GCE

CCEA GCE Specification in
Art & Design

This specification includes the following options:
– Art, Craft and Design – Combined Studies
– Photography and Lens-Based Media
– Three-Dimensional Design
– Textiles

Version 2: 10 September 2018

For first teaching from September 2016
For first award of AS level in Summer 2017
For first award of A level in Summer 2018
Subject Code: 3510

Contents

1   Introduction

This specification sets out the content and assessment details for our Advanced Subsidiary (AS) and Advanced GCE courses in Art and Design. First teaching is from September 2016.

Students can take:

- the AS course as a final qualification; or
- the AS units plus the A2 units for a full GCE A level qualification.

We assess the AS units at a standard appropriate for students who have completed the first part of the full course. A2 units have an element of synoptic assessment (to assess students' understanding of the subject as a whole), as well as more emphasis on assessment objectives that reflect higher order thinking skills.

The full Advanced GCE award is based on students' marks from the AS (40 percent) and the A2 (60 percent). The guided learning hours for this specification, as for all GCEs, are:

- 180 hours for the Advanced Subsidiary level award; and
- 360 hours for the Advanced level award.

We will make the first AS awards for the specification in 2017 and the first A level awards in 2018. The specification builds on the broad objectives of the Northern Ireland Curriculum.

If there are any major changes to this specification, we will notify centres in writing. The online version of the specification will always be the most up to date; to view and download this please go to www.ccea.org.uk

1.1   Aims

This specification aims to encourage students to develop:

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

1.2   Key features

The following are important features of this specification.

- This qualification is available as one of the following:
  - a general art and design qualification (Art, Craft and Design – Combined Studies);
  - a specialism in photography and lens-based media (Photography and Lens-Based Media);
  - a specialism in three-dimensional design (Three-Dimensional Design); or
  - a specialism in textiles (Textiles).
- It includes four units that are internally assessed and externally moderated, with the exception of the written investigation element of Unit A2 1: Personal and Critical Investigation, which is externally assessed.
- There are variations in learning outcomes across units to reflect the assessment objective weighting and progression from AS level to A2. For this reason, each unit has an assessment matrix for its specific learning outcomes.
- It allows students to engage in integrated critical, practical and theoretical study in art and design.
- It gives students a sound basis for progression to higher education courses in art and design or study related to other areas of the creative industries.
- A range of support is available, including specimen assessment materials, exemplar schemes of work and teacher guidance.

1.3   Prior attainment

This specification is designed to encourage students to progress from the study of GCSE Art and Design, GCSE Contemporary Crafts or similar art and design courses or qualifications. This specification builds on the knowledge, understanding and skills developed in Art and Design at GCSE and Key Stage 3 levels.

1.4   Classification codes and subject combinations

Every specification has a national classification code that indicates its subject area. The classification code for this qualification is 3510.

Please note that if a student takes two qualifications with the same classification code, universities and colleges that they apply to may take the view that they have achieved only one of the two GCEs. The same may occur with any two GCE qualifications that have a significant overlap in content, even if the classification codes are different. Because of this, students who have any doubts about their subject combinations should check with the universities and colleges that they would like to attend before beginning their studies.

Students are entered for a GCE in Art and Design. To claim an award in one of the optional specialisms, centres apply for the specialism-specific cash-in code when they submit final entries in the year of the award. Centres or students choose one specialism at AS level and the same or another specialism at A2.

Some examples of student pathways are shown below. The specialism studied in the A2 units of the course determines the specialism named on the student's final A level award certificate. These examples are not exhaustive.

Specialism studied at AS level (Year 1)	Award at AS level (after first year of study)	Specialism studied at A2 (Year 2)	Award at A2 (after second year of study)
Art, Craft and Design – Combined Studies	**Art and Design** Art, Craft and Design – Combined Studies	Art, Craft and Design – Combined Studies	**Art and Design** Art, Craft and Design – Combined Studies
		Photography and Lens-Based Media	**Art and Design** Photography and Lens-Based Media
Photography and Lens-Based Media	**Art and Design** Photography and Lens-Based Media	Art, Craft and Design – Combined Studies	**Art and Design** Art, Craft and Design – Combined Studies
		Photography and Lens-based Media	**Art and Design** Photography and Lens-Based Media
Three-Dimensional Design	**Art and Design** Three-Dimensional Design	Art, Craft and Design – Combined Studies	**Art and Design** Art, Craft and Design – Combined Studies
		Three-Dimensional Design	**Art and Design** Three-Dimensional Design
Textiles	**Art and Design** Textiles	Three-Dimensional Design	**Art and Design** Three-Dimensional Design
		Textiles	**Art and Design** Textiles

2   Specification at a Glance

The table below summarises the structure of the AS and A level courses:

Content	Assessment	Weightings
AS 1: Experimental Portfolio	Students develop, explore and record ideas. Teachers assess students' work, and we moderate their marks. Assessment Objectives 1, 2, and 3 only	50% of AS 20% of A level
AS 2: Personal Response	Students present a personal outcome in response to the theme. Students bring this to completion during a 10 hour controlled test. Teachers assess the controlled task, and we moderate their marks. Assessment Objective 4 more heavily weighted than Assessment Objectives 1, 2 and 3	50% of AS 20% of A level
A2 1: Personal and Critical Investigation	Written and practical work inform each other and are integrated, but are marked separately. Teachers assess the practical investigation, and we moderate their marks. 40% of A2 24% of A level Written investigation 1000–2000 words – externally assessed 20% of A2 12% of A level Assessment Objectives 1,2 and 3 only	60% of A2 36% of A level

Content	Assessment	Weightings
A2 2: Thematic Outcome	Students present an outcome in response to the theme. Students bring this to completion during a 15 hour controlled test. Teachers assess students' work, and we moderate their marks. Assessment Objective 4 more heavily weighted than Assessment Objectives 1, 2 and 3	40% of A2 24% of A level

3   Subject Content

We have divided this course into four units: two units at AS level and two units at A2. This section sets out the content and learning outcomes for each unit.

3.1   Art, Craft and Design – Combined Studies

Core skills

Students develop the skills to:

- record observations and experiences using drawing and/or other appropriate visual forms;
- research, select and organise visual and other relevant sources;
- explore, analyse, discuss and evaluate images, objects and artefacts and make independent judgements;
- make meaningful connections between their own work and the work of artists, designers and craftspeople;
- use knowledge and understanding of the work of artists, designers and craftspeople to develop and extend their own thinking and to inform their own work;
- generate ideas and visual enquiry using a range of appropriate media, techniques and processes;
- apply formal elements when creating their own work;
- evaluate their progress and refine their work; and
- present responses, solutions and outcomes in visual, tactile and/or other sensory forms.

Core knowledge and understanding

Students develop theoretical and practical knowledge and understanding of:

- media, techniques (digital and/or traditional) and processes relevant to their area of study;
- the formal visual elements of art, craft and design;
- how ideas, feelings and meanings can be conveyed and interpreted in images, objects and artefacts;
- how images, objects and artefacts relate to the time and place in which they were made as well as to their social, cultural and historical contexts;
- continuity and change in different art, craft and design genres, styles and traditions; and
- a working vocabulary and specialist terminology (see Appendix 2).

Drawing in Art, Craft and Design
Drawing is a core skill when studying Art and Design. Drawing enables students to make creative leaps and pushes their ideas forward, informing their development in all disciplines. The purpose of drawing is to record, communicate and visualise intentions, ideas and responses.

Students record the observed world by:

- recording from primary sources;
- using mark making in appropriate media;
- exploring the formal elements;
- investigating through the exploration of drawing media; and
- experimenting with various media, techniques and processes.

Students should avoid relying excessively on transcribing images from secondary sources (such as drawing from photographs). Instead, they should explore a range of drawing techniques and processes, for example direct observation, experimental or expressive drawing, speed drawing, life or figure drawing, drawing from the imagination, representational drawing and abstract drawing. Students should use visual enquiry notebooks or sketchbooks to develop this practice beyond the classroom.

Students need to develop understanding and skills in drawing that are appropriate to their chosen specialism and the context of their work. They may work in digital or non-digital media, or a combination of both, as appropriate.

Contextual understanding and professional practice
Students investigate the work of artists, designers and craftspeople. They develop a critical understanding of their own work in relation to historical and contemporary contexts. This may include looking at art, craft and design in galleries, museums, exhibitions and other contexts, and understanding how art, craft and design relate to everything around them. Their understanding informs the progression of their own creative process.

They learn how to analyse and critically evaluate art, craft and design, demonstrating an understanding of purpose, meaning, audience, consumer and context.

Writing
An important aspect of the creative process is the students' ability to express themselves in written form, justifying their own ideas and developing an understanding of the context of their own work. Students use writing both formally (through the AS Statement of Intent and the A2 written investigation), and informally (through the annotation of their written work). They reflect on their work and that of others, using specialist terminology and vocabulary (see Appendix 2). Further guidance is available in Section 3.7.

In Unit AS 1, students must produce work in two or more of the disciplines that follow. In Unit AS 2, they may produce work in one or more discipline(s).

Art, Craft and Design – Combined Studies
Fine Art • Painting and drawing in traditional or digital media • Mixed media, including collage and assemblage in traditional or digital media • Sculpture • Land art • Installation • Printmaking: relief, intaglio, mono printmaking, screen processes and lithography • Film, television, animation, video, photography, lens-based and/or light-based media and new media (expressive rather than in response to a brief)
Graphic Communication (Two-Dimensional Design) • Illustration • Advertising • Branding, packaging and/or signage design • Communication and computer graphics • Multimedia • Animation • Film and video • Typography • Computer-generated imagery (CGI), web design, app design and/or computer-aided design (CAD)
Photography and Lens-Based Media • Fine art photography • Staged photography • Portraiture • Constructed image (still life, man-made objects or nature-based stimuli) • Landscape (sense of place, urban, rural or coastal-based stimuli) • Documentary photography, narrative and sequential photography and/or photo journalism • Fashion photography • Film and video • Animation (stop motion) • Video installation

Art, Craft and Design – Combined Studies

Three-Dimensional Design
- Domestic and utilitarian ceramics
- Decorative and aesthetic ceramics (functional or in response to a brief)
- Architectural design
- Furniture design
- Product design
- Stage and set design (TV, theatre, film and gaming)
- Interior and landscape design
- Jewellery design and body adornment
- Sculptural commissions
- Assemblage
- Three-dimensional CAD processes

Textiles
- Expressive textiles
- Constructed textiles
- Printed textiles and surface design
- Textile installation
- Recycled or sustainable textiles
- Fashion design
- Costume design, including accessories
- Fashion accessories
- Textiles for interior design
- Textile-based millinery and shoe design
- Textiles heritage techniques
- Future textiles
- Textiles CAD

3.2   Photography and Lens-Based Media

Core skills
Students develop the skills to:

- record observations and experiences using drawing and/or other appropriate photographic and lens-based forms;
- research, select and organise visual and other relevant sources;
- explore, analyse, discuss and evaluate images, objects and artefacts and make independent judgements;
- make meaningful connections between their own work and the work of artists, designers and craftspeople;
- use knowledge and understanding of the work of artists, designers and craftspeople to develop and extend their own thinking and inform their own lens-based and photographic work;
- generate ideas and visual enquiry using photography and lens-based media, techniques and processes;
- apply formal elements when creating their own work;
- evaluate their progress and refine their work; and
- present responses, solutions, and photography and lens-based outcomes**.**

Core knowledge and understanding
Students develop theoretical and practical knowledge and understanding of:

- relevant photographic and lens-based materials, processes, technologies and resources, for example lighting, shutter speed, aperture, lenses, filters and digital software;
- the formal visual elements of art, craft and design;
- using editing, viewpoint, framing and composition to manipulate meaning;
- how ideas, feelings and meanings can be conveyed and interpreted in lens-based and photographic images and artworks;
- how lens-based and photographic images and artefacts relate to the time and place in which they were made, and to their social, cultural and historical contexts;
- continuity and change in different lens-based and photographic genres, styles and traditions; and
- a working vocabulary and specialist terminology (see Appendix 2).

Drawing for photography and lens-based media
Students should use drawing to help them to explore and communicate ideas for developing photographic and lens-based work. Drawing is an essential tool in planning:

- the composition of photographic images;
- storyboards for moving image work; and
- recording from direct observation or imagination, and gathering ideas or sources.

Students may combine drawing and painting using traditional or digital media with photographic or lens-based media, for example through photomontage, installation, mixed media or rotoscope. Students can explore mixed-media or multimedia approaches. Drawing may form a major part of students' planning of hand-drawn or mixed-media animation (stop motion or digital).

Students may explore drawing, in the form of mark making, through Photoshop, photographic printmaking processes, or photograms.

Contextual understanding and professional practice
Students investigate the work of photographic, lens-based and/or other practitioners. They develop a critical understanding of their own work in relation to historical and contemporary contexts. This may include looking at lens-based or photographic work in galleries, museums and exhibitions; advertising and the media; TV and cinema; or other relevant contexts, and understanding how art and design relates to everything around them. Their understanding informs their own creative process.

Students learn how to analyse and critically evaluate lens-based and photographic work, demonstrating an understanding of purpose, meaning, audience, consumer and context. They are aware of the different genres of photography and lens-based art and the impact of photography and lens-based art on the art world throughout its history.

Writing
An important aspect of the creative process is the students' ability to express themselves in written form, justifying their own ideas and developing an understanding of the context of their own work. Students use writing both formally (through the AS Statement of Intent and the A2 written investigation) and informally (through the annotation of their written work). They reflect on their work and that of others, using specialist terms and vocabulary relevant to the study of photography and lens-based media (see Appendix 2). Further guidance is available in Section 3.7.

Students can work in one or more of the following disciplines.

Photography and Lens-Based Media
• Fine art photography • Staged photography • Portraiture • Constructed image (still life, man-made objects or nature-based stimuli) • Landscape (sense of place, urban, rural or coastal-based stimuli) • Documentary photography, narrative and sequential photography and/or photo journalism • Fashion photography • Film and video • Animation (stop motion) • Video installation

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3.3   Three-Dimensional Design

Core skills
Students develop the skills to:

- record observations and experiences in a variety of ways using drawing and/or other appropriate visual forms;
- research, select and organise visual and other relevant sources;
- explore, analyse, discuss and evaluate images, objects and artefacts and make independent judgements;
- make meaningful connections between their own work and the work of artists, designers and craftspeople;
- use knowledge and understanding of the work of artists, designers and craftspeople to develop and extend their thinking and inform their own three-dimensional design work;
- generate ideas and visual enquiry using three-dimensional design media, techniques and processes;
- apply formal elements when creating their own work;
- evaluate their progress and refine their work; and
- present responses, solutions and three-dimensional design outcomes.

Core knowledge and understanding
Students develop theoretical and practical knowledge and understanding of:

- relevant media, techniques, processes, technologies and resources within the context of three-dimensional design, for example reductive and additive processes, construction, moulding and CAD;
- the formal visual elements of art, craft and design;
- form and function;
- how ideas, feelings and meanings can be conveyed and interpreted in three-dimensional objects and artefacts;
- how three-dimensional designs and artefacts relate to the time and place in which they were made, and to their social, cultural and historical contexts;
- continuity and change in different three-dimensional design genres, styles and traditions; and
- a working vocabulary and specialist terminology (see Appendix 2).

Drawing for three-dimensional design
Drawing for three-dimensional design should be varied and carefully considered, as it provides students with opportunities to gather essential research through observational studies. It can include rough sketches or specific studies and diagrams where students consider measurements and different viewpoints. An understanding of perspective, proportion, scale, composition and balance is key to drawing for three-dimensional design.

Students can use drawing to explore initial ideas through all stages of the development process. Drawing is an important part of developing ideas successfully from two dimensions into constructed, reductive or additive three-dimensional forms. Students can draw elevations and use tonal rendering to show form. Students may use drawing to plan armatures, consider structure, resolve weight distribution issues and establish possible construction methods.

Students should use a variety of media, techniques and processes for recording. Using technology to produce digital drawings may help them to visualise perspective, space, form and alternative viewpoints. They may also explore relief and three-dimensional drawing, such as paper cutting and folding, engraving on surfaces or using wire and assemblage.

Contextual understanding and professional practice
Students investigate the work of artists, designers and craftspeople. They develop a critical understanding of their own work in relation to historical and contemporary contexts. This may include looking at three-dimensional design in galleries, museums, exhibitions, consumer outlets and the built environment and understanding how art and design relates to everything around them. They use their understanding to inform their own creative process.

Students learn how to analyse and critically evaluate three-dimensional design work, demonstrating an understanding of function, purpose, meaning, audience, consumer and context. They are aware of how society, industry, art movements, consumer needs and changing attitudes influence three-dimensional design.

Writing
An important aspect of the creative process is the students' ability to express themselves in written form, justifying their own ideas and developing an understanding of the context of their own work. Students use writing both formally (through the AS Statement of Intent and the A2 written investigation) and informally (through the annotation of their written work). They reflect on their work and that of others, using specialist terms and vocabulary relevant to the study of three-dimensional design (see Appendix 2). Further guidance is available in Section 3.7.

Students can work in one or more of the following disciplines.

Three-Dimensional Design
• Domestic and utilitarian ceramics • Decorative and aesthetic ceramics (functional or in response to a brief) • Architectural design • Furniture design • Product design • Stage and set design (TV, theatre, film and gaming) • Interior and landscape design • Jewellery design and body adornment • Sculptural commissions • Assemblage • Three-dimensional CAD processes

3.4 Textiles

Core skills
Students develop the skills to:

- record observations and experiences using drawing and/or other appropriate visual forms;
- research, select and organise visual and other relevant sources;
- explore, analyse, discuss and evaluate images, objects and artefacts and make independent judgements;
- make meaningful connections between their own work and the work of artists, designers and craftspeople;
- use knowledge and understanding of the work of artists, designers and craftspeople to develop and extend their thinking and inform their own textiles work;
- generate ideas and visual enquiry using appropriate textile media, techniques and processes;
- apply formal elements when creating their own work;
- evaluate their progress and refine their work; and
- present responses, solutions and textile outcomes.

Core knowledge and understanding
Students develop theoretical and practical knowledge and understanding of:

- relevant textile materials, processes, technologies and resources, for example fabrics, dyes, threads, printing and image transfer, needlework, weave, pattern cutting and CAD;
- the formal visual elements of art, craft and design;
- how ideas, feelings and meanings can be conveyed and interpreted in textile designs and artefacts;
- how textile images and artefacts relate to the time and place in which they were made and to their social, cultural and historical contexts;
- continuity and change in different textile processes, styles and traditions; and
- a working vocabulary and specialist terminology (see Appendix 2).

Drawing for textiles
Using drawing to record from primary and other sources supports the development of ideas in textile-related practice. Students should record using primary source observation, including:

- mark making in appropriate media;
- exploring ideas visually;
- investigating a range of drawing media; and
- experimenting with various media, techniques and processes.

Students should avoid relying excessively on transcribing images from second-hand sources (for example downloads or photographs). Instead, they should explore a range of drawing techniques and processes as sources from which to develop ideas for work in textiles. Drawing is an important part of presenting development from initial observations through to designs for textiles, for example in fashion illustration and surface pattern design, fine art textiles, and in recording and experimenting with line, shape, texture and pattern.

Students may use a range of traditional and non-traditional media, technology, tools and processes, for example free stitching, cutting, deconstructing and hand embroidery. They may also explore digital drawing and CAD.

Contextual understanding and professional practice
Students investigate the work of artists, designers and craftspeople. They develop a critical understanding of their own work in relation to historical and contemporary contexts. This may include looking at textiles in galleries, museums, exhibitions and commercial contexts, and understanding how art and design relates to everything around them. They use their understanding to inform their own creative process.

Students learn how to analyse and critically evaluate textiles work, demonstrating an understanding of purpose, meaning, audience, consumer and context. They are aware of how societal needs and tastes, industry, art movements and changing attitudes influence fashion and textiles.

Writing
An important aspect of the creative process is the students' ability to express themselves in written form, justifying their own ideas and developing an understanding of the context of their own work. Students use writing both formally (through the AS Statement of Intent and the A2 written investigation) and informally (through the annotation of their written work). They reflect on their work and that of others, using specialist terms and vocabulary relevant to the study of textiles (see Appendix 2). Further guidance is available in Section 3.7.

Students can work in one or more of the following disciplines.

Textiles
- Expressive textiles   - Constructed textiles   - Printed textiles and surface design   - Textile installation   - Recycled or sustainable textiles   - Fashion design   - Costume design, including accessories   - Fashion accessories   - Textiles for interior design   - Textile-based millinery and shoe design   - Textiles heritage techniques   - Future textiles   - Textiles CAD

3.5   Unit AS 1: Experimental Portfolio

Students base their portfolio on a theme that we issue in a stimulus paper at the beginning of the AS course.

The following assessment objectives apply to this unit (see Section 4 for full assessment objectives):

- AO1 – Knowledge and understanding;
- AO2 – Creative process; and
- AO3 – Skills.

This unit represents 90 guided learning hours of the AS course. The teacher and students may use this time to explore contexts and concepts; techniques, skills and media; visit museums or galleries; make field trips; attend workshops; and engage in any other relevant teaching and learning related to art, craft and design. Students begin to develop ideas related to the theme as their practical and contextual investigations progress. This unit is designed to give students space to be creative and learn through visual enquiry without the burden of a specified outcome. Students work in a range of media, techniques and processes, traditional and/or digital, within their specialism. They record using drawing and other appropriate visual forms, including observations from primary (real-life) sources.

Students explore relevant contextual resources, analysing, discussing and evaluating images, objects and artefacts. They use their knowledge and understanding of the work of artists, designers and craftspeople to develop and extend their thinking and inform their own work and ideas. They must explore the work of at least two practitioners. To ensure breadth and relevance, at least one of the practitioners should be contemporary and have produced work within the last 30 years. Students can explore contexts from any specialism. They may also explore as many relevant sources as they wish to support their learning.

Students should present a portfolio of work that reflects their learning. They can present this as sketchbooks, written analysis, two-dimensional and three-dimensional experiments, photographs of processes, digital outcomes, and/or time-based or multimedia experiments. Unsuccessful experiments and unresolved ideas are valuable in demonstrating learning and progress. Students may produce some resolved pieces of work as part of this process but they are not required to produce substantive outcomes. Ideas that the student can take forward in Unit 2 should begin to emerge and form towards the end of Unit 1.

This unit may contribute to a portfolio for presentation at interview for further study or for employment. It may also form a strong foundation for further study and development in Unit AS 2 and at A2.

Content	Learning Outcomes
Knowledge and understanding	Students should be able to: • develop ideas through research and investigation into the work of artists, designers and craftspeople, using primary and secondary sources; • demonstrate contextual and critical understanding of the work of other artists, designers or craftspeople, including contemporary practitioners; • make meaningful connections to the work of artists, designers and craftspeople in their own practical work and experiments; • analyse and evaluate their work and the work of artists, designers and craftspeople using appropriate and increasingly complex art vocabulary and visual elements;
Creative process	• generate and explore potential lines of enquiry using media, techniques and processes; • generate ideas and connections through investigation, reviewing and refining throughout; • select, organise and communicate ideas, solutions and responses, and present them in a range of visual, tactile and/or other sensory forms; • demonstrate evidence of progress, learning and problem solving in their presented portfolio;
Skills	• explore and manipulate media, techniques and processes in an innovative way; • demonstrate an understanding of the formal visual elements of art, craft and design in their own practical work; and • demonstrate an awareness of different approaches to recording and observation, including drawing from primary sources, in their own practical work.

Content	Learning Outcomes
Skills (cont.)	Students should be able to: • demonstrate an awareness of new media and technologies, where appropriate; and • demonstrate progress in the acquisition of skills and increasing refinement in how they are applied.

3.6   Unit AS 2: Personal Response

This unit is available from 1 February each year.

In this unit, students respond to a theme that we issue in a stimulus paper at the beginning of the AS course. It includes developing work into an outcome that stems from the research and exploratory work completed for Unit AS 1.

All four assessment objectives are assessed in this unit, but Assessment Objective 4 (Outcome) is weighted more heavily than the other three assessment objectives (see Section 4).

Students develop a personal solution or design brief in response to the theme provided in the stimulus paper. They produce a Statement of Intent to mark the beginning of Unit AS 2 (see Appendix 3). This should outline how they plan to develop their work into an outcome and explain how their outcome links to the knowledge, skills and ideas they developed in Unit AS 1. The Statement of Intent is a flexible document and should not restrict students' creative process or discourage them from changing their intentions as their work progresses.

Students may carry out additional work or research as necessary, but assessment is weighted towards presenting an outcome. They are not expected to repeat elements of their exploration in Unit AS 1. Instead, they refine and bring together the best of their understanding, knowledge and skills and demonstrate their highest achievement through their outcome. Their responses can include a supplementary workbook or sheets to support their development. The outcome may be started at any time during this period and is **brought to completion during a 10 hour controlled test**.

Content	Learning Outcomes
Knowledge and understanding	Students should be able to: • implement research and investigation into the work of artists, designers and craftspeople they studied in Unit AS 1 to inform and develop their own ideas for a personal response; • demonstrate knowledge and understanding, and connections to practitioners and personal, social and cultural contexts; and • demonstrate understanding of artistic, aesthetic and design principles in the development of their own ideas.

Content	Learning Outcomes
Creative process	Students should be able to: • develop ideas for a creative outcome; • explore potential lines of enquiry using appropriate media, techniques and processes; • generate solutions through investigation, reviewing and refining throughout;
Skills	• select, manipulate and refine relevant media, techniques and processes in an innovative and purposeful way; • implement the formal visual elements of art and design;
Outcome	• produce a creative, original, and personal response; • realise their stated creative intentions; • make meaningful connections between observations, experiments, research, investigation and their personal response; • demonstrate evidence of progress, learning and solutions in their presented outcome; • demonstrate understanding of art and design concepts, processes and visual aesthetics, including the formal elements; and • produce a short, written evaluation supporting the development of their ideas and outcome (maximum 300 words).

3.7 Unit A2 1: Personal and Critical Investigation

This unit includes both practical and written investigations and includes contextual research. Students demonstrate understanding through integrated practical and written forms. Learning outcomes differ from AS level and include the requirement for synoptic assessment (see Section 4.5).

The following assessment objectives apply to this unit (see Section 4 for full assessment objectives):

* AO1 – Knowledge and understanding;
* AO2 – Creative process; and
* AO3 – Skills.

As for Unit AS 1, students are not required to produce a completed outcome. We issue a theme in a stimulus paper at the beginning of the A2 course. Building on the skills and interests developed at AS level, students develop a personal investigation based loosely on an idea, issue, subject or concept inspired by this broad theme and including investigation into the work of other practitioners. They respond to the theme through their own contextual and practical research.

Examples of areas of contextual research include:

* fine art (including painting, printmaking, sculpture, digital processes or other media);
* design (including textiles, fashion, three-dimensional design or graphics);
* craft;
* architecture and the built environment;
* photography and lens-based art;
* multimedia and emerging creative technologies;
* art theory and concepts;
* a genre, for example:
  - portraiture;
  - landscape and natural forms; or
  - still life;
* art historical movements, styles and subjects;
* an individual (or group of) practitioner(s);
* the art of a specific culture; and
* practice related to specific media, techniques, processes and technologies.

Practical investigation
Students' practical investigations can be presented as sketch books, drawings, two-dimensional and three-dimensional experiments, photographs of processes, digital outcomes, and/or time-based or multimedia experiments.

The teacher marks the practical work and presents it for moderation. A separate assessment matrix is available for each part of this unit.

This unit may contribute to a portfolio for presentation at interview for further study or for employment. It will also form the foundation for an outcome in Unit A2 2. The practical investigation, when complete, should accurately represent the student's potential in art and design.

Content	Learning Outcomes
Knowledge and understanding **Creative process** **Skills**	Students should be able to: • use research and investigation into the work of other artists, designers and craftspeople to inform their development of ideas, technical understanding, and practical work; • demonstrate contextual and critical understanding of the work of other artists, designers and craftspeople; • generate and explore potential lines of enquiry using appropriate media, techniques and processes; • generate ideas through experimentation and investigation, reviewing and refining throughout; • organise, select and communicate ideas, solutions and responses, and present them in a range of visual, tactile and/or other sensory forms; • explore and develop skills in manipulation of media, techniques and processes, in an innovative way; • demonstrate an understanding of the formal elements of art and design and design principles in their own practical work; • use different approaches to recording and observation, including drawing from primary sources, in their own practical work; • use new media and technologies, where appropriate; and • demonstrate progress in the acquisition of skills and increasing refinement in how they are applied.

Written investigation
The written investigation must be based on a credible and recognised artist/designer/craftsperson, theme or movement. It links to the practical work, informing and reflecting the student's learning as it progresses. The teacher should provide guidance on the suitability of the student's choice.

Students present the written investigation as an A4 word-processed essay of 1000–2000 words. They must include the word count on the essay. This is externally marked. Students should only include photographs and/or illustrations in the essay to give context to the written investigation.

Teachers maximise the potential of all students by considering a variety of ways to support students in producing their written investigation. They can, for example, make them aware of apps that convert spoken word into text. They can also encourage students to use vocal recordings or podcasts to compile their ideas if this suits their capabilities better than written notes. Students should use a structure that best supports them in developing their investigations, notes and recordings towards a written essay that will be submitted for assessment. In all cases, teachers must be able to validate the written investigation as the student's own work.

Quality of written communication
As the quality of written communication is an important aspect of this unit, students should consider the following points:

- written material should be of a critical and analytical nature, demonstrating an understanding of purpose, meaning, audience, consumer and context (a framework for contexts is outlined below); and
- students should identify and reference their sources clearly and include a bibliography referring to publications, websites and gallery visits (see Section 4.4 and Appendix 4 for further guidance).

Students should use the following four contexts as a framework for exploring and writing about artworks, practitioners and movements.

Contexts for writing about Art and Design
1. **Historical**
   - **Time and place** When and where style(s), movement(s) and/or practitioner(s) are active

   - **Circumstances** Any non-artistic circumstances or events impacting the artwork

   - **World view** General religious, philosophical, cultural, ethnic, social, gender and/or political system influencing the artwork

2. Artistic

- **Artform** Art or fine art(s): painting, sculpture, lens-based art (photography, film and video art). Applied arts: craft and design (three-dimensional design, textiles, fashion, graphic design). Architecture can fall into either category

- **Influences** Artwork emulated by or otherwise influencing this artwork. Influences can be positive and/or negative (reacting against established styles)

- **Style or movement**
  - **Name** When, how, why
  - **Characteristics** Representational or abstract; naturalistic, realist or stylised; restrained, expressive, functional, ornamented, modest or grandiose
  - **Patronage** General support for artistic productions: public or private, religious or secular, commissioned or speculative, elitist or populist, rich or poor

3. Practitioner

- **Name and dates** On first mention, name and date(s)

- **Biography** Brief account of practitioner's life, focusing on anything impacting the artwork and not already covered within general historical and artistic contexts

4. Work

- **Title and date** Plus location for an architectural work. On first mention, full title and date; subsequently, title only, and a lengthy title may be reasonably shortened. Leading capitals for titles

- **Function** Any function, need or purpose (more for applied than fine arts) or commissioning/patronage served by this artwork's production. Selectively addressing: cost, market, spatial, material, technical, ergonomic, cultural, ethnic, social, gender, ideological, political and/or aesthetic factors

- **Form**
  - **Form and/or composition** Selectively addressing: format, scale, line, shape, three-dimensional form, colour, tone, pattern, texture, space, time, motion and/or sound
  - **Format** Single panel, diptych, triptych, polyptych or series; vertical, horizontal, square or circular
  - **Space** Schematic/optical; conceptual/perspectival; single, multiple, high and/or low viewpoint(s); central or peripheral
  - **Time, motion, sound** Time based, installation, audiovisual, land art and/or performance

- **Content and iconography (more for fine than applied arts)** Genre, subject, setting, audience; selective description, identification and interpretation of what is shown in the work; meaning(s) taken

Critical appraisal

Critical appraisal is the presentation of a coherent, questioning and informed assessment of an artwork's artistic significance. Analysis of contexts, function, form and/or content is the basis for appraising how innovative, expressive and influential artwork(s) may be. Critical appraisals encourage students to explore; enquire; evaluate; discuss and compare evidence; and develop and support persuasive argument and counter-argument. Ideally, they should draw upon both primary and secondary sources – direct experience of actual artworks, or the most authoritative texts (documents, books, articles, catalogues and websites) available on those artworks.

Content	Learning Outcomes
Knowledge and understanding	Students should be able to: • respond to visual and other sources in a coherent way that connects to the student's own work or theme; • show awareness of historical and contemporary developments, styles and genres in art and design; • demonstrate awareness of relevant social, cultural and historical contexts; • demonstrate an awareness of how ideas, feelings and meanings can be conveyed and interpreted in images and artefacts; • show knowledge and understanding of media, techniques and processes in the creation of artefacts;
Creative process	• generate ideas through research and investigation into the following art and design contexts: – historical; – artistic; – practitioner; and – work; • write with purpose and make connections between written and practical investigations; and • make personal, critical judgements.

Content	Learning Outcomes
Creative process (cont.)	Students should be able to:
	• organise, select and communicate ideas and present them in a coherent, written response;
	• present their own work and ideas within a broader critical and contextual framework;
Recording and research skills	• use appropriate art and design vocabulary and specialist terminology;
	• select and use materials such as web-based research, gallery or site visits, books, journals and other relevant resources;
	• present text that is legible and spelling, punctuation and grammar that are accurate so that meaning is clear;
	• discuss and compare evidence, and develop and support persuasive argument and counter-argument; and
	• present an illustrated, word-processed document of 1000–2000 words in continuous prose, with a full bibliography, citing all references.

3.8 Unit A2 2: Thematic Outcome

This unit is available from 1 February each year.

Students respond to a theme that we issue in a stimulus paper at the beginning of the A2 course. This unit includes developing work into an outcome that stems from the personal investigation completed for Unit A2 1. Learning outcomes differ from AS level and include the requirement for synoptic assessment at A2 (see Section 4.5).

All four assessment objectives are assessed in this unit, but Assessment Objective 4 (Outcome) is weighted more heavily (see Section 4).

Students should demonstrate increasing independence and confidence in addressing the assessment objectives.

Students develop a personal solution independently or create a design brief. They produce a Statement of Intent to mark the beginning of Unit A2 2 (see Appendix 3). This outlines how they plan to develop their work and ideas and explain how their outcome links to the knowledge, skills and ideas they generated during Unit A2 1. The Statement of Intent is a flexible document and should not restrict students' creative process or discourage them from changing their intentions as their work progresses.

Students may carry out additional work or research as necessary, but assessment is weighted towards presenting an outcome. They can start the outcome at any time from the beginning of February in the year they are to be examined. The outcome must be **brought to completion during a 15 hour controlled test**. A minimum of eight weeks is allowed for this unit.

Students are not expected to repeat elements of their exploration in Unit A2 1, but they should draw together the knowledge, skills and understanding they have developed throughout the A level course and develop and present work for examination that reflects their strengths and interests. They should demonstrate synoptic knowledge through:

- greater specialisation in a particular medium or process;
- extended development of particular themes, ideas or issues; and
- more rigorous exploration of an interdisciplinary or multidisciplinary approach.

Content	Learning Outcomes
Knowledge and understanding	Students should be able to: ● extend their development of a set theme and develop their own ideas for an outcome; ● demonstrate contextual and critical understanding of the work of other artists, designers or craftspeople; ● demonstrate understanding of formal elements and design principles in their practical work;
Creative process	● explore and manipulate media, techniques and processes in an innovative way; ● refine ideas through experimentation and investigation, reviewing and modifying with purpose;
Skills	● demonstrate specialisation in a particular medium or process, or rigorous exploration of an interdisciplinary or multidisciplinary approach; ● use new media and technologies, where appropriate; ● demonstrate progress in the acquisition of skills and increasing refinement in how they are applied;
Outcome	● produce a creative, original, and personal response in the form of an outcome; ● realise their stated creative intentions; ● make meaningful connections between observations, experiments, research, investigation and their personal response; ● demonstrate evidence of progress, learning and solutions in their presented outcome; and ● demonstrate understanding of art and design concepts, processes and visual aesthetics, including the formal elements.

Content	Learning Outcomes
Outcome (cont.)	Students should be able to: • produce a short, written evaluation supporting the development of their ideas and outcome (maximum 300 words); and • demonstrate awareness of different roles, functions, audiences and consumers of art, craft and design.

4   Scheme of Assessment

4.1   Assessment opportunities

Each unit is available for assessment in summer each year. It is possible to resit individual AS and A2 assessment units once and count the better result for each unit towards an AS or A level qualification. Candidates' results for individual assessment units can count towards a qualification until we withdraw the specification.

4.2   Assessment objectives

There are four assessment objectives for this specification.

- **Assessment Objective 1 – Knowledge and understanding**
  Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.
- **Assessment Objective 2 – Creative process**
  Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.
- **Assessment Objective 3 – Skills**
  Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.
- **Assessment Objective 4 – Outcome**
  Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

4.3   Assessment objective weightings

The table below sets out the assessment objective weightings for each assessment unit and the overall A level qualification:

	AO1	AO2	AO3	AO4	AS	A level
Percentage Assessment Objective Weightings						
AS 1	6.6	6.7	6.7		20	20
AS 2	3.4	3.3	3.3	10.0	20	20
A2 1	12.0	12.0	12.0			36
A2 2	3.2	3.2	3.2	14.4		24
Total	**25.2**	**25.2**	**25.2**	**24.4**	**40**	**100**

4.4 Quality of written communication

In AS and A level Art and Design, candidates must demonstrate their quality of written communication. They need to:

- 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 that suit their purpose and complex subject matter; and
- organise information clearly and coherently, using specialist vocabulary where appropriate.

Quality of written communication is assessed in Unit A2 1 (written investigation).

4.5 Synoptic assessment at A2

The A2 assessment units include some synoptic assessment, which encourages candidates to develop their understanding of the subject as a whole. In our GCE Art and Design, synoptic assessment involves:

- building on knowledge and skills developed in the AS units;
- bringing together and making connections between areas of knowledge and skills that they have explored throughout the course;
- selecting and presenting work for examination that demonstrates their strengths in each area;
- greater specialisation in a particular medium or process;
- extended development of particular themes, ideas or issues;
- more rigorous exploration of an interdisciplinary or multidisciplinary approach;
- following their own lines of enquiry and recording and observing from primary sources; and
- responding to one or more of the following:
  - knowledge and understanding gained through their written investigation; and
  - current and past social, political and cultural influences.

4.6 Higher order thinking skills

The A2 assessment units provide opportunities to demonstrate higher order thinking skills by incorporating:

- more complex and more extended stimulus materials;
- more demanding evaluative tasks; and
- synoptic questions that require candidates to connect the content across the specification.

4.7   Reporting and grading

We report the results of individual assessment units on a uniform mark scale that reflects the assessment weighting of each unit.

We award AS qualifications on a five grade scale from A to E, with A being the highest. We award A level qualifications on a six grade scale from A* to E, with A* being the highest. To determine candidates' grades, we add the uniform marks obtained in individual assessment units.

To be awarded an A*, candidates need to achieve a grade A on their full A level qualification and at least 90 percent of the maximum uniform marks available for the A2 units. If candidates fail to attain a grade E, we report their results as unclassified (U).

The grades we award match the grade descriptions in Section 5 of this specification.

5   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 must be interpreted in relation to the content in the specification; they are not designed to define that content. The grade awarded depends in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of candidates' performance in the assessment may be balanced by better performances in others.

The requirement for all AS and A level specifications to assess candidates' quality of written communication will be met through assessment objectives AO1, AO2 and AO3, specifically in the written investigation of Unit A2 1.

AS Grade Descriptions

Grade	Description
AS **Grade A**	For AO1, candidates characteristically: • develop original ideas through sustained and focused investigations into a range of relevant sources; • demonstrate good understanding of selected established practitioners and make highly relevant personal, social and cultural connections; and • demonstrate good use of art vocabulary, formal visual elements, and artistic, aesthetic and design principles through their work. For AO2, candidates characteristically: • explore and experiment creatively with a wide range of media, techniques and processes; • review, select and refine ideas and processes, exploiting emerging possibilities; and • demonstrate substantial progress and learning, and the ability to take creative risks, solve problems and find imaginative solutions. For AO3, candidates characteristically: • record ideas, observations and insights with confidence using relevant primary and secondary sources; • demonstrate very good to excellent skills and understanding in their control of the formal visual elements; and • reflect on their own work and refine skills in controlling media, techniques and processes to make significant progress.

Grade	Description
	For AO4, candidates characteristically: • fully realise a personal and meaningful response that is innovative, creative and skilful, reflecting their intentions; • demonstrate full consideration and implementation, where relevant, of contextual understanding and formal visual elements; and • evaluate their work demonstrating confidence and insight.
AS **Grade E**	For AO1, candidates characteristically: • develop basic ideas through responding to sources; • demonstrate some understanding and connection to the work of established practitioners, making personal, social and cultural connections; and • demonstrate limited use of art vocabulary, formal visual elements, and artistic, aesthetic and design principles. For AO2, candidates characteristically: • explore and experiment with a limited range of media, techniques and processes; • review and refine ideas and processes; and • demonstrate some progress and learning and basic problem solving. For AO3, candidates characteristically: • record ideas and observations using limited sources; • demonstrate some understanding in their control of the formal visual elements; and • demonstrate some ability to reflect on their work and skills. For AO4, candidates characteristically: • create a personal response that reflects their intentions to some extent; • make basic connections to contextual understanding and formal visual elements; and • make some evaluation of their own work.

A2 Grade Descriptions

Grade	Description
A2 **Grade A**	For AO1, candidates characteristically: - develop and expand original ideas through in-depth and focused practical and written investigations into a range of relevant sources; - demonstrate full understanding of established practitioners and make highly relevant personal, social and cultural connections; and - demonstrate perceptive critical analysis, use of art vocabulary, formal visual elements, and artistic, aesthetic and design principles. For AO2, candidates characteristically: - explore and experiment, specialising in a multidisciplinary or interdisciplinary range of media, techniques and processes; - review, select and refine ideas and processes, exploiting emerging possibilities; - demonstrate ability to take creative risks, solve problems and find imaginative solutions; and - consolidate their learning, making well-informed connections to broader contexts. For AO3, candidates characteristically: - record with confidence, sensitively or expressively, ideas, observations and insights from relevant primary and secondary sources (written and practical); - demonstrate excellent understanding and skill in their control of the formal visual elements and in their use of specialist vocabulary; and - reflect critically on their own work and others' work, and refine skills in controlling media, techniques and processes to make significant progress. For AO4, candidates characteristically: - fully realise an original and ambitious response that is innovative, creative and skilful, reflecting their intentions; - demonstrate perceptive understanding of art and design concepts, processes, techniques and formal visual elements; and - effectively evaluate and consider their work in relation to real-world contexts.

Grade	Description
A2 **Grade E**	For AO1, candidates characteristically: • develop basic ideas through responding to sources in written and practical form; • demonstrate understanding of the work of established practitioners, making personal, social and cultural connections; and • demonstrate basic use of specialist vocabulary. For AO2, candidates characteristically: • explore and experiment with a limited range of media, techniques and processes; • review, select and refine ideas and processes; and • demonstrate some progress and learning and basic connections to contexts. For AO3, candidates characteristically: • record ideas and observations using appropriate sources (written and practical); • demonstrate some understanding in their control of the formal visual elements and in their written investigation; and • demonstrate some ability to reflect on their own and others' work and skills. For AO4, candidates characteristically: • create a personal response that reflects their intentions to some extent; • make basic connections to art and design concepts and formal visual elements; and • evaluate their own work.

6   Guidance on External Assessment

There is one external assessment unit in this specification, at A2 only:
Unit A2 1: Personal and Critical Investigation (written investigation only).

We provide a stimulus paper at the beginning of September. Candidates can use the themes provided as a starting point for their personal and critical investigation. Teachers give guidance on the appropriateness of candidates' selected investigation in line with the contexts explained in Section 3.7. Centres submit the **1000–2000 word** written investigation to us for assessment by a date that we specify, which will normally be in February of the year of assessment.

Acknowledgement of sources
Candidates must not copy published material and claim it as their own work. This applies to both visual and written sources. If using photographs, it should be clear if they are the candidates' original work or they are copied from another source or created by another practitioner.

If candidates use the same wording as a published source (including the internet), they must place quotation marks around the passage and state where it came from. If they paraphrase original materials, they must also give detailed references.
See Appendix 4 for guidelines on using references in written work.

7   Guidance on Internal Assessment

There are four internal assessment units in this specification, two at AS level and two at A2:

- Unit AS 1: Experimental Portfolio;
- Unit AS 2: Personal Outcome;
- Unit A2 1: Personal and Critical Investigation (practical investigation); and
- Unit A2 2: Thematic Outcome.

The internal assessment focuses on candidates' ability to apply their knowledge and skills.

7.1   Skills assessed by internal assessment

Teachers must assess the skills outlined in the learning outcomes for each unit through internal assessment.

7.2   Setting the tasks

- At both AS level and A2, teachers present the externally set stimulus paper and themes at the beginning of the course in September.
- Tasks may include a candidate-led and/or teacher-led approach at AS level.
- At A2, candidates select their own ideas inspired by the stimulus paper, and teachers guide them on appropriateness, in particular with selection of themes for Unit A2 1 written investigations.
- At AS level, teachers support candidates in preparing for assessment, creating a portfolio and presenting their outcome.
- At A2, candidates are expected to be more independent in their decision making and presentation of work.

At AS level, the centre must allocate a supervised period of **10 hours** and at A2, a supervised period of **15 hours** for the completion of the outcome. These hours can be broken up to suit the centre's needs, but it is recommended that centres give candidates a block of **at least four consecutive hours** to focus on their work.

At the beginning of each academic year, we will provide centres with details of the internal assessment tasks and guidance on how to complete and submit them.

7.3 Taking the tasks

Internal assessment is likely to involve both work in the classroom and independent study. It is essential to manage the assessment conditions in a way that ensures the assessment remains reliable and fair. Please note the requirements below.

Area	Assessment Conditions
Supervision	Teachers should supervise candidates' work to: • prevent plagiarism and ensure that the work that candidates submit is their own; • comply with health and safety requirements; • provide advice and guidance; and • ensure that the work aligns with the specification requirements and can be marked using the criteria set out for each unit.
Authenticity	Teachers must be aware of any third party copyright or intellectual property issues in candidates' work. They must sign a declaration to certify that, to the best of their knowledge, all the work that candidates have submitted for assessment is their own.
Time Limit/ Word Limit	In Unit AS 2 and Unit A2 2, candidates must have at least eight weeks to prepare for or work on their outcome. In Unit AS 2, the supervised exam period is **10 hours**. In Unit A2 2, the supervised exam period is **15 hours**. The written investigation for Unit A2 1 must be **between 1000 and 2000 words**. Where a candidate exceeds the word limit by more that 10% they cannot be awarded in mark band 4 (See Appendix 1, page 57, AO3 Skills). Candidates must include the word count on the essay.
Collaboration	The work of individual candidates may be informed by working with others, but each candidate must provide an individual response. The work that they present for assessment must be their own. If candidates are involved in a collaborative project, they can present the work if they can make clear exactly what contribution they have made. Teachers must be able to authenticate this work.
Resources	Candidates must appropriately reference all the materials they use in their work, including any online resources.

7.4   Marking the tasks

Teachers should use their professional judgement to apply the criteria in the mark bands appropriately and fairly to candidates' work. They should take a 'best fit' approach to award the appropriate mark within a range, balancing strengths and weaknesses in each response.

For up-to-date advice on plagiarism, or any kind of candidate malpractice, see *Suspected Malpractice in Examinations and Assessments: Policies and Procedures* on the Joint Council for Qualifications website at www.jcq.org.uk

7.5   Internal standardisation

Centres with more than one teaching group must carry out internal standardisation of their internal assessment tasks before submitting their marks to us. This is to ensure, as far as possible, that each teacher has applied the assessment criteria consistently. It may be necessary to adjust an individual teacher's marking:

- to bring it into line with that of other teachers in the centre; and
- to match the standards established at the agreement trial.

If marks do change, centres must amend the total/final marks on their Candidate Record Sheets.

7.6   Moderation

Centres must submit their marks to us by May in any year. Exact dates are communicated annually. Centres will be asked to prepare a sample of candidate work to be viewed by a visiting moderator. Dates and details will be communicated to the centre in advance of the visit. We may adjust centres' marking to bring the assessment of candidates' work into line with our agreed standards.

We issue full instructions each year on:

- our moderation procedures;
- which samples we require; and
- the deadlines for submitting marks and samples to us.

Teachers and centre staff may contact us at any stage for advice or support relating to internal assessment.

7.7   Internal assessment review

We will replace our internal assessment tasks every year to ensure that they continue to set an appropriate challenge and remain valid, reliable and stimulating.

8 Links and Support

8.1 Support

The following resources are available to support this specification:

- our Art and Design microsite at www.ccea.org.uk
- specimen assessment materials; and
- guidance notes for teachers.

We also intend to provide:

- past papers and mark schemes;
- Chief Examiner's reports;
- Principal Moderator's reports;
- schemes of work;
- ideas and resources for creative lessons;
- centre support visits;
- workshops for teachers;
- agreement trials;
- a resource list;
- exemplification of standards; and
- student guidance materials.

8.2 Curriculum objectives

This specification supports centres to build on the broader Northern Ireland Curriculum objectives to develop the young person:

- as an individual;
- as a contributor to society; and
- as a contributor to the economy and environment.

It can contribute to meeting the requirements of the Northern Ireland Entitlement Framework at post-16 and the provision of a broad and balanced curriculum.

Curriculum Progression from Key Stage 4

This specification builds on learning from Key Stage 4 and gives students opportunities to develop their subject knowledge and understanding further.

Students will also have opportunities to continue to develop the **Cross-Curricular Skills** and the **Thinking Skills and Personal Capabilities** shown on the next page. The extent of this development depends on the teaching and learning methodology the teacher uses.

Cross-Curricular Skills

- Communication:
  - Talking and Listening
  - Reading
  - Writing
- Using Mathematics
- Using ICT

Thinking Skills and Personal Capabilities

- Problem Solving
- Working with Others
- Self-Management

For further guidance on the skills and capabilities in this subject, please refer to the supporting schemes of work.

8.3 Examination entries

Entry codes for this subject and details on how to make entries are available on our Qualifications Administration Handbook microsite, which you can access at www.ccea.org.uk

Alternatively, you can telephone our Examination Entries, Results and Certification team using the contact details provided.

8.4 Equality and inclusion

We have considered the requirements of equality legislation in developing this specification and designed it to be as free as possible from ethnic, gender, religious, political and other forms of bias.

GCE qualifications often require the assessment of a broad range of competences. This is because they are general qualifications that prepare students for a wide range of occupations and higher level courses.

During the development process, an external equality panel reviewed the specification to identify any potential barriers to equality and inclusion. Where appropriate, we have considered measures to support access and mitigate barriers.

We can make reasonable adjustments for students with disabilities to reduce barriers to accessing assessments. For this reason, very few students will have a complete barrier to any part of the assessment.

In A level Art and Design, students with a visual impairment may have difficulty preparing for the assessments, as there is a requirement to record ideas and observations mainly in visual form. Those with a physical disability may be restricted as to which media they can work in.

It is important to note that where access arrangements are permitted, they must not be used in any way that undermines the integrity of the assessment. You can find information on reasonable adjustments in the Joint Council for Qualifications document *Access Arrangements and Reasonable Adjustments: General and Vocational Qualifications*, available at www.jcq.org.uk

8.5 Contact details

If you have any queries about this specification, please contact the relevant CCEA staff member or department:

- Specification Support Officer: Nola Fitzsimons
  (telephone: (028) 9026 1200, extension 2235, email: nfitzsimons@ccea.org.uk)

- Subject Officer: Anne McGinn
  (telephone: (028) 9026 1200, extension 2263, email: amcginn@ccea.org.uk)

- Examination Entries, Results and Certification
  (telephone: (028) 9026 1262, email: entriesandresults@ccea.org.uk)

- Examiner Recruitment
  (telephone: (028) 9026 1243, email: appointments@ccea.org.uk)

- Distribution
  (telephone: (028) 9026 1242, email: cceadistribution@ccea.org.uk)

- Support Events Administration
  (telephone: (028) 9026 1401, email: events@ccea.org.uk)

- Information Section (including Freedom of Information requests)
  (telephone: (028) 9026 1200, email: info@ccea.org.uk)

- Moderation
  (telephone: (028) 9026 1200, extension 2236, email: moderationteam@ccea.org.uk)

- Business Assurance (Complaints and Appeals Manager: Heather Clarke)
  (telephone: (028) 9026 1244, email: hclarke@ccea.org.uk).

Appendix 1

Assessment Matrices

Guidance for using assessment matrices

Each matrix relates directly to the learning outcomes for each unit as stated in Section 3. Performance indicators across each level relate directly to the assessment objectives in the first column. These assessment objectives summarise the learning outcomes.

When applying the assessment objectives in Unit AS 2 and Unit A2 2, candidate work must be viewed holistically. AO1, AO2 and AO3 can be met through the outcome where there is evidence of knowledge and understanding, creative process and skills.

Explanation of terms

Connections to contexts (Unit AS 2 – 'Knowledge and understanding') – refers to understanding of the work of other artists, designers and craftspeople, and relevant connections to personal, social, historical, political and other contexts.

Contextual sources – includes live artworks and artefacts; pictures of artworks; texts about artists, designers, craftspeople and/or movements, historical and contemporary and/or in relation to society, history and culture.

Formal visual elements and artistic, aesthetic and design principles – see Appendix 2.

Problem solving – involves resilience, tenacity and creative solutions. Examples might include: working at a technique or skill to improve it; working through a range of possible ideas or solutions to find one that works; demonstrating progress in the development of a challenging idea/brief; and design processes – looking at a range of alternatives, weighing up options and justifying decisions.

Progress – means that techniques, skills and knowledge have developed or improved over time or across a range of tasks.
It is intrinsically linked to reviewing and refining, and to resilience and problem solving.

Refine – means to develop and improve skills, techniques, ideas or imagery; it does not mean fine, detailed work or technical mastery
And can apply to any process, including expressive drawing and painting, and experimental use of materials.

Unit AS 1 Experimental Portfolio

Assessment Objectives	Level 1 1–7	Level 2 8–13	Level 3 14–19	Level 4 20–24
AO1 Knowledge and understanding				
Investigate contexts and develop ideas	Basic investigation and development of ideas	Some relevant investigation, but ideas may be predictable	Sustained and focused investigation and confident development of ideas	Perceptive/in-depth investigations leading to exciting and original development of ideas
Understand contextual sources and/or work of artists, designers and craftspeople relevant to their own practice	Superficial understanding and connections with work of artists, designers and craftspeople	Growing understanding and some relevant connections with sources and/or work of artists, designers and craftspeople	Good understanding, with meaningful connections informed by relevant and appropriate sources and/or work of artists, designers and craftspeople	Extensive knowledge and understanding, informed and enhanced by insightful connections with highly relevant sources and/or work of artists, designers and craftspeople
Reflect and review own or others' work using art vocabulary and visual elements	Limited use of art vocabulary and visual elements in reviewing own or others' work	Some appropriate use of art vocabulary and visual elements in reviewing own or others' work	Confident use of art vocabulary and visual elements in reviewing own or others' work	Comprehensive and fluent use of art vocabulary and visual elements in reviewing own or others' work
AO2 Creative process				
Generate ideas through exploration of media, techniques and processes	Basic exploration; materials are not always appropriate to intentions	Some relevant exploration, with some evidence of experimentation	Effective and creative exploration, with good range of media, techniques and processes	Thorough and creative exploration and innovative experimentation using a wide range of media, techniques and processes
Investigate potential ideas or responses, reviewing and refining throughout	Limited investigation and refining	Predictable ideas, with some success through reviewing and modifying as work progresses	Ideas are well developed through reviewing and refining as work progresses	Ideas are in depth/highly developed, with extensive reviewing and refining, leading to imaginative and original directions as work progresses
Present evidence of progress, learning and problem solving	Little evidence of progress and learning, with basic problem solving	Some progress, with evidence of learning and generally effective problem solving	Good progress, with clear evidence of learning, leading to successful problem solving	Excellent progress, with imaginative leaps; evidence of a high level of learning and creative problem solving

Assessment Objectives	Level 1 1–7	Level 2 8–13	Level 3 14–19	Level 4 20–24
AO3 Skills Explore and manipulate media	Basic exploration and manipulation of media	Some appropriate exploration and manipulation of media	Successful exploration and manipulation of media	Innovative and creative exploration and manipulation of media showing risk-taking and/or refinement
Understand and control formal visual elements	Limited understanding and control of the formal visual elements	Developing understanding in the control of formal visual elements	Competent understanding in the control of formal visual elements	Formal visual elements are implemented increasingly, with excellent control and understanding
Observe and record from primary and secondary sources (a range of approaches considered)	Unrefined recording or over-reliance on secondary sources	Some competence in recording and observation, with some variety in approach and a range of sources	Confident and successful recording, demonstrating understanding of a range of approaches and use of both primary and secondary sources	Sophisticated recording from an appropriate range of primary and secondary sources; observations are sensitive/expressive and demonstrate understanding of relevant approaches
Review and refine skills to make progress	Limited progress in development of skills	Clear progress being made in development of skills	Consistent progress being made, with evidence of growing confidence in skills	Significant progress through effective reviewing; willingness to take risks in developing skills imaginatively
Award zero for work not worthy of credit.				

Unit AS 2 Personal Response

Assessment Objectives	Level 1 1–2	Level 2 3–5	Level 3 6–8	Level 4 9–10
AO1 Knowledge and understanding Demonstrate knowledge and understanding and make connections to contexts (practitioners, personal, social, cultural)	Superficial understanding of contexts	Some relevant understanding and connections to contexts	Clear understanding and meaningful connections to contexts	Perceptive understanding and highly relevant connections to contexts
Demonstrate understanding of artistic, aesthetic and design principles	Insufficient understanding of artistic, aesthetic and design principles	Growing understanding of artistic, aesthetic and design principles	Good understanding of artistic, aesthetic and design principles	Informed and mature understanding of artistic, aesthetic and design principles
AO2 Creative process Select and develop ideas for a solution or response, and present creative intentions	Inadequate selection and development, with basic creative intentions	Appropriate but predictable selection and development of ideas, with clear creative intentions; plays safe	Coherent and effective selection and development of ideas; creative intentions are relevant and engaging; takes controlled risks	Perceptive selection and development of ideas; creative intentions are ambitious, interesting and/or original; creative leaps and/or coherent progression
Refine ideas through experimentation; reviewing and modifying with purpose	Ideas unoriginal, with limited reviewing and refining leading to inadequate solutions	Ideas are developed towards solutions, with some reviewing, modifying and refining	Ideas are refined thoughtfully, with appropriate experimentation, towards confident solutions	Refinement is mature, perceptive and original; purposeful experimentation/development leading to imaginative solutions

Assessment Objectives	Level 1 1–2	Level 2 3–5	Level 3 6–8	Level 4 9–10
AO3 Skills Select, manipulate, innovate and refine using relevant media, techniques and processes	Limited skills; basic manipulation, with limited refinement in media, techniques and processes	Competent skills and ability to select and manipulate relevant media, techniques and processes; some evidence of refinement	Good skills; successful selection and manipulation of relevant media, techniques and processes, with some innovation and adequate refinement	Excellent skills; creative and innovative selection and discrimination in manipulation of media, techniques and processes; evidence of refinement and risk-taking
Implement the formal visual elements of art and design	Limited use of the formal visual elements	Some competent use of the formal visual elements	Good use of the formal visual elements	A high level of skill and excellent understanding in using the formal visual elements

Assessment Objectives	Level 1 1–9	Level 2 10–17	Level 3 18–24	Level 4 25–30
AO4 Outcome Realise intentions in an original, personal response	Outcome is unoriginal and realises intentions in a basic way	Outcome is personal and competent and realises intentions to some extent	Outcome is original, personal and fully realises intentions	Outcome is personal, innovative, creative, skilful and is fully realised
Make connections between research and personal response, demonstrating progress and learning	Basic connections with research, with limited progress and learning	Relevant connections with research, with some progress and learning	Clear and meaningful connections with research, with good progress and learning	Creative connections with research, with significant progress and learning
Demonstrate understanding of contexts and formal elements	Limited understanding of contexts and formal elements	Some understanding of contexts and formal elements	Clear understanding and confidence in the implementation of contextual and formal elements	Excellent understanding and insight in the implementation of contextual and formal elements
Evaluate their work	Evaluation of work is superficial	Evaluation of work is competent	Evaluation of work is confident and well written	Evaluation of work is fluent and insightful
Award zero for work not worthy of credit.				

Unit A2 1 Personal and Critical Investigation – Practical Investigation

Assessment Objectives	Level 1 1–7	Level 2 8–13	Level 3 14–19	Level 4 20–24
AO1 Knowledge and understanding Demonstrate understanding of the technical processes of others, through practical investigations, to inform their ideas	Limited technical understanding; simplistic investigations; ideas uninformed	Basic technical understanding; competent investigations; predictable ideas	Good technical understanding; focused investigations; well informed ideas	Excellent technical understanding; perceptive and purposeful investigations; well informed exciting/original ideas
Understand contexts and the work of artists, designers and craftspeople relevant to their own practice	Superficial understanding of contexts and basic connections with the work of artists, designers and craftspeople	Growing understanding of contexts; some relevant connections with the work of artists, designers and craftspeople	Good knowledge and understanding of contexts leading to meaningful connections with the work of artists, designers and craftspeople	Clear, mature understanding of contexts leading to insightful and highly relevant connections with the work of artists, designers and craftspeople
AO2 Creative process Generate ideas and connections through exploration and experimentation with media, techniques and processes	Basic exploration and experimentation	Relevant exploration and experimentation	Good exploration and creative or wide-ranging experimentation	In-depth or extensive exploration, and creative and innovative experimentation
Investigate potential responses, reviewing and refining throughout	Basic ideas and limited evidence of reviewing and refining	Ideas are developed, with some success through reviewing and refining as work progresses	Ideas are developed thoroughly through reviewing and refining as work progresses	Ideas are highly developed; extensive or in-depth reviewing and refining, leading to imaginative and original solutions as work progresses
Present ideas, solutions and responses	Limited ability to present responses	Coherent presentation of responses	Clear presentation of responses	Creative and skilful presentation of responses

Assessment Objectives	Level 1 1–7	Level 2 8–13	Level 3 14–19	Level 4 20–24
AO3 Skills Explore and develop skills in manipulation of media, techniques and processes	Basic exploration and limited skills in manipulation of media, techniques and processes	Appropriate exploration and developing skills in manipulation of media, techniques and processes	Successful exploration and good skills in manipulation of media, techniques and processes	Innovative, rigorous and in-depth exploration with excellent skills in manipulation of media, techniques and processes
Understand and control formal visual elements and/or design principles	Limited understanding and control of the formal visual elements and/or design principles	Some understanding and control of formal visual elements and/or design principles	Good understanding and control of formal visual elements and/or design principles	Excellent understanding and skilful implementation of formal visual elements and/or design principles
Record using primary and secondary sources (including range)	Unrefined recording and observation, with little variety in approach; over-reliance on secondary sources	Competent recording and observation, with some variety in approaches; a range of sources are used	Confident and successful recording and observation; understanding of a range of approaches and use of sources including primary	Sophisticated, sensitive and/or expressive recording and observation; understanding of relevant approaches and use of an appropriate range of sources including primary
Review and refine skills to make progress	Limited progress in refinement of skills	Some progress in refinement of skills	Consistent progress, in refinement of skills	Significant progress in refinement of skills
Award zero for work not worthy of credit.				

Unit A2 1   Personal and Critical Investigation – Written Investigation

Assessment Objectives	Level 1 1–3	Level 2 4–6	Level 3 7–9	Level 4 10–12
AO1 Knowledge and understanding Respond to and analyse visual and other sources connecting to a theme Interpret historical and contemporary developments; relevant social and cultural contexts; ideas, meanings, techniques and materials	Limited analysis of sources, with inadequate connections Limited understanding of the work of artists, designers and craftspeople and relevant contexts	Some critical analysis of sources, with connections Some understanding of the work and ideas of others and relevant contexts	Sound critical analysis of appropriate sources, with relevant connections Good understanding of the work and ideas of others and relevant contexts	Perceptive critical analysis of a range of appropriate sources, with insightful connections High-level and in-depth understanding of the work and ideas of others and relevant contexts
AO2 Creative process Generate investigation and demonstrate purpose Organise, select and communicate ideas coherently Connect work and ideas to a broader critical and contextual framework	Lack of original investigation; or unclear purpose Predictable ideas may lack coherence Limited or simplistic connections to broader contexts	Predictable investigation; some demonstration of purpose Ideas communicated coherently Obvious connections made to broader contexts	Appropriate investigations with clear purpose Ideas organised selectively and communicated clearly Clear and relevant connections to broader contexts	In-depth and/or wide-ranging and highly purposeful investigations Ideas organised selectively and communicated engagingly Well-informed and relevant connections to broader contexts

Assessment Objectives	Level 1 1–3	Level 2 4–6	Level 3 7–9	Level 4 10–12
AO3 Skills Use appropriate art and design vocabulary and specialist terminology	Limited use of appropriate vocabulary and specialist terminology	Competent use of appropriate vocabulary and specialist terminology	Confident use of appropriate vocabulary and specialist terminology	Confident and extensive use of appropriate vocabulary and specialist terminology
Select and use relevant texts and sources to discuss, compare, and critically appraise	Some texts and sources used with basic critical appraisal	Some relevant texts and sources selected and used with developing skills in critical appraisal	An appropriate range of relevant texts and sources selected and used with good skills in critical appraisal	A range of reliable and relevant texts and sources used with accomplished skills in critical appraisal
Use legible text, accurate spelling, punctuation and grammar	Writing, punctuation, spelling and grammar are such that meaning may be unclear	Writing, punctuation, spelling and grammar are sufficiently competent to make meaning clear	Writing, punctuation, spelling and grammar are of a good standard, making meaning very clear	Writing, punctuation, spelling and grammar are excellent, making meaning absolutely clear
Present an effective illustrated, word-processed written response in an appropriate style with clear references	Basic attempt at appropriate style, with inadequate presentation and references	An appropriate style of writing, presentation and references to sources is used	A successful style of writing is selected, with good presentation and references to sources	A successful and appropriate style of writing is selected, with excellent presentation and fully accurate references to sources 2000 word limit is not exceeded
Award zero for work not worthy of credit.				

Unit A2 2   Thematic Outcome

Assessment Objectives	Level 1 1–2	Level 2 3–4	Level 3 5–6	Level 4 7–8
AO1 Knowledge and understanding Extend development of set theme Understand contexts – art and design media and technologies, in contemporary and/or past societies and cultures	Basic development of set theme Simplistic ideas, with superficial understanding of contexts	Competent development of set theme Predictable ideas, with relevant connections to contexts	Clear and purposeful development of set theme Good ideas, with focused and relevant connections to contexts	Focussed and creative development of set theme Sophisticated and original ideas, with perceptive and highly relevant connections to contexts

Assessment Objectives	Level 1 1–2	Level 2 3–4	Level 3 5–6	Level 4 7–8
AO2 Creative process Explore and manipulate media, techniques and processes	Basic exploration and manipulation of media, techniques and processes	Some competent exploration and manipulation of media, techniques and processes	Confident exploration and manipulation of media, techniques and processes	Innovative and adventurous exploration and manipulation of media, techniques and processes
Refine ideas through experimentation, reviewing and modifying with purpose	Limited reviewing and refining of ideas	Some competent reviewing and refining of ideas	Thorough and purposeful reviewing and refining of ideas	Creative and intuitive reviewing and refining of ideas to a high level
AO3 Skills Select and use relevant and appropriate media, techniques and processes	Basic attempt to select and use media, techniques and processes, with limited relevance	Competent selection and use of relevant media, techniques and processes	Confident selection and use of appropriate media, techniques and processes	Discrimination in the selection and use of appropriate media, techniques and processes
Refine skills in the manipulation of media, techniques and processes	Basic manipulation and limited refinement of skills in using media, techniques and processes	Competent manipulation and refinement of skills in using media, techniques and processes	Confident manipulation and refinement of skills in using media, techniques, and processes	Highly skilful manipulation and refinement of skills in using media, techniques and processes

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Assessment Objectives	Level 1 1–9			Level 2 10–18			Level 3 19–27			Level 4 28–36		
Meeting of criteria at each level	1–3 Limited	4–6 Some	7–9 All	10–12 Limited	13–15 Some	16–18 All	19–21 Limited	22–24 Some	25–27 All	28–30 Limited	31–33 Some	34–36 All
AO4 Outcome Realise stated creative intentions in an original, personal outcome	Outcome is basic and lacks originality			Outcome is competent and personal			Outcome is successful, personal and original			Outcome is ambitious, skilful innovative and highly creative		
Outcomes demonstrate understanding of art and design concepts, processes/disciplines and formal visual elements	Basic: • understanding of concepts; • skills in processes and techniques; • implementation of formal visual elements			Developing: • understanding of concepts; • skills in processes and techniques; • implementation of formal visual elements			Good: • understanding of concepts; • skills in processes and techniques; • implementation of formal visual elements			Excellent: • understanding of concepts; • skills in processes and techniques; • implementation of formal visual elements		
Demonstrate awareness of functions/audience/ consumers or real-world contexts	Limited awareness of real-world contexts			Some awareness and consideration of real-world contexts			Good awareness and effective consideration of real-world contexts			Excellent understanding and successful consideration of real-world contexts		
Evaluate their work	Evaluation of work is basic and superficial			Evaluation of work is relevant but descriptive			Evaluation of work is thorough and confident			Evaluation of work is insightful and analytical		
Award zero for work not worthy of credit.												

Appendix 2

Essential Knowledge and Specialist Vocabulary

Section 1 – Essential knowledge and vocabulary

Students are expected to have a working knowledge of the concepts and vocabulary below.

Formal visual elements: line, value/tone, form, shape, space, colour, texture, and pattern.

Term	Definition
Line	A path between two points. It can be long, short, wide and in any direction. Examples are: outline, horizontal, vertical, diagonal, straight, curved, thick or thin.
Value/Tone	The intensity of light or dark
Form	The three-dimensional element of an artwork
Shape	Shapes are flat and contained in outlines. They can be **geometric** such as a square, circle or triangle or **organic** such as the shape of a piece of fruit, a tree or a splodge.
Space	Space can be **positive** (light or white, or filled) or **negative** (dark or black, or empty). It is the area between or within components in the artwork. It can be two-dimensional or three-dimensional.
Colour	Colour has three properties: • **hue** – the name we give to a colour, such as red, yellow, blue or green; • **intensity** – the vividness or saturation of the colour; and • **value/tone** – meaning how light or dark the colour is. (To add **tint** means to add white; to add **shade** means to add black.)
Texture	The surface quality of materials (tactile), or implied (visual)
Pattern	Anything that is repeated. Visually this means lines, tones, shapes, colours, forms.

Term	Definition
The colour wheel and mixing colours	• **Primary colours** – red, yellow and blue – cannot be created by mixing other colours • **Secondary colours** – green, purple and orange – are mixed from primary colours • **Tertiary colours** – browns and greys (neutrals) – are mixed from secondary colours • **Complementary colours**, which contrast and are opposite each other in the colour wheel • **Warm and cool colours** and their effect on composition

Artistic or design principles

These include: balance, proportion, unity (harmony), variety, emphasis, rhythm, symmetry, hierarchy, dominance, similarity and contrast, colour theory, and movement.

Term	Definition
Balance	How elements such as line, shape, colour and texture are arranged within an artwork
Proportion	The harmonious relation of parts to each other or to the whole. This can relate to size and scale or to other elements such as colour and tone.
Unity	'Unity' describes what happens when all the elements combine to make a harmonious, complete and balanced artwork.
Variety	Combining one or more elements in different ways to create interest
Emphasis	The focal point of an artwork, visually and in terms of the meaning
Rhythm	Repetitive visual elements that achieve a specific effect
Symmetry	A balance of parts across a notional midline, giving the appearance of equal visual weight
Hierarchy	The order in which the eye views the elements in a composition
Dominance	An emphasis of one aspect or quality in an image in relation to all others

Term	Definition
Contrast	The use of opposite elements, such as large versus small, light versus dark colours, and rough versus smooth texture
Movement	Using line, texture, shapes and forms when organising the different elements of an image to achieve a sense of action

Composition

The arrangement of different elements to create **balance** or **contrast** in a work of art. Composition can be created by using images, lines, tones, shapes and colours in a two-dimensional artwork. Composition can enhance meaning by emphasising the **focal point** of an artwork. It can also create pictorial space and depth.

Term	Definition
Focal point	What the artwork is trying to guide your eyes to. Usually the composition is designed so that your eye is directed to a particular point. The 'focal point' is also known as 'emphasis'.
Golden section	A ratio of approximately 5:8 in a pictorial composition or architectural design is considered an aesthetically ideal mathematical proportion. This 'golden ratio' was considered almost mystical by some Renaissance art theorists.
Foreground, **middle ground** and **background**	Terms used to describe planes in a painting that has depth
Perspective	In drawing or painting, a way of portraying three dimensions on a flat, two-dimensional surface by suggesting depth or distance, including: • **linear perspective** – a series of lines converging on a vanishing point at eye level (including one-point perspective and two-point perspective); and • **aerial perspective** – using desaturation of colour or tone to imply distance.

Section 2 – Additional vocabulary

Students are expected to have a working knowledge of **some** of the following terms, or of vocabulary specific to their chosen specialism.

Term	Definition
Abstract	Where a subject is represented as a simplified or distorted image; in some cases little or no attempt is made to represent the subject realistically
Aesthetics	A set of philosophical principles underlying a particular artist, artistic movement, culture or society. It relates to beauty, taste and sensory judgement values.
Amorphous	Having a shape without clarity or definition; formless; indistinct
Anthropomorphic	Having qualities reminiscent of the human form
Artefact	A man-made object of artistic, cultural or historical interest
Assemblage	Art made by grouping together found or unrelated objects
Asymmetrical	When the two sides of an image are not balanced or identical; lopsided
Avant-garde	Art that departs from the norm or is experimental; an artist who is a pioneer or who has an innovative approach
Caricature	Image showing a person in a distorted way, usually for satirical purposes
Chiaroscuro	The dramatic use of light and shade to create atmosphere and depth
Concept	An idea, scheme or plan for a piece of work
Contemporary	Artwork that is current
Content	The subject of an artwork
Context	The environment an artwork is seen in or the background information about an artwork, for example the time it was made, where it was made or who made it

Term	Definition
Creative industries	The creative economy comprising advertising, architecture, art, crafts, design, fashion, film, music, performing arts, publishing, software, toys and games, TV and radio, and video games
Culture	Community, beliefs, society, arts and traditions relating to a specific time or place
Design brief	A written set of guidelines or instructions describing the elements and scope of a design project
En plein air or **Al fresco**	Drawing or painting outdoors
Figurative art	Artwork that is representational, that is clearly derived from real objects or sources
Found objects	An object, manufactured or naturally occurring, that was not originally designed for an artistic purpose, but has been discovered and used in an artistic context
Frottage	Taking an impression of an image in relief by rubbing with a wax crayon onto thin paper laid over the relief work
Genre	A class or category of artistic practice having a particular form, content or technique, for example folk art, landscape painting or abstract art
Genre painting	A style of realistic painting of scenes from everyday life (distinct from the general definition of genre above)
Graphic design	The communication of ideas and information by visual means, usually for commercial purposes, for example adverts, posters or product labels
Grotesque	Decoration based on fantasy, using monsters and hybrid figures combining human, animal and vegetable elements; used to describe all sorts of distortions and exaggerations
Highlights	The brightest areas of the subject, print, negative, painting or drawing
Icon	An artwork featuring a holy figure; a person who is seen as having power or significance

Term	Definition
Installation	Artwork that is specifically linked to the space in which it is exhibited, for example installed in an entire room or installed outdoors, or artwork combining different media, such as video and objects
Juxtaposition	An act of placing things close together or side by side for comparison or contrast
Medium	Type of art material, for example pastel or oil paint; also any substance added to pigment to make or modify properties of paint
Memento mori	A symbol, usually in painting, relating to death
Mixed media	Using several different drawing tools or materials in the same piece
Modern	Modern art refers to art made in the twentieth century
Motif	A repeated visual element or combination of elements found in a pattern or composition; the dominant theme or idea in an artwork
Narrative art	Art that conveys a story
Naturalism	Approach based on minute observation and imitation of the natural world
Ornamentation	Elaborate decoration
Pastiche	An imitation of someone else's style; not a copy, but your own response to another artist's work
Photocollage	A type of collage in which several photographs are placed together to make one large picture
Pigment	The natural or synthetic material that gives colour to a paint
Process	The method and steps taken to create an artwork
Prototype	A sample artwork built to test a concept or process
Saturation	An aspect of colour concerned with its purity, richness or brilliance. It is sometimes referred to in terms of brightness or dullness.

Term	Definition
Secondary source	Something you have experienced second hand, for example reproductions of artists' work, or information from books, magazines and the internet
Shade	A colour combined with darker colours
Site-specific	An artwork designed for a particular location
Still life	A painting, drawing or photograph of a group of objects that have been selected by the artist
Storyboard	A range of images put together to tell a story, used, for example, when planning shots for a film, an animation, an illustrated document, or to display a designer's initial ideas of how the product is to be used
Subject matter	What the artwork is based on; what it shows
Tactile	Touchable, or sensed by touch
Translucent	Allowing the passage of light
Trompe l'oeil	Technique that tries to deceive the eye and looks so real that the painted surface looks like real space

Drawing

The following techniques and terminologies relate to drawing using wet and dry media such as charcoal, graphite, printing ink, pencil, pen and ink, and digital arts. It is important to consider the suitability of different media for different styles and intentions in drawing.

Term	Definition
Blind contour drawing	A drawing exercise where the artist draws the subject in outline and contours, without looking at the paper
Continuous line drawing	Drawing that involves continuous contact with the surface of a picture plane, drawing the contours without lifting the pencil from the paper
Contour	The use of line to describe the form of a three-dimensional shape
Figurative	Drawing that is representational

Term	Definition
Foreshorten/foreshortening	Creating a three-dimensional effect in a drawing by shortening lines to show things receding into the background
Freehand drawing	A drawing that is created without using a mechanical device such as a compass or projector
Gesture drawing	Drawing that explores the form and movement of an object in space. The marks are quick and deliberate. It may look quite realistic, but more often it is a technique to suggest the essential feeling of the subject.
Graduation drawing	A drawing technique in which there are gradual changes of tone
Hatching/cross hatching	Building up tone and texture with closely set parallel lines or overlapped lines
Mass drawing	Blocking in shapes, arranging the visual weight in the artwork
Proportion	The size of one object in relation to others and the size of part of an object in relation to the whole
Representational drawing	An observational drawing that aims to represent the object or scene as accurately as possible
Sketch	A quickly observed, simple drawing used for remembering information for a future piece of artwork
Squaring up	A method of transferring the contours of an image to a canvas or larger scale using a grid
Stipple	Drawing using dots rather than lines
Thumbnail sketch	A small sketch to show the simple outlines of an idea or the composition of an artwork

Term	Definition
Underdrawing	Done on a painting ground before paint is applied
Value drawing	A drawing technique that aims to show the light, shadow and surface tones, creating a three-dimensional illusion

Appendix 3

Statement of Intent for use in Unit AS 2 and Unit A2 2

Candidate name	
Candidate number	
Identify theme and state artistic and/or creative intentions	
Explain how idea and/or intention has evolved (summarising related work covered in Unit AS 1 or Unit A2 1)	
Summarise influence of artists, practitioners and/or contexts	
Describe intended discipline, medium and/or use of processes	
Consider audience, end user, consumer and/or real-world context – how it will be displayed	

Appendix 4

Using References in Written Work

When a reference is required

A reference is required in the text whenever you refer to the work of another author. There are three major reasons for using references.

1. It is a mark of intellectual honesty. You must not claim the thought of others as being your own.
2. It is a means of defence; any errors in what is being said revert to the original author and not to yourself.
3. It provides the reader with the means of consulting the original work from which the thoughts or findings emanate.

There is a variety of methods of referencing literature for assignments. The **Harvard referencing system** is recommended. This is also known as the **'name and year'** system and is used in many journals. The big advantage of this system is convenience for the author, because, as references are unnumbered, they can easily be deleted or added. The details of all references used in your assignment should appear in the **bibliography**.

You will save yourself much time and effort if, when you read and make notes, you keep a record of all the sources you have used.

Writing references in the body of your text

In the body of the text, at the point where you wish to make the reference, put the author name(s) and the date of publication in brackets, for example '(Berger, 1972)'. If there are two authors, give the surnames of each, for example '(Clement and Page, 1992)'. If there are three or more authors, give the first author's surname and use the 'et al' for the others, for example '(Dewitt et al., 2012)'.

Where the name of the author appears as part of the sentence, give only the date of the publication in brackets, for example 'Berger (1972) states that […]'. If there is more than one reference by the same author in a particular year, then use a letter as a suffix after the date to distinguish among them, for example 'Cameron (1999a)', 'Cameron (1999b)'.

Where a number of authors are referred to in relation to one point, list the authors chronologically, for example 'Cairns (1978), Wilson (1983), Giles (1993) agreed that […]'.

When referring to an internet source in the text, give the title and date of access, for example '(*www.artistsnetwork.com*, accessed 3 October, 2016)'.

Quotations

If you present a direct quote, that is, the use of exactly the same words as the author in your text, then you must:

1. use quotation marks; and
2. give the author, date and page number in brackets at the end of the quote, for example 'Rawlins (1993) states that "the artist mirrors her desire in her portraits of others" (p. 177)'.

Presenting a bibliography

Your bibliography must be at the **end** of your work. Always give it a clear **heading** and make sure you present a list of **all** the references that have appeared in your text. The publications should be listed in **alphabetical order** according to the first author's surname. Books and reference journals should **not** be subdivided in your list.

Listing a reference for a book

Use the following format:

1. **surname(s) of author(s)/editor(s)   comma   initial(s)   full stop**
   for example 'Huntsman, P.
2. **title (in italics)   full stop   (edition)**
   for example '*Thinking about art*. (1st edition)'.
3. **place of publication   colon   name of publisher   full stop   (year)**
   for example 'Chichester: Wiley Blackwell.'

So, the full reference looks like this:
'Huntsman, P. (2016) *Thinking about art*. (1st edition) Chichester: Wiley Blackwell (2016)'.

Listing an article from a journal, newspaper or magazine

Use the following format:

surname(s) of author(s)   comma   initial(s)   full stop(s) (year)   title of article   title of journal   volume number comma   (pages)   full stop
for example 'Sluis, K. (2012) *Photography curation today.* Source 73, (pp. 42–43).'

Listing a web page

Use the following format:

name of web page   URL
for example 'V&A – Teachers' resource: Voyage through the Islamic Middle east www.vam.ac.uk/content/articles/t/teachers-resource-voyage-through-the-islamic-middle-east/'

Summary of Changes since First Issue

(Most recent changes are indicated in red on the latest version)

Revision History Number	Date of Change	Page Number	Change Made
Version 1	N/A	N/A	First issue
Version 2	24 April 2018	7, 28, 31 & 44	References to word count changed from 3000 to 2000
	24 April 2018	28, 30, 44, 56 & 57	Additional text added and amendments to text for A21, AO2 and AO3
	24 April 2018	26-31, 33, 42, 44, 54–56, 58-60, 72	Additions and deletions of text
	17 July 2018	42, 54–56, 57, 58 & 59	Amendments, insertions and deletions
	10 Sept 2018	66	Text added in relation to word count

Version 2: 10 September 2018