment objectives AO1 to AO4 are equally weighted in each case. The table on the following pages indicates the levels of attainment expected for the award of marks in the ranges shown. It should be noted that the ranges have been drawn up to assist teachers in identifying individual levels of attainment and do not, in themselves, constitute grade descriptions.

Assessment criteria grid

Centres are required to provide a mark for each of the assessment objectives separately in accordance with the assessment criteria given on the following pages, and a total mark out of 80 must be given for each unit. This grid must be used to identify the candidate's level of attainment in relation to each of the assessment objectives AO1 to AO4.

Five assessment descriptions are provided (excluding the 0 mark band), with a range of marks for each of the four assessment objectives.

A Candidate Record Form must be completed for each candidate for each unit. When completing the Candidate Record Form the teacher should decide which assessment criteria statement best describes the candidate's performance for each assessment objective, then circle the appropriate mark. These marks should be transferred to the 'marks awarded' row and added together. This total should be entered in the 'total mark' box to the right of the grid.

The grid shows the assessment objectives. It should be used to mark the candidates' work and complete the Candidate Record Forms. The four assessment objectives are interrelated and connections must be made.

Four marks are available for each band in each assessment objective. The lower mark indicates that the candidate has **just** met the requirements described in that particular mark band, the next mark indicates that evidence is **adequate**, the next mark indicates that evidence is **clear** and the higher mark indicates that evidence is **convincing**, but the candidate has just failed to meet the requirements set out in the next mark band.

	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objective 4
Marks	Develop their ideas through investigations informed by contextual and other sources demonstrating analytical and cultural understanding. Candidates evidence:	Refine their ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes. Candidates evidence:	Record ideas, observations and insights relevant to their intentions in visual and/or other forms. Candidates evidence:	Present a personal, informed and meaningful response demonstrating analytical and critical understanding, realising intentions and where appropriate, making connections between visual, written, oral or other elements. Candidates evidence:
0	Work not worthy of any credit	Work not worthy of any credit	Work not worthy of any credit	Work not worthy of any credit
1–4	Minimal ability to develop ideas through investigations informed by contextual and other sources. Minimal ability to demonstrate basic analytical and cultural understanding.	Minimal ability to refine their ideas through experimenting and selecting appropriate resources, media, materials and techniques and processes as their work progresses.	Minimal ability to record ideas, observations and insights relevant to intentions in visual and/or other forms. Written communication to record ideas, where appropriate, is at a very basic level.	Minimal ability to present a personal, informed and meaningful response when endeavouring to realise intentions. Minimal ability to demonstrate critical understanding when attempting, where appropriate, to make connections between visual, written, oral or other elements.
5–8	Some ability to develop ideas through investigations informed by contextual and other sources. Limited ability to demonstrate analytical and cultural understanding.	Some ability to refine ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes as their work progresses.	Some ability to record ideas, observations and insights relevant to intentions in visual and/or other forms. Written communication, to record ideas, where appropriate, is at a limited level.	Some ability to present a personal, informed and meaningful response when endeavouring to realise intentions. Limited ability to demonstrate critical understanding when attempting, where appropriate, to make connections between visual, written, oral or other elements.

9–12	A generally consistent ability to effectively develop ideas through investigations informed by contextual and other sources. A generally consistent ability to demonstrate analytical and cultural understanding.	A generally consistent ability to effectively refine ideas through experimenting and selecting appropriate resources, media, materials, techniques and processes as their work progresses.	A generally consistent ability to effectively record ideas, observations and insights that are generally relevant to intentions in visual and/or other forms. Written communication to record ideas, where appropriate, is reasonably clear.	A generally consistent ability to effectively present a personal, informed and meaningful response when realising intentions. A generally consistent ability to demonstrate critical understanding and where appropriate make connections between visual, written, oral or other elements.
13–16	A consistent ability to effectively develop and explore ideas through investigations purposefully informed by contextual and other sources. A consistent ability to demonstrate analytical and cultural understanding.	A consistent ability to thoughtfully refine ideas through purposeful experimentation and selection of appropriate resources, media, materials, techniques and processes as their work progresses.	A consistent ability to skilfully record ideas, observations and insights relevant to intentions in visual and/or other forms. Written communication to record ideas, where appropriate, is clear and coherent.	A consistent ability to competently present a personal, informed and meaningful response when realising intentions. A consistent ability to demonstrate critical understanding and where appropriate, make perceptive connections between visual, written, oral or other elements.
17–20	A highly developed ability to effectively develop and creatively explore ideas through investigations informed by contextual and other sources. A confident and highly developed ability to demonstrate analytical and cultural understanding.	A highly developed ability to thoughtfully refine ideas through purposeful and discriminating experimentation and selection of appropriate resources, media, materials, techniques and processes as their work progresses.	A highly developed ability to fluently and skilfully record ideas, observations and insights relevant to intentions in visual and/or other forms. Written communication to record ideas, where appropriate, is fluent and accurate.	A highly developed ability to competently present an imaginative, personal, informed and meaningful response when realising intentions. A highly developed ability to demonstrate critical understanding and where appropriate, make perceptive and discriminating connections between visual, written, oral or other elements.

Evidence to support the award of marks

Teachers should keep records of their assessments during the course in a form which facilitates the complete and accurate submission of the final assessments at the end of the course.

When the assessments are complete, the final marks awarded under each of the assessment criteria must be entered on the Candidate Record Form with supporting information given in the space provided. Candidate Record Forms are to be completed for each candidate and each unit. The total mark out of 80 must be shown on the front of the Candidate Record Form.

5 Administration

5.1 Availability of assessment units and certification

Examinations and certification for this specification are available as follows:

	Availability of Units		Availability of Certification	
	Unit 1	Unit 2	Short Course	Full Course
June 2012	✔	✔	✔	✔
Jan 2013				
June 2013	✔	✔	✔	✔
Jan 2014				
June 2014	✔	✔	✔	✔

Ofqual's revisions to the Code of Practice mean that from June 2014: assessments (both external assessments and moderation of controlled assessment) will only be available once a year in June with 100% of the assessment being taken in the examination series in which the qualification is awarded.

5.2 Entries

Please refer to the current version of *Entry Procedures and Codes* for up to date entry procedures. You should use the following entry codes for the units and for certification.

	Unit 1 – Portfolio of Work	Unit 2 – Externally Set Task	GCSE Certification
Art and Design	42011	42012	4201
Art and Design – Applied	42071	42072	4207
Art and Design – Fine Art	42021	42022	4202
Art and Design – Graphic Communication	42031	42032	4203
Art and Design – Textile Design	42041	42042	4204
Art and Design – Three-Dimensional Design	42051	42052	4205
Art and Design – Photography: lens-based and light-based media	42061	42062	4206
Art and Design **Short Course**	42111	42112	4211

There are no restrictions within AQA on entry for the endorsements of this specification, provided that there is no overlap of content, for example, between the areas of study covered in the Art and Design Full or Short Course and those covered in another chosen Endorsed option (see section 3.1: summary of subject content).

Candidates have to enter all the assessment units at the end of the course, at the same time as they enter for the subject award.

5.3 Private candidates

This specification is not available to private candidates.

5.4 Access arrangements and special consideration

We have taken note of equality and discrimination legislation and the interests of minority groups in developing and administering this specification.

We follow the guidelines in the Joint Council for Qualifications (JCQ) document: *Access Arrangements, Reasonable Adjustments and Special Consideration: General and Vocational Qualifications.* This is published on the JCQ website **(http://www.jcq.org.uk)** or you can follow the link from our website **(http://www.aqa.org.uk)**.

Access arrangements

We can make arrangements so that candidates with special needs can access the assessment. These arrangements must be made **before** the examination. For example, we can produce a Braille paper for a candidate with a visual impairment.

Special consideration

We can give special consideration to candidates who have had a temporary illness, injury or indisposition at the time of the examination. Where we do this, it is given **after** the examination.

Applications for access arrangements and special consideration should be submitted to AQA by the Examinations Officer at the centre.

5.5 Language of examinations

We will provide units for this specification in English only.

5.6 Qualification titles

Qualifications based on this specification are:

- GCSE in Art and Design
- GCSE in Art and Design – Applied
- GCSE in Art and Design – Fine Art
- GCSE in Art and Design – Graphic Communication
- GCSE in Art and Design – Textile Design
- GCSE in Art and Design – Three-Dimensional Design
- GCSE in Art and Design – Photography: lens-based and light-based media
- GCSE Short Course in Art and Design

5.7 Awarding grades and reporting results

The GCSE and GCSE short course qualifications will be graded on an eight-grade scale: A*, A, B, C, D, E, F and G. Candidates who fail to reach the minimum standard for grade G will be recorded as U (unclassified) and will not receive a qualification certificate.

We will publish the minimum raw mark for each grade, for each unit, when we issue candidates' results. We will report a candidate's unit results to centres in terms of uniform marks and qualification results in terms of uniform marks and grades.

For each unit, the uniform mark corresponds to a grade as follows.

Portfolio of Work (maximum uniform mark = 180)

Grade	Uniform Mark Range
A*	162–180
A	144–161
B	126–143
C	108–125
D	90–107
E	72–89
F	54–71
G	36–53
U	0–35

Externally Set Task (maximum uniform mark = 120)

Grade	Uniform Mark Range
A*	108–120
A	96–107
B	84–95
C	72–83
D	60–71
E	48–59
F	36–47
G	24–35
U	0–23

We calculate a candidate's total uniform mark by adding together the uniform marks for the units. We convert this total uniform mark to a grade as follows.

Short Course or Full Course
(maximum uniform mark = 300)

Grade	Uniform Mark Range
A*	270–300
A	240–269
B	210–239
C	180–209
D	150–179
E	120–149
F	90–119
G	60–89
U	0–59

5.8 Examination series

Candidates have to enter all the assessment units at the end of the course, at the same time as they enter for the subject award.

As a consequence of the move to linear assessment, candidates will be allowed to carry forward their controlled assessment unit result(s) following the initial moderation and aggregation during the lifetime of the specification. Candidates will not be allowed to carry forward unit results from a short course in order to aggregate to a full course.

6 Controlled Assessment Administration

The Head of Centre is responsible to AQA for ensuring that controlled assessment work is conducted in accordance with AQA's instructions and JCQ instructions.

6.1 Authentication of controlled assessment work

In order to meet the requirements of Code of Practice AQA requires:

- **candidates** to sign the Candidate Record Form to confirm that the work submitted is their own
- **teachers/assessors** to confirm on the Candidate Record Form that the work assessed is solely that of the candidate concerned and was conducted under the conditions laid down by the specification
- **centres** to record marks of zero if candidates cannot confirm the authenticity of work submitted for assessment.

The completed Candidate Record Form for each candidate should be attached to his/her work. All teachers who have assessed the work of any candidate entered for each component must sign the declaration of authentication.

If teachers/assessors have reservations about signing the authentication statements, the following points of guidance should be followed:

- If it is believed that a candidate has received additional assistance and that this is acceptable within the guidelines for the relevant specification, the teacher/assessor should award a mark which represents the candidate's unaided achievement. The authentication statement should be signed and information given on the relevant form.
- If the teacher/assessor is unable to sign the authentication statement for a particular candidate, then the candidate's work cannot be accepted for assessment.

If, during the external moderation process, there is no evidence that the work has been properly authenticated, AQA will set the associated mark(s) to zero.

6.2 Malpractice

Teachers should inform candidates of the AQA Regulations concerning malpractice.

Candidates must **not**:

- submit work which is not their own
- lend work to other candidates
- allow other candidates access to, or the use of, their own independently sourced material (this does not mean that candidates may not lend their books to another candidate, but candidates should be prevented from plagiarising other candidates' research)
- include work copied directly from books, the internet or other sources without acknowledgement and attribution
- submit work typed or word-processed by a third person without acknowledgement.

These actions constitute malpractice, for which a penalty (for example disqualification from the examination) will be applied.

If malpractice is suspected, the Examinations Officer should be consulted about the procedure to be followed.

Where suspected malpractice in controlled assessments is identified by a centre after the candidate has signed the declaration of authentication, the Head of Centre must submit full details of the case to AQA at the earliest opportunity. The form JCQ/M1 should be used. Copies of the form can be found on the JCQ website (**http://www.jcq.org.uk/**).

Malpractice in controlled assessments discovered prior to the candidate signing the declaration of authentication need not be reported to AQA, but should be dealt with in accordance with the centre's internal procedures. AQA would expect centres to treat such cases very seriously. Details of any work which is not the candidate's own must be recorded on the Candidate Record Form or other appropriate place.

6.3 Teacher standardisation

AQA will hold annual standardising meetings for teachers, usually in the spring term. At these meetings we will provide support in developing appropriate controlled assessment tasks and using the marking criteria.

If your centre is new to this specification, you must send a representative to one of the meetings. If you have told us you are a new centre, either by submitting an estimate of entry or by contacting the subject team, we will contact you to invite you to a meeting.

We will also contact centres if:

- the moderation of controlled assessment work from the previous year has identified a serious misinterpretation of the controlled assessment requirements
- inappropriate tasks have been set, *or*
- a significant adjustment has been made to a centre's marks.

In these cases, centres will be expected to send a representative to one of the meetings. For all other centres, attendance is optional. If you are unable to attend you will be able to view Teacher Standardisation colour 'Reminder Notes' on our website, once all the meetings have taken place.

6.4 Internal standardisation of marking

Centres must standardise marking to make sure that all candidates at the centre have been marked to the same standard. One person must be responsible for internal standardisation. This person should sign the Centre Declaration Sheet to confirm that internal standardisation has taken place.

Internal standardisation may involve:

- all teachers marking some trial pieces of work and identifying differences in marking standards
- discussing any differences in marking at a training meeting for all teachers involved in the assessment
- referring to reference and archive material such as previous work or examples from AQA's teacher standardising meetings.

6.5 Annotation of controlled assessment work

The Code of Practice states that the awarding body must require internal assessors to show clearly how the marks have been awarded in relation to the marking criteria defined in the specification, and that the awarding body must provide guidance on how this is to be done.

In Art and Design this can be done by including appropriate comments on the Candidate Record Form. The annotation will help the moderator to see as precisely as possible where the teacher considers that the candidates have met the criteria in the specification.

6.6 Submitting marks and sample work for moderation

The total mark for each candidate must be submitted to AQA and the moderator on the mark forms provided, by Electronic Data Interchange (EDI) or through the e-Portfolio system (only available for certain units) by the specified date (see **http://www.aqa.org.uk/deadlines.php**). Centres will normally be notified which candidates' work is required in the sample to be submitted to the moderator (please refer to section 7.1 for further guidance on submitting samples).

6.7 Factors affecting individual candidates

Teachers should be able to accommodate the occasional absence of candidates by ensuring that the opportunity is given for them to make up missed assessments. If work is lost, AQA should be notified immediately of the date of the loss, how it occurred, and who was responsible for the loss. Centres should use the JCQ form JCQ/LCW to inform AQA Centre and Candidate Support Services of the circumstances. Where special help, which goes beyond normal learning support is given, AQA must be informed through comments on the CRF so that such help can be taken into account when moderation takes place (see Section 6.1).

Candidates who move from one centre to another during the course sometimes present a problem for a scheme of internal assessment. Possible courses of action depend on the stage at which the move takes place. If the move occurs early in the course the new centre should take responsibility for assessment. If it occurs late in the course it may be possible to arrange for the moderator to assess the work through the 'Educated Elsewhere' procedure. Centres should contact AQA at the earliest possible stage for advice about appropriate arrangements in individual cases.

6.8 Retaining evidence

The centre must retain the work of all candidates, with Candidate Record Forms attached, under secure conditions, from the time it is assessed, to allow for the possibility of an enquiry about results. The work may be returned to candidates after the deadline for enquiries about results. If an enquiry about a result has been made, the work must remain under secure conditions in case it is required by AQA.

7 Moderation

All internal assessment and external moderation of the Portfolio of Work and the Externally Set Task will be carried out in accordance with the requirements of the GCSE, GCE, GNVQ and AEA Code of Practice.

7.1 Moderation procedures

Moderation of both units is by inspection of a sample of candidates' work by a moderator appointed by AQA.

Centres may choose to have their work moderated *either* by a visiting moderator *or* by area moderation. The same method must be chosen for both the Portfolio of Work and the Externally Set Task. Moderation will take place in June. For visiting moderation, a moderator appointed by AQA will visit the centre to inspect the samples of candidates' work. The moderator will notify the centre of the names of the candidates in the selected sample in advance of the visit. Centres must ensure that the work for inspection by the visiting moderator is accessible and suitably organised. Within each endorsement, work submitted for the Portfolio of Work and the Externally Set Task should be easily identifiable. **The work of all candidates must be available for inspection if required**.

For area moderation, the moderator will notify the centre of the samples of work to be taken to an area moderation meeting. The centre will be responsible for taking the sample of work to the area moderation meeting to be re-marked. In certain cases the moderator may subsequently request the work of further candidates. In view of this possibility the **work of every candidate must be available at the centre if required**.

Centres are invited to apply to AQA in the autumn term prior to the examination to take part in area moderation. Meetings will be arranged where an appropriate number of centres apply in a given area. Centres that do not apply in the autumn term to take part in area moderation will automatically be given a visiting moderator.

The centre marks must be submitted to AQA by the specified deadline. Following the re-marking of the sample work, the moderator's marks are compared with the centre marks to determine whether any adjustment is needed in order to bring the centre's assessments into line with standards generally. In some cases it may be necessary for the moderator to see the work of other candidates in the centre. In order to meet this possible request, centres must retain under secure conditions and have available the work and the Candidate Record Forms of every candidate entered for the examination and be prepared to provide them on demand.

Mark adjustments will normally preserve the centre's rank order, but where major discrepancies are found, we reserve the right to alter the rank order. Moderators will make contact to set a mutually convenient date for the visit.

7.2 Consortium arrangements

If there are a consortium of centres with joint teaching arrangements (i.e. where candidates from different centres have been taught together but where they are entered through the centre at which they are on roll), the centres must inform AQA by completing the JCQ/CCA form.

The centres concerned must nominate a consortium co-ordinator who undertakes to liaise with AQA on behalf of all centres in the consortium. If there are different co-ordinators for different specifications, a copy of the JCQ/CCA form must be submitted for each specification.

AQA will allocate the same moderator to each centre in the consortium and the candidates will be treated as a single group for the purpose of moderation.

7.3 Post-moderation procedures

On publication of the results, we will provide centres with details of the final marks for the controlled assessment work and the Externally Set Task.

The centre will receive a report, at the time results are issued, giving feedback on the accuracy of the assessments made, and the reasons for any adjustments to the marks.

We may retain some candidates' work for awarding, archive or standardising purposes.

Appendices

A Grade Descriptions

Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by candidates awarded particular grades. The descriptions should be interpreted in relation to the content 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 objectives (see Section 4) overall. Shortcomings in some aspects of the candidates' performance may be balanced by better performances in others.

Grade A

Candidates creatively develop and explore ideas through investigations. They sustain related activity perceptively and effectively analyse and evaluate images, artefacts and products. Responses, interpretations and subsequent developments are thoughtfully informed by an understanding of culture and context.

They thoughtfully develop and refine their ideas through experimentation, confidently manipulating and exploiting a wide range of relevant resources, media, material, techniques and processes. They combine their knowledge, skills and understanding in resourceful, discriminating and purposeful ways. Significant relationships are established between process and product through continuing evaluation, planning and modification as their work progresses.

They sensitively and skilfully record ideas and interpret observations and experiences.

They present imaginative and personal responses, communicating the results of thorough research and enquiry in appropriate forms that clearly relate to and facilitate the realisation of intentions. They make perceptive and informed connections between personal lines of enquiry and the work of others.

Grade C

Candidates effectively develop and explore ideas through considered investigations. They analyse and evaluate images, artefacts and products with a clear sense of purpose. They demonstrate a suitably broad understanding of context and culture, which inform developing responses.

They refine their ideas and select and employ a range of resources, media, material, techniques and processes appropriately. They combine their knowledge, skills and understanding in a generally appropriate and accomplished manner. They understand the relationship between process and product, and demonstrate growing ability to review, modify and refine their work as it progresses.

They demonstrate the necessary skills to effectively record and respond to observations and experiences.

They present ideas and the results of their research and enquiry competently in forms that are consistent with intentions. They make connections with the work of others, which inform personal responses and support the realisation of intentions.

Grade F

Candidates develop and explore ideas through experimentation. They make an attempt to analyse and evaluate images, artefacts and products, and in their responses show evidence of a modest understanding of culture and context.

They make an attempt to refine and modify their work as it progresses. They use media, material, techniques and processes with some control and understanding. They demonstrate some ability to combine the knowledge, skills and understanding they have developed.

They select and record observations in a direct way and draw upon their experiences.

They present ideas with a basic understanding of the links between form and intention. They make a personal response, endeavouring to realise intentions, and seek to make connections between their own work and that of others.

B Spiritual, Moral, Ethical, Social, Legislative, Sustainable Development, Economic and Cultural Issues, and Health and Safety Considerations

AQA has taken great care to ensure that any wider issues, including those particularly relevant to the education of students at Key Stage 4, have been identified and taken into account in the preparation of this specification. They will only form part of the assessment requirements where they relate directly to the specific content of the specification and have been identified in Section 3: Content.

Candidates following a course of study based on this specification for Art and Design, should where appropriate, be given opportunities to address the following issues:

Spiritual

Through the study of art, craft and design candidates are able to address issues associated with the meaning of life and nature of the human condition. They are able to explore ideas, feelings and meanings and make personal sense of these in their own creative work. Research into the work of other artists, craftspeople and designers enables candidates to place their own experience in a broader context, recognise and value the world of others and develop a sense of their own identity and worth.

Moral

Study of the work of artists, craftspeople, designers and other sources enables candidates to develop understanding of the established codes and conventions of their own and other times and cultures. They are able to explore moral issues, make value judgements and express personal views. Candidates are required to develop their work through to final outcome(s) and are therefore responsible for their own actions.

Ethical

Candidates are encouraged to consider a range of ethical issues in the production and study of art, craft and design. These considerations may be associated with environmental concerns, sustainable development and the use of resources, exploitation of animals, or such issues as those of race, gender and special needs.

Social

The study of art, craft and design provides opportunities for candidates to study works in their social context. Candidates are able to consider the roles and status of artists, craftspeople and designers within society and understand how social conditions and conventions can affect the nature of work and influence responses to it.

Cultural

Candidates are able to explore the roles and achievements of artists, craftspeople and designers in the past and in contemporary society. They can recognise how images and artefacts influence the way people think and feel and understand the ideas, beliefs and values behind their making, relating art, craft and design to its cultural context.

Health and Safety

Care has been taken to ensure that candidates are made aware of the need to adopt safe working practices in the context of art, craft and design as and when appropriate to the chosen working medium.

Citizenship

Through the study of art, craft and design, candidates can be provided with opportunities to understand issues of responsible citizenship, civic and national responsibilities and the role of government and public bodies in the cultural life of their own and past times.

Art and Design offers opportunities for candidates to explore personal concerns through the development of visual language. There are opportunities to contribute to community projects within the school or college environment which will enhance the environment and to understand the role of artists, craftspeople and designers in creating a well-cared for, aesthetically pleasing atmosphere for work or leisure. They will learn the codes and conventions of visual imagery in communicating information and will discover the ways in which such imagery has affected social, political or economic conditions in their own and past times

European Dimension

AQA has taken account of the 1988 Resolution of the Council of the European Community in preparing this specification and associated specimen units.

Environmental Education

AQA has taken account of the 1988 Resolution of the Council of the European Community and the Report “Environmental Responsibility: An Agenda for Further and Higher Education” 1993 in preparing this specification and associated specimen units.

Avoidance of Bias

AQA has taken great care in the preparation of this specification and supporting materials to avoid bias of any kind.

C Overlaps with other Qualifications

This specification has been designed to allow the maximum flexibility for centres and candidates working in the subject area of art, craft and design.

The Subject Content for GCSE Art and Design (see Section 3) requires candidates to pursue integrated research, practical and theoretical study in art, craft and design to allow them to undertake work suitable for presentation and assessment. This will include knowledge and understanding of relevant materials, processes, technologies and resources, the ability to record experiences and observations mainly in visual form, to explore, analyse and evaluate and select and to communicate ideas in a range of visual forms. There may be some overlap in skills and/or subject content with other specifications which require candidates to work with similar materials.

D Wider Key Skills

The replacement of Key Skills with Functional Skills

The Key Skills qualifications have been replaced by the **Functional Skills**. However, centres may claim proxies for Key Skills components and/or certification in the following series: January, March and June 2012. The **Administration Handbook for the Key Skills Standards 2012** has further details. All Examination Officers in centres offering AQA Key Skills and Wider Key Skills have been sent a letter outlining the details of the end dates of these subjects. Copies of the letters have also been sent to the Head of Centre and Key Skills coordinator. This is a brief outline of that information. It is correct as at August 2011 and replaces the information on the same subject found in other documents on the AQA website:

- **Key Skills Levels 1, 2 and 3 Test and Portfolio** The final opportunity for candidates to enter for a level 1, 2 or 3 Key Skills test or portfolio was June 2011 with the last certification in 2012.
- **Key Skills Level 4** The last series available to candidates entering for the Key Skills Level 4 test and portfolio was June 2010 with the last certification in the June series 2012.
- **Basic Skills Adult Literacy Levels 1 and 2, Adult Numeracy Levels 1 and 2** AQA Basic Skills qualifications will now be available until, at least, the June 2012 series.

Funding

We have received the following advice on the funding of learners undertaking these qualifications:

- Currently the **Skills Funding Agency** funds Basic Skills in literacy and numeracy for adult, 19 plus, learners only. There are various support funds for learners aged 16-18 administered by the **Young People's Learning Agency (YPLA)**. These include EMA (until the end of the 2010/11 academic year), Care to Learn and discretionary learner support hardship funding for learners living away from home.
- This information is correct at the time of publication. If you would like to check the funding provision post-June 2011, please call the **Skills Funding Agency** helpdesk on 0845 377 5000.
- **Wider Key Skills** The AQA Wider Key Skills qualifications are no longer available. The last portfolio moderation took place in June 2011.

Further updates to this information will be posted on the website as it becomes available.
http://web.aqa.org.uk/qual/keyskills/wider_noticeboard.php

GCSE Art and Design 3510, Art and Design Short Course 3510, Applied 0001, Graphic Communication 3550, Photography 3570, Textile Design 3650, 3-D Design 3670, Fine Art 3690 Teaching from September 2012 onwards

Qualification Accreditation Number: 500/4536/2 and 500/4479/5 (Short Course)

Every specification is assigned a national classification code indicating the subject area to which it belongs. The classification codes for this specification are as listed above.

Centres should be aware that candidates who enter for more than one GCSE qualification with the same classification code will have only one grade (the highest) counted for the purpose of the School and College Performance Tables.

Centres may wish to advise candidates that, if they take two specifications with the same classification code, schools and colleges are very likely to take the view that they have achieved only one of the two GCSEs. The same view may be taken if candidates take two GCSE specifications that have different classification codes but have significant overlap of content. Candidates who have any doubts about their subject combinations should check with the institution to which they wish to progress before embarking on their programmes.

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www.aqa.org.uk/ask-aqa/register

Support meetings are available throughout the life of the specification.
Further information is available at:

http://events.aqa.org.uk/ebooking

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