

GCE

AS and A Level Specification

Art and Design

For exams from June 2014 onwards

For certification from June 2014 onwards



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Vertical black lines indicate a significant change or addition to the previous version of this specification.

1 Introduction

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1.1 Why choose AQA?

It's a fact that AQA is the UK's favourite exam board and more students receive their academic qualifications from AQA than from any other board. But why does AQA continue to be so popular?

- **Specifications**

Ours are designed to the highest standards, so teachers, students and their parents can be confident that an AQA award provides an accurate measure of a student's achievements. And the assessment structures have been designed to achieve a balance between rigour, reliability and demands on candidates.

- **Support**

AQA runs the most extensive programme of support meetings; free of charge in the first years of a new specification and at a very reasonable cost thereafter. These support meetings explain the specification and suggest practical teaching strategies and approaches that really work. Support meetings are in addition to our annual Teacher Standardisation meetings which are free of charge.

- **Service**

We are committed to providing an efficient and effective service and we are at the end of the phone when you need to speak to a person about an important issue. We will always try to resolve issues the first time you contact us but, should that not be possible, we will always come back to you (by telephone, email or letter) and keep working with you to find the solution.

- **Ethics**

AQA is a registered charity. We have no shareholders to pay. We exist solely for the good of education in the UK. Any surplus income is ploughed back into educational research and our service to you, our customers. We don't profit from education, you do.

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

1.2 Why choose Art and Design?

This specification provides candidates with opportunities to develop personal responses to ideas, observations, experiences, environments and cultures in practical, critical and contextual forms.

The flexibility of the previous AQA GCE Art and Design specification has been retained and further developed allowing students and teachers to work from their strengths. There is little change in the principles that underpinned the previous specification except for those necessitated by revisions to the subject criteria for GCE Art and Design as outlined below.

- Reduction to four units, two at AS and two at A2.
- Burden of assessment on teachers reduced.
- Revised assessment objectives applied to both AS and A2.

This specification lays an appropriate foundation for further study of Art and Design or related subjects in Higher Education. In addition, it is suitable for the diverse range of candidates who wish to develop their interest in and enjoyment of Art and Design, fostering its value in lifelong learning.

1.3 How do I start using this specification?

Already using the existing AQA GCE Art and Design specification?

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

Not using the AQA specification currently?

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

1.4 How can I find out more?

Ask AQA

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

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

Teacher Support

Details of the full range of current Teacher Support meetings are available on our website at **<http://www.aqa.org.uk/support/teachers.html>**

There is also a link to our fast and convenient online booking system for Teacher Support meetings at **<http://events.aqa.org.uk/ebooking>**

If you need to contact the Teacher Support team, you can call us on 01483 477860 or email us at **teachersupport@aqa.org.uk**

2 Specification at a Glance

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AS Examinations

Unit 1 – ARTA1, ARTB1, ARTC1, ARTD1, ARTE1, ARTF1
Coursework Portfolio

50% of AS, 25% of A Level
No time limit
80 marks

Portfolio of work set and marked by the centre and moderated by AQA
Available in June only

Unit 2 – ARTA2, ARTB2, ARTC2, ARTD2, ARTE2, ARTF2
AS Externally Set Assignment

50% of AS, 25% of A Level
Supervised time 5 hours
80 marks

Work produced will be marked by the centre and moderated by AQA
Available in June only

AS
Award
1201A-
1206F

A2 Examinations

Unit 3 – ARTA3, ARTB3, ARTC3, ARTD3, ARTE3, ARTF3
Personal Investigation

25% of A Level
No time limit
80 marks

Personal investigation supported by written element of 1000-3000 words, set and marked by the centre and moderated by AQA
Available in June only

Unit 4 – ARTA4, ARTB4, ARTC4, ARTD4, ARTE4, ARTF4
A2 Externally Set Assignment

25% of A Level
Supervised time 15 hours
80 marks

Work produced will be marked by the centre and moderated by AQA
Available in June only

A Level
Award
2201A-
2206F

AS + A2 = A Level

3 Subject Content

Summary of Subject Content

Art, Craft and Design
Candidates should produce practical and critical/contextual work associated with two or more of the endorsements below.
Fine Art
Candidates should produce practical and critical/contextual work in one or more areas including painting, drawing, mixed-media, sculpture, land art, installation, printmaking, film, animation, television, video and photography: lens-based and/or light-based media.
Graphic Communication
Candidates should produce practical and critical/contextual work in one or more areas including illustration, advertising, packaging design, design for print, communication graphics, computer graphics, multimedia, animation, web design, film, television and/or video.
Textile Design
Candidates should produce practical and critical/contextual work in one or more areas including fashion, printed and/or dyed fabrics and materials, domestic textiles, wallpaper, interior design, constructed textiles and installed textiles.
Three-Dimensional Design
Candidates should produce practical and critical/contextual work in one or more areas including ceramics, sculpture, jewellery, body ornament, exhibition design, design for theatre, television and film, interior design, product design, environmental design and architectural design.
Photography: lens-based and light-based media
Candidates should produce practical and critical/contextual work in one or more areas including portraiture, landscape photography, still-life photography, documentary photography, photo-journalism, experimental imagery, photographic installation, video, television and film.

The examples given above are neither compulsory nor exclusive.

3.1 Unit 1 ARTA1, ARTB1, ARTC1, ARTD1, ARTE1, ARTF1 Coursework Portfolio

Candidates choose one of the endorsements for study throughout AS. The contents of the Portfolio will be determined by the nature of the course of study.

Candidates should produce a collection of materials which exemplifies work carried out during the AS course.

Candidates may submit in their portfolio:

- A selection of thoughtfully presented work that demonstrates the breadth and depth of the course of study.
- At least one extended collection of work, or project, based on an idea, concept, theme or issue which demonstrates the candidate's ability to sustain work from an initial starting point to a realisation and includes evidence of their ability to research, develop ideas and link their work in a meaningful way to related critical/contextual materials.
- Critical/contextual work which could include written materials, such as journals, reviews, reflections and evaluations, annotations and historical background material. Examples of video, film, photographs, CD Roms and Powerpoint presentations may also be submitted. Evidence may also be included from the Internet,

from books and journals, as well as studies made during a residency, site or gallery/museum visit. When appropriate sources should be identified and acknowledged.

- Sketchbooks, workbooks and journals. Alternatively, candidates may wish to present a series of related images on mounted sheets.
- The portfolio may, when appropriate to candidates' chosen area of study, include examples of three-dimensional work, such as models, maquettes, sculptures and ceramic objects.

There is no restriction in the scale of work produced but candidates should carefully select, organise and present work to ensure that they provide evidence of meeting all four assessment objectives.

All work should be completed and marked to ensure that centre mark forms arrive at AQA and with moderators by the given deadline

All the work produced for this unit will be marked as a whole. This unit is set and marked by the centre and moderated by AQA by visit to the centre. Visits will normally take place in June.

3.2 Unit 2 ARTA2, ARTB2, ARTC2, ARTD2, ARTE2, ARTF2 Externally Set Assignment

Assignment timings

- The emphasis of this unit will be the development of ideas.
- Separate questions will be set for each AS option. These will consist of a choice of five questions to be used as starting points. Candidates are required to select one.
- Candidates will be provided with examination papers on 1 February, or as soon as possible after that.
- All work should be completed and marked to ensure that centre mark forms arrive at AQA and with moderators by the given deadline.
- Sketchbooks, workbooks and/or journals may be included; alternatively, work may be presented on mounted sheets or study sheets. When appropriate sources should be identified and acknowledged.

Supervised Time – 5 hours

- During the examination period, following a period of initial research candidates should undertake five hours of unaided, supervised time, the first two hours of which should be consecutive.
- The work produced during the five hours should be devoted to the development of ideas. It can take a variety of forms, such as drawings, photographs, computer-aided designs, maquettes, models and/or design sheets.
- Preparatory work may lead to a fully realised piece or pieces of two- or three-dimensions or to further work of a developmental nature. Candidates should be selective when deciding what to submit for this unit.

All the work submitted for this unit will be marked as a whole. This is set by AQA, marked by the centre and moderated by AQA by visit to the centre. Visits will normally take place in June.

3.3 Unit 3 ARTA3, ARTB3, ARTC3, ARTD3, ARTE3, ARTF3 Personal Investigation

- This a practical unit with written elements in which candidates are expected to develop a personal investigation based on an idea, issue, concept or theme leading to a finished piece or pieces.
- The practical elements should be linked with some aspect of contemporary or past practice of artists, designers or craftspeople.
- Candidates should be selective when deciding what to submit for this unit.

Quality of Written Communication

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

- Written material of a critical, analytical nature can be included in a variety of forms, such as a personal study, a journal, a log, reports on gallery visits or an evaluation and reflection on candidates' work and that of others.
- Written material should be no less than 1000 and no more than 3000 words.
- Sources should be identified and a bibliography and list of visits should be included.
- Candidates should demonstrate that they are aware of the discipline of working within given word counts.

Candidates must also:

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

The personal Investigation will be assessed as a single unit. Evidence of addressing the Assessment Objectives must be provided in both visual and written elements and connections between these two elements should be clearly established. Sources should be identified and acknowledged.

All work should be completed and marked to ensure that centre mark forms arrive at AQA and with moderators by the given deadline.

All the work produced for this unit will be marked as a whole. This unit is set and marked by the centre and moderated by AQA by visit to the centre. Visits will normally take place in June.

3.4 Unit 4 ARTA4, ARTB4, ARTC4, ARTD4, ARTE4, ARTF4 A2 Externally Set Assignment

Assignment timings

- Separate question papers will be set for each option. These will consist of a choice of eight questions to be used as starting points. Candidates are required to select **one**.
- Candidates will be provided with examination papers on 1 February, or as soon as possible after that.
- All work should be completed and marked to ensure that centre mark forms arrive at AQA and with moderators by the given deadline.
- Preparatory work should be submitted in any appropriate form, such as mounted sheets, study-sheets, sketchbooks, workbooks, journals, models and maquettes. When appropriate, sources should be identified and acknowledged.

Supervised Time – 15 hours

Towards the end of the examination period candidates should complete 15 hours of unaided and supervised time, the first 3 hours of which should be consecutive. Candidates should produce a clearly defined selection of work that makes up a whole, leading to a finished piece or pieces.

- Candidates will be assessed on their ability to work independently within the specific time constraints, developing a personal response, and addressing all four assessment objectives.
- Candidates should be selective when deciding what to submit for this unit.

All the work produced for this unit will be marked as a whole. This unit is set by AQA, marked by the centre and moderated by AQA by visit to the centre. Visits will normally take place in June.

3.5 Knowledge, understanding and skills

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

Candidates are required to participate actively in their course of study, recognising and developing their own strengths in the subject and identifying and sustaining their own lines of enquiry.

AS and A Level courses should require candidates to develop practical and theoretical knowledge and understanding of:

- relevant materials, processes, technologies and resources
- how ideas, feelings and meanings can be conveyed and interpreted in images and artefacts
- how images and artefacts relate to the time and place in which they were made and to their social and cultural contexts
- continuity and change in different genres, styles and traditions

- a working vocabulary and specialist terminology.

AS and A Level courses should require students to develop the skills to:

- record experiences and observations, mainly in visual form; undertake research and gather, select and organise visual and other appropriate information
- explore relevant resources; analyse, discuss and evaluate images, objects and artefacts; and make and record independent judgements
- use knowledge and understanding of the work of others to develop and extend thinking and inform their own work
- generate and explore potential lines of enquiry using appropriate media and techniques
- apply knowledge and understanding in making images and artefacts; review and modify work, and plan and develop ideas in the light of their own and others' evaluations
- organise, select and communicate ideas, solutions and responses; and present these in a range of visual, tactile and/or sensory forms.

3.6 Progression

In the A2 units, candidates are required to build on the knowledge, understanding and skills gained in the AS with greater depth of study. This might be achieved by, for example:

- greater specialisation in a particular medium or process
- extended development of particular themes, ideas, concepts or issues
- further theoretical research
- more rigorous exploration of an inter-disciplinary or multi-disciplinary approach.

3.7 Art, Craft and Design (ARTA)

Introduction

Candidates should be introduced to a variety of experiences exploring a range of two- and/or three-dimensional media, processes and techniques. They should be made aware of both traditional and new technologies.

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

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

Candidates should explore drawing using a variety of methods and media on a variety of scales.

Candidates should use sketchbooks/workbooks/journals to underpin their work where appropriate.

Areas of Study

Candidates are required to work in **at least two** of the following areas of Art and Design. They may explore overlapping areas and combinations of areas.

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

Skills and Techniques

Candidates will be expected to demonstrate skills, as defined in Section 3.5 of this specification, in the context of their chosen areas of study. Candidates will work in **at least two areas** drawn from the following:

- Fine Art: painting; drawing; mixed media, sculpture; land art; installation; printmaking; film; animation; television; video and photography: lens-based and light-based media. (See also Section 3.8.)

- Graphic Communication: illustration; advertising; packaging; design for print; communication; multimedia; animation; web design; film; television and video. (See also Section 3.9.)
- Textile Design: fashion; printed and/or dyed fabrics and materials; domestic textiles; wallpaper; interior design; constructed textiles and textile installation. (See also Section 3.10.)
- Three-Dimensional Design: ceramics; sculpture; jewellery; body ornament; theatre design; exhibition design; design for theatre, television and film; interior design; product design; environmental design and architectural design. (See also Section 3.11.)
- Photography: lens-based and light-based media: portraiture; landscape photography; still-life photography; documentary photography; photo-journalism; experimental imagery; photographic installation; video, television and film. (See also Section 3.12.)

Knowledge and Understanding

Candidates must show knowledge and understanding of:

- relevant materials, processes, technologies and resources
- how ideas, feelings and meanings can be conveyed and interpreted in images and artefacts
- how images and artefacts relate to the time and place in which they were made and to their social and cultural contexts
- continuity and change in different genres, styles and traditions relevant to their chosen area(s) of study
- a working vocabulary and specialist terminology which is relevant to their chosen area(s) of study.

3.8 Fine Art (ARTB)

Introduction

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

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

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

Candidates should explore drawing using a variety of methods and media on a variety of scales. Candidates should use sketchbooks/workbooks/journals to underpin their work where appropriate.

Areas of Study

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

- painting and drawing
- mixed media, including collage and assemblage
- sculpture
- land art
- installation
- printmaking: relief, intaglio, screen processes and lithography
- film, television, animation, video, photography: lens-based and/or light-based media and new media.

Skills and Techniques

Candidates will be expected to demonstrate skills, as defined in Section 3.5 of this specification, in the context of their chosen area(s) of Fine Art. In addition candidates will be required to demonstrate skills in all of the following:

- appreciation of different approaches to recording images, such as observation, analysis, expression and imagination
- understanding of the conventions of figurative/representational and abstract/non-representational imagery or genres
- appreciation of different ways of working, such as using underpainting, glazing, wash and impasto; modelling, carving, casting, constructing, assembling and welding; etching, engraving, drypoint, mono printing, lino printing, screen printing, photo silkscreen and lithography
- understanding of pictorial space, composition, rhythm, scale and structure
- appreciation of colour, tone, texture, shape and form.

Knowledge and Understanding

Candidates must show knowledge and understanding of:

- how ideas, feelings and meanings can be conveyed and interpreted in images and artefacts in the chosen area(s) of study within Fine Art
- historical and contemporary developments and different styles and genres
- how images and artefacts relate to social, environmental, cultural and/or ethical contexts, and to the time and place in which they were created
- continuity and change in different styles, genres and traditions relevant to Fine Art
- the working vocabulary and specialist terminology which is relevant to their chosen area(s) of Fine Art.

3.9 Graphic Communication (ARTC)

Introduction

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

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

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

Candidates should explore drawing using a variety of methods and media on a variety of scales. Candidates should use sketchbooks/workbooks/journals to underpin their work where appropriate.

Areas of Study

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

- illustration
- advertising
- packaging design
- design for print
- communication and computer graphics
- multimedia, animation, web design, film, television and/or video.

Skills and Techniques

Candidates will be expected to demonstrate skills, as defined in Section 3.5 of this specification, in the context of their chosen area(s) of Graphic Communication. Candidates will be required to demonstrate skills in all of the following:

- understanding of meaning, function, style, scale, colour and content in relation to the chosen area(s) of Graphic Communication
- awareness of intended audience or purpose for their chosen area(s) of Graphic Communication
- ability to respond to an issue, concept or idea, working to a brief or answering a need in the chosen area(s) of Graphic Communication
- appreciation of the relationship of form and function and, where applicable, the constraints of working to a brief
- appreciation of the appropriate use of typography (which could include hand lettering and calligraphy), signs and symbols
- understanding of a variety of materials and genres appropriate to their chosen area(s) of Graphic Communication.

Knowledge and Understanding

Candidates must show knowledge and understanding of:

- how ideas, feelings and meanings can be conveyed and interpreted in images and artefacts created in the chosen area(s) of Graphic Communication
- historical and contemporary developments and different styles and genres
- how images and artefacts relate to social, environmental, cultural and/or ethical contexts, and to the time and place in which they were created
- continuity and change in different styles, genres and traditions relevant to Graphic Communication
- the working vocabulary and specialist terminology which is relevant to their chosen area(s) of Graphic Communication.

3.10 Textile Design (ARTD)

Introduction

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

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

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

Candidates should explore drawing using a variety of methods and media on a variety of scales. Candidates should use sketchbooks/workbooks/journals to underpin their work where appropriate.

Areas of Study

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

- fashion
- printed and/or dyed fabric and materials
- domestic textiles and wallpaper
- interior design
- constructed textiles
- textile installation.

Skills and Techniques

Candidates will be expected to demonstrate skills, as defined in Section 3.5 of this specification, in the context of their chosen area(s) of Textile Design. Candidates will be required to demonstrate skills in all of the following:

- awareness of the elements of Textile Design, such as shape, colour, texture, pattern, harmony, contrast and/or repetition
- appreciation of the relationship of form and function and, where applicable, the constraints of working to a brief
- understanding of a variety of textile methods, such as fabric printing (mono-printing, relief printing and/or screen printing), tie-dye, batik, spraying, transfer and fabric construction and stitching (appliqué, patchwork, padding, quilting and/or embroidery).

Knowledge and Understanding

Candidates must show knowledge and understanding of:

- how ideas, feelings and meanings can be conveyed and interpreted in images and artefacts created in the chosen area(s) of Textile Design
- historical and contemporary developments and different styles and genres
- how images and artefacts relate to social, environmental, cultural and/or ethical contexts, and to the time and place in which they were created
- continuity and change in different styles, genres and traditions relevant to Textile Design
- the working vocabulary and specialist terminology which is relevant to their chosen area(s) of Textile Design.

3.11 Three-Dimensional Design (ARTE)

Introduction

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

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

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

Candidates should explore drawing using a variety of methods and media on a variety of scales. Candidates should use sketchbooks/workbooks/journals to underpin their work where appropriate.

Areas of Study

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

- ceramics
- sculpture
- jewellery/body ornament
- exhibition design
- design for theatre, television, film
- interior design
- product design
- environmental design and architectural design.

Skills and Techniques

Candidates will be expected to demonstrate skills, as defined in Section 3.5 of this specification, in the context of their chosen area(s) of Three-Dimensional Design. Candidates will be required to demonstrate skills in all of the following:

- appreciation of solid, void, form, shape, texture, colour, decoration, surface treatment, scale, proportion, rhythm and movement in their chosen media
- awareness of the relationship between Three-Dimensional Design and urban, rural or other settings
- appreciation of the relationship of form and function and, where applicable, the ability to respond to a concept, work to a brief, theme, topic or answer a need in the chosen area(s) of Three-Dimensional Design
- the use of a variety of appropriate tools and equipment
- understanding of working methods, such as model-making, constructing and assembling.

Knowledge and Understanding

Candidates must show knowledge and understanding of:

- how ideas, feelings and meanings can be conveyed and interpreted in images and artefacts created in the context of their chosen area(s) of Three-Dimensional Design
- historical and contemporary developments and different styles and genres
- how images and artefacts relate to social, environmental, cultural and/or ethical contexts, and to the time and place in which they were created
- continuity and change in different styles, genres and traditions relevant to Three-Dimensional Design.

3.12 Photography: lens-based and light-based media (ARTF)

Introduction

Candidates should be introduced to a variety of experiences exploring a range of photographic media, techniques and processes. They should be made aware of both traditional and new technologies.

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

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

Candidates should use sketchbooks/workbooks/journals to underpin their work where appropriate. There is no specific requirement for candidates to demonstrate drawing skills in this endorsement unless they wish to.

Candidates may use traditional methods and/or digital techniques to produce images.

Areas of Study

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

- portraiture
- landscape photography (working from the urban, rural and/or coastal environment)
- still-life photography, working from objects or from the natural world
- documentary photography, photo journalism
- experimental imagery
- photographic installation, video, television and film.

Skills and Techniques

Candidates will be expected to demonstrate skills, as defined in Section 3.5 of this specification, in the context of their chosen area(s) of Photography. Candidates will be required to demonstrate skills in all of the following:

- the ability to explore elements of visual language, line, form, colour, pattern and texture in the context of Photography
- the ability to respond to an issue, theme, concept or idea or work to a brief or answer a need in Photography
- appreciation of viewpoint, composition, depth of field and movement; time-based, through such techniques as sequence or 'frozen moment'
- the appropriate use of the camera, film, lenses, filters and lighting for work in their chosen area of Photography
- understanding of techniques related to the developing and printing of photographic images, where appropriate, presentation and layout.

Knowledge and Understanding

Candidates must show knowledge and understanding of:

- how ideas, feelings and meanings can be conveyed and interpreted in images and artefacts created in the chosen area(s) of Photography
- historical and contemporary developments and different styles and genres
- how images and artefacts relate to social, environmental, cultural and/or ethical contexts, and to the time and place in which they were created
- continuity and change in different styles, genres and traditions relevant to Photography
- the working vocabulary and specialist terminology which is relevant to their chosen area(s) of Photography.

4 Scheme of assessment

4.1 Aims

AS and A Level courses based on this specification should encourage candidates to develop:

- intellectual, imaginative, creative and intuitive powers
- investigative, analytical, experimental, practical, technical and expressive skills, aesthetic understanding and critical judgement
- independence of mind in relation to developing their own ideas, refining their own intentions and personal outcomes
- an interest in, enthusiasm for and enjoyment of art, craft and design
- the experience of working with a broad range of media, including traditional and new media and technologies
- an understanding of the interrelationships between art, craft and design processes and an awareness of the contexts in which they operate
- experience of working within relevant and real frameworks and, where appropriate, to make links to the creative industries
- knowledge, understanding and application of art, craft, design and media and technologies in contemporary and past societies and cultures
- an awareness of different roles, functions, audiences and consumers of art, craft and design practice.

4.2 Assessment Objectives (AOs)

The Assessment Objectives are common to AS and A Level. The assessment units will assess the following Assessment Objectives in the context of the content and skills set out in Section 3 (Subject Content).

- AO1 Develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.
- AO2 Experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining their ideas as their work develops.
- AO3 Record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress
- AO4 Present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or other elements.

Quality of making

The ability to handle materials, techniques and processes effectively and safely underpins all the Assessment Objectives. It is important in enabling candidates to develop a personal language, to express ideas and link their intentions to outcomes in a confident and assured manner.

Quality of Written Communication (QWC)

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

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

In this specification QWC will be assessed in Unit 3 by means of one or more of the four Assessment Objectives.

In Unit 3 candidates are required to produce written material linked to the practical project. This should take the form of:

- a practical project which is linked through the exploration of particular themes, concepts, ideas, issues or approaches with written work based on some aspect of critical, historical studies in art, craft or design related to the candidate's practical work. Written work should be approximately 1000 to 3000 words in length.

The quality of written communication will be assessed through the four assessment objectives.

It includes clarity of expression, the organisation and presentation of ideas, grammar, punctuation and spelling.

Weighting of Assessment Objectives for AS

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

Assessment Objectives	Unit Weightings (%)		Overall Weighting of AOs (%)
	Unit 1	Unit 2	
AO1	12.5	12.5	25
AO2	12.5	12.5	25
AO3	12.5	12.5	25
AO4	12.5	12.5	25
Overall weighting of units (%)	50	50	100

Weighting of Assessment Objectives for A Level

The table below shows the approximate weighting of each of the Assessment Objectives in the AS and A2 units.

Assessment Objectives	Unit Weightings (%)				Overall Weighting of AOs (%)
	Unit 1	Unit 2	Unit 3	Unit 4	
AO1	6.25	6.25	6.25	6.25	25
AO2	6.25	6.25	6.25	6.25	25
AO3	6.25	6.25	6.25	6.25	25
AO4	6.25	6.25	6.25	6.25	25
Overall weighting of units (%)	25	25	25	25	100

4.3 National Criteria

This specification complies with the following.

- The Subject Criteria for GCE AS and A Level Art and Design
- The Code of Practice for GCE
- The GCE AS and A Level Qualification Criteria
- The Arrangements for the Statutory Regulation of External Qualifications in England, Wales and Northern Ireland: Common Criteria

4.4 Prior Learning

We recommend that candidates should have acquired the skills and knowledge associated with a GCSE Art and Design course or equivalent. It must be emphasised that this is not a requirement

for candidates wishing to study this specification, although it may prove helpful. Any requirements set for entry to a course following this specification are at the discretion of centres.

4.5 Synoptic Assessment and Stretch and Challenge

Synoptic assessment in GCE Art and Design involves candidates in:

- drawing together the knowledge, understanding and skills learned in different parts of the A Level course
- selecting and presenting work for examination which demonstrates their strengths across the areas of knowledge and the range of skills described and shows their ability to sustain their own lines of enquiry
- bringing together and making connections between the areas of knowledge, the work of artist(s), craftspeople or designer(s) and the range of skills described and learned throughout the course and applying this by responding to one or more of:
 - a stimulus or issue
 - a design brief or problem
 - a task which specifies an image, object or other outcome to be achieved.

There is synoptic assessment in all units of the A Level and the requirements of Units 3 and 4 provide stretch and challenge opportunities for candidates as follows.

In Unit 1 candidates produce a collection of work that exemplifies aspects of their developing knowledge, skills and understanding. It should provide evidence of research, the development of ideas, making skills and critical/contextual understanding.

In Unit 2 candidates respond to a stimulus or issue to produce work which provides evidence of their ability to research and develop ideas and to make clear the link between their own and others' work within specified time constraints.

In Unit 3 candidates develop work based on an idea, issue, concept or theme leading to a finished piece or pieces. Practical elements should make connections with some aspect of contemporary or past practice of artists, designers or craftspeople and includes written work of no less than 1000 words and no more than 3000 which is linked to the practical work.

In Unit 4 candidates respond to a stimulus or issue to produce work which provides evidence of their ability to work independently within specified time constraints, developing a personal response which addresses all the Assessment Objectives and leads to a finished piece or pieces.

4.6 Access to Assessment for Disabled Students

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

The revised AS/A Level qualification and subject criteria were reviewed to identify whether any of the competences required by the subject presented a potential barrier to any disabled candidates. If this was the case, the situation was reviewed again to ensure that such competences were included only where essential to the subject. The findings of this process were discussed with disability groups and with disabled people.

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments. For this reason, very few candidates

will have a complete barrier to any part of the assessment.

Candidates who are still unable to access a significant part of the assessment, even after exploring all possibilities through reasonable adjustments, may still be able to receive an award. They would be given a grade on the parts of the assessment they have taken and there would be an indication on their certificate that not all the competences had been addressed. Students with a visual impairment may have difficulty in preparing for the assessments, as there is a requirement to record experiences and observations, mainly in visual form. Those with a physical disability may be restricted as to which media they may work in. This will be kept under review and may be amended in the future.

4.7 Assessment Criteria

Introduction

The following assessment criteria must be applied to the assessment of candidates' work in all units. The Assessment Objectives AO1 to AO4 are equally weighted in each of the units. The table which follows indicates the levels of response which would be expected for the award of marks in the ranges shown. It should be noted that the ranges have been drawn up to assist teachers in identifying individual levels of response and do not, in themselves, constitute grade descriptions.

Each unit must be marked out of a total of 80 marks. There is a maximum of 20 marks for each of the Assessment Objectives AO1 to AO4. The marks, out of 20, for each Assessment Objective must be added together to produce the total mark out of 80.

Assessment criteria grid

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

Five assessment criteria descriptions are provided, with a range of marks for each of the four Assessment Objectives.

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

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

In addition to the assessment criteria grid, the **AS units** should also be assessed as work which can be expected of a candidate after one year, or equivalent, of a full A Level course. The **A2 units** should be assessed as work which can be expected of a candidate after completing a full A Level course of study. Further information about standards is given in the annual teacher standardisation meetings (see Section 6.3). Attendance at annual teacher standardisation meetings is recommended.

In addition, in Unit 3, the quality of written communication must be taken into consideration when reaching a final mark out of 80. Candidates should be rewarded for good written communication; they should not be penalised for inadequate written communication by having marks deducted. The quality of written communication can be assessed against one or more of the four Assessment Objectives. Candidates will be assessed according to their ability 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 appropriate to purpose and to complex subject matter
- organise information clearly and coherently, using specialist vocabulary when appropriate.

The grid below further expands upon the Assessment Objectives. It provides a link between the grade descriptions and the Assessment Objectives. It should be used to mark candidates' work and to complete the Candidate Record Forms. Quality of written communication is assessed in Unit 3.

	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objective 4
Marks	Develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.	Experiment with and select appropriate resources, media, materials, techniques and processes, reviewing and refining their ideas as their work develops.	Record in visual and/or other forms ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress.	Present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, making connections between visual, written, oral or other elements.
0 – 4	<ul style="list-style-type: none"> Minimal ability to develop ideas and sustain investigations, informed by contextual and other sources. Demonstrates analytical and critical understanding and the use of a specialist vocabulary at a basic level. 	<ul style="list-style-type: none"> Minimal ability to experiment with and select appropriate resources, media, materials, techniques and processes. Little evidence of reviewing and refining ideas as their work develops. 	<ul style="list-style-type: none"> Minimal ability to record in visual and/or other forms ideas, observations and insights relevant to their intentions. Demonstrates a minimal ability to reflect on their work and progress. 	<ul style="list-style-type: none"> Minimal ability to develop a response, limited by a lack of skill and understanding. Minimal ability to realise their intentions and where appropriate, make connections other elements Unclear and often inaccurate language is used.
5 – 8	<ul style="list-style-type: none"> Some ability to develop ideas and sustain investigations, making reference to relevant contextual materials and other sources. Demonstrates some analytical and critical understanding, with limited use of a specialist vocabulary. 	<ul style="list-style-type: none"> Some ability to experiment with and select appropriate resources, media, materials, techniques and processes. Reviews and refines ideas as their work develops with limited success. 	<ul style="list-style-type: none"> Some ability to record in visual and/or other forms ideas, observations and insights relevant to their intentions. Demonstrates some ability to reflect on their work and progress. 	<ul style="list-style-type: none"> Some ability to make a personal, informed and meaningful response which is uneven. Demonstrates some ability to successfully realise their intentions and, where appropriate, make connections with other elements. Limited clarity, coherence and accuracy in handling language.

	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objective 4
9–12	<ul style="list-style-type: none"> A reasonably consistent ability to develop their ideas through sustained investigations, informed by contextual and other sources. Demonstrates analytical and critical understanding and the ability to make appropriate use of a specialist vocabulary. 	<ul style="list-style-type: none"> A reasonably consistent but sustained ability to experiment with and select appropriate resources, media, materials, techniques and processes. Reviews and refines their ideas as their work develops, with a degree of success. 	<ul style="list-style-type: none"> A reasonably consistent ability to record in visual and/or other forms ideas, observations and insights relevant to their intentions. Demonstrates an ability to reflect on their work and progress with increasing confidence. 	<ul style="list-style-type: none"> A reasonably consistent ability to make a personal, informed and meaningful response. Demonstrates a reasonably consistent ability to successfully realise their intentions and, where appropriate, make connections with other elements. Work is supported by reasonably clear, coherent and accurate use of language.
13–16	<ul style="list-style-type: none"> Consistent ability to develop their ideas through sustained investigations, informed by contextual and other sources. Clearly demonstrates analytical and critical understanding and the assured use of a specialist vocabulary. 	<ul style="list-style-type: none"> Consistent ability to experiment with and select appropriate resources, media, materials, techniques and processes. Reviews and refines ideas as their work develops with increasing confidence. 	<ul style="list-style-type: none"> Consistent ability and a confident approach in recording in visual and/or other forms ideas, observations and insights relevant to their intentions. Demonstrates a sound ability to reflect on their work and progress. 	<ul style="list-style-type: none"> Consistent ability to make a personal, informed and meaningful response. Demonstrates a consistent ability to successfully realise their intentions and, where appropriate, make connections with other elements. Work is supported by generally clear, coherent and accurate use of language.
17–20	<ul style="list-style-type: none"> A confident and highly developed ability to develop their ideas through sustained investigations, informed by contextual and other sources. Demonstrates a high level of analytical and critical understanding and fluency in using a specialist vocabulary. 	<ul style="list-style-type: none"> A confident and highly developed ability to experiment with and select appropriate resources, media, materials, techniques and processes. Reviews and refines their ideas in an assured manner as their work develops. 	<ul style="list-style-type: none"> A confident and highly developed ability to record in visual and/or other forms ideas, observations and insights relevant to their intentions. Demonstrates an assured ability to reflect on their work and progress. 	<ul style="list-style-type: none"> A confident and highly developed ability to make a personal, informed and meaningful response. Demonstrates a highly developed ability to successfully realise their intentions and, where appropriate, make connections with other elements. Work is supported by clear, coherent and accurate use of language.

Evidence to support the award of marks

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

When the assessments are complete, the final marks awarded under each of the assessment criteria must be entered on the Candidate Record Form, with supporting information given in the spaces provided. Candidate Record Forms are to be completed for each candidate for each unit of assessment.

The total mark out of 80 must be shown on the front of the Candidate Record Form and the teacher must show how the marks have been awarded by giving further information in the space provided on the reverse of the Candidate Record Form.

The Candidate Record Form must be attached to the candidate's work or made available to the moderator.

5 Administration

5.1 Availability of Assessment Units and Certification

After June 2013, examinations and certification for this specification are available in June only.

5.2 Entries

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

	AS		A2	
	Unit 1	Unit 2	Unit 3	Unit 4
Art, Craft and Design	ARTA1	ARTA2	ARTA3	ARTA4
Art and Design (Fine Art)	ARTB1	ARTB2	ARTB3	ARTB4
Art and Design (Graphic Communication)	ARTC1	ARTC2	ARTC3	ARTC4
Art and Design (Textile Design)	ARTD1	ARTD2	ARTD3	ARTD4
Art and Design (Three-Dimensional Design)	ARTE1	ARTE2	ARTE3	ARTE4
Art and Design (Photography: lens-based and light-based media)	ARTF1	ARTF2	ARTF3	ARTF4

AS certification – 1201A, 1202B, 1203C, 1204D, 1205E or 1206F

A Level certification – 2201A, 2202B, 2203C, 2204D, 2205E or 2206F

There are no prohibited combinations, but candidates must enter the same Endorsed or Unendorsed specification in both AS and A2.

5.3 Private Candidates

This specification is not available to private candidates.

5.4 Access Arrangements and Special Consideration

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

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

Access Arrangements

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

Special Consideration

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

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

5.5 Language of Examinations

We will provide question papers in English only.

5.6 Qualification Titles

Qualifications based on this specification are:

- AQA Advanced Subsidiary GCE in Art and Design, and
- AQA Advanced Level GCE in Art and Design.

5.7 Awarding Grades and Reporting Results

The AS qualification will be graded on a five-point scale: A, B, C, D and E. The full A Level qualification will be graded on a six-point scale: A*, A, B, C, D and E. To be awarded an A*, candidates will need to achieve a grade A on the full A Level qualification and an A* on the aggregate of the A2 units.

For AS and A Level, candidates who fail to reach the minimum standard for grade E will be recorded as U (unclassified) and will not receive a qualification certificate. Individual assessment unit results will be certificated.

5.8 Re-sits and Shelf-life of Unit Results

Unit results remain available to count towards certification, whether or not they have already been used, as long as the specification is still valid.

Each unit is available in June only. Candidates may re-sit a unit any number of times within the shelf-life of the specification. The best result for each unit will count towards the final qualification. Candidates

who wish to repeat a qualification may do so by re-taking one or more units. The appropriate subject award entry, as well as the unit entry/entries, must be submitted in order to be awarded a new subject grade.

Candidates will be graded on the basis of the work submitted for assessment.

6 Coursework Administration

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

6.1 Supervision and Authentication of Coursework

In order to meet the regulators' Code of Practice for GCE, AQA requires:

- **candidates** to sign the Candidate Record Form (CRF) to confirm that the work submitted is their own, and
- **teachers/assessors** to confirm on the CRF that the work assessed is solely that of the candidate concerned and was conducted under the conditions laid down by the specification.

The completed CRF for each candidate must be attached to his/her work or made available to the moderator. All teachers who have assessed the work of any candidate entered for each component must sign the declaration of authentication. Failure to sign the authentication statement may delay the processing of the candidates' results.

The teacher should be sufficiently aware of the candidate's standard and level of work to appreciate if the coursework submitted is beyond the talents of the candidate.

In most centres teachers are familiar with candidates' work through class and homework assignments. Where this is not the case, teachers should make sure that **all** coursework is completed under direct supervision.

In all cases, some direct supervision is necessary to ensure that the coursework submitted can be confidently authenticated as the candidate's own.

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

6.2 Malpractice

Teachers should inform candidates of the AQA Regulations concerning malpractice.

Candidates must **not**:

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

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

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

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

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

6.3 Teacher Standardisation

We will hold annual standardising meetings for teachers, usually in the autumn/spring terms. At these meetings we will provide support in developing appropriate coursework tasks and using the marking criteria.

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

We will also contact centres if

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

In these cases, centres will be expected to send a representative to one of the meetings. For all other centres, attendance is optional. If you are unable to attend and would like a copy of the materials used at the meeting, please contact the subject team at art@aqa.org.uk.

6.4 Internal Standardisation of Marking

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

Internal standardisation may involve:

- all teachers marking some trial pieces of work and identifying differences in marking standards;

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

but other valid approaches are permissible.

6.5 Annotation of Coursework

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

In Art and Design this can be done by including appropriate comments on the Candidate Record Form.

The annotation will help the moderator to see as precisely as possible where the teacher considers that the candidates have met the criteria in the specification.

6.6 Submitting Marks and Sample Work for Moderation

The total mark for each candidate must be submitted to AQA and the moderator on the mark forms provided or by Electronic Data Interchange (EDI) by

the specified date. Centres will be informed which candidates' work is required in the samples to be submitted to the moderator.

6.7 Factors Affecting Individual Candidates

Teachers should be able to accommodate the occasional absence of candidates by ensuring that the opportunity is given for them to make up missed assessments.

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

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

6.8 Retaining Evidence and Re-using Marks

The centre must retain the work of all candidates, with CRFs attached, under secure conditions, from the time it is assessed, to allow for the possibility of an enquiry about results. The work may be returned

to candidates after the deadline for enquiries about results. If an enquiry about a result has been made, the work must remain under secure conditions as it will be required by AQA.

7 Moderation

7.1 Moderation Procedures

Moderation of all units is by inspection of a sample of candidates' work, assessed by a visiting moderator appointed by AQA. The centre marks must be submitted to AQA and to the moderator by the specified deadline (see <http://www.aqa.org.uk/deadlines.php>). We will let centres know which candidates' work will be required in the sample to be provided for moderation.

Following the re-marking of the sample work, the moderator's marks are compared with the centre marks to determine whether any adjustment is needed in order to bring the centre's assessments into line with standards generally. In some cases it

may be necessary for the moderator to call for the work of other candidates in the centre. In order to meet this possible request, centres must retain under secure conditions and have available the work and the Candidate Record Forms of every candidate entered for the examination and be prepared to provide them on demand. Mark adjustments will normally preserve the centre's rank order, but where major discrepancies are found, we reserve the right to alter the rank order.

Moderation will normally take place in June. Moderators will make contact to set a mutually convenient date for the visit.

7.2 Post-moderation Procedures

On publication of the AS/A Level results, we will provide centres with details of the final marks for each unit.

The centre will receive a report with, or soon after, the despatch of published results. The report will give

feedback on the appropriateness of the tasks set, the accuracy of the assessments made and the reasons for any adjustments to the marks with the results.

We reserve the right to request some candidates' work for archive or standardisation purposes.

Appendices

A Performance Descriptions

These performance descriptions show the level of attainment characteristic of the grade boundaries at A Level. They give a general indication of the required learning outcomes at the A/B and E/U boundaries at AS and A2. The descriptions should be interpreted in relation to the content outlined in the specification; they are not designed to define that content.

The grade awarded will depend in practice upon the extent to which the candidate has met the Assessment Objectives (see Section 4) overall. Shortcomings in some aspects of the examination may be balanced by better performances in others.

AS performance descriptions for Art and Design

	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objective 4
Assessment Objectives	Develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.	Experiment with and select appropriate resources, media, materials, techniques and processes reviewing and refining their ideas as their work develops.	Record in visual and/or other forms, ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress.	Present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, make connections between visual, written, oral or other elements.
A/B boundary performance descriptions	Candidates characteristically: a) develop their ideas thoughtfully by investigating a range of relevant sources b) demonstrate the ability to analyse sources thoroughly and confidently.	Candidates characteristically: a) experiment with a wide range of appropriate resources, media, materials, techniques and processes, by recognising and exploiting emerging possibilities b) develop skills proficiently, by recognising, reviewing and refining potential ideas as work progresses.	Candidates characteristically: a) record ideas, observations and insights thoroughly and purposefully, focusing on aspects relevant to their intentions b) demonstrate an ability to reflect on and evaluate their work and progress, showing independent judgement.	Candidates characteristically: a) communicate personal responses creatively in the light of intentions b) make appropriate connections between visual and, where appropriate, written, oral and other elements to enhance meaning in the response.
E/U boundary performance descriptions	Candidates characteristically: a) develop their ideas from a range of sources b) demonstrate some ability to analyse sources.	Candidates characteristically: a) experiment with resources, media, materials, techniques and processes b) review and refine their ideas as work progresses.	Candidates characteristically: a) record ideas and observations relevant to their intentions b) demonstrate some ability to reflect on their work and progress.	Candidates characteristically: a) present a personal response and realise intentions in part b) show evidence of some connections between visual and, where appropriate, written, oral and other elements in the response.

A2 performance descriptions for Art and Design

	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objective 4
Assessment Objectives	Develop their ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.	Experiment with and select appropriate resources, media, materials, techniques and processes reviewing and refining their ideas as their work develops.	Record in visual and/or other forms, ideas, observations and insights relevant to their intentions, demonstrating an ability to reflect on their work and progress.	Present a personal, informed and meaningful response demonstrating critical understanding, realising intentions and, where appropriate, make connections between visual, written, oral or other elements.
A/B boundary performance descriptions	Candidates characteristically: a) develop and expand their ideas confidently by focused and in-depth investigation of a range of relevant sources b) demonstrate clear critical understanding by perceptively analysing sources.	Candidates characteristically: a) experiment with a wide range of appropriate resources, media, materials, techniques and processes by recognising and exploiting emerging possibilities to successfully develop creative solutions b) demonstrate skills and competencies effectively, perceptively and with focus by recognising, reviewing and refining potential solutions as work develops.	Candidates characteristically: a) record ideas, observations and insights confidently and with focus, to inform personal interests and concerns b) demonstrate reflective, evaluative and independent judgements regarding their ideas, intentions and progress.	Candidates characteristically: a) present personal intentions in an imaginative, coherent and independent manner b) make significant connections between visual and, where appropriate, written, oral and other elements and show these convincingly in their responses.
E/U boundary performance descriptions	Candidates characteristically: a) develop and expand their ideas from a range of relevant sources b) demonstrate critical understanding by analysing sources.	Candidates characteristically: a) experiment with a range of appropriate resources, media, materials, techniques and processes to extend their work b) demonstrate an ability to control and organise their ideas, by reviewing and refining them as work develops.	Candidates characteristically: a) record ideas, observations and insights, showing some sense of purpose and relevance to their intentions b) demonstrate an ability to reflect on and evaluate their work and progress.	Candidates characteristically: a) present evidence of personal interests, concerns and qualities in their response b) show evidence of some connections between visual and, where appropriate, written, oral and other elements.

B Spiritual, Moral, Ethical, Social and other Issues

The study of Art and Design can contribute to candidates' understanding of spiritual, moral, ethical, social and cultural issues. The specification provides opportunities for candidates to explore a wide range of issues summarised below.

Spiritual

Through the study of art, craft and design, candidates are able to explore aspects of human life other than the physical and material. Through the processes of investigating, developing ideas and making, candidates are able to address the inner world of imagination, inspiration and creativity. Research into the work of other artists, craftspeople and designers enables candidates to recognise and value the world of others and to place themselves within a particular context with a sense of self-identity and self-worth.

Moral

The study of art, craft and design similarly encourages understanding of moral issues. The study of the work of others encourages recognition and awareness of others' beliefs and values. Candidates are also able to identify issues of significance to individuals and society in general by appreciating and interpreting the work of others. Candidates are required to take responsibility for the development of this work through to their final realisations, and in doing so are responsible for their own actions.

Ethical

Candidates should give appropriate consideration to ethical issues in the production and study of images and artefacts. This is relevant to a range of issues, such as racial and gender stereotyping, the exploitation of minors and people with special needs, sexual exploitation and the exploitation of animals.

Social

The study of art, craft and design provides opportunities for candidates to consider the impact of society on works of art, craft and design and how social conditions and conventions and the role and status of artists in society impacts on the nature of their work. In addition, consideration should be given to the impact of art and design on society.

Health and Safety

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

Cultural

Candidates are required to develop knowledge and understanding of the role and achievements of artists, craftspeople and designers in the past and in contemporary society. In doing so, candidates are able to reflect on the cultural context in which the work has been produced.

European Dimension

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

Environmental Education

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

Avoidance of Bias

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

C Overlaps with other Qualifications

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

The Subject Content for AS and A Level Art and Design (see Section 3) requires candidates to pursue integrated critical, practical and theoretical study in art, craft and design to allow them to undertake work suitable for presentation as units of assessment in GCE Art and Design. This will include knowledge and understanding of relevant materials, processes,

technologies and resources, the ability to record experiences and observations mainly in visual form, to explore, analyse, evaluate and select and to communicate ideas in a range of visual forms. There is some overlap in skills and/or subject content with the GCE Applied Art and Design. However, the vocational approach to and context of the skills and content in that specification are distinctly different from this GCE Art and Design.

D Key Skills

Key Skills qualifications have been phased out and replaced by Functional Skills qualifications in English, Mathematics and ICT from September 2010.



GCE Art and Design (2200) For exams from June 2014 onwards

Qualification Accreditation Number: AS 500/2659/8 - A Level 500/2660/4

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Every specification is assigned a discount code indicating the subject area to which it belongs for performance measure purposes.

The discount codes for this specification are:

Art and Design (Art, Craft and Design) AS JA2 (KS4), 3510 (Post 16)

Art and Design (Art, Craft and Design) A Level 3510

Art and Design (Fine Art) AS JA2 (KS4), 3690 (Post 16)

Art and Design (Fine Art) A Level 3690

Art and Design (Graphic Communication) AS JA2 (KS4), 3550 (Post 16)

Art and Design (Graphic Communication) A Level 3550

Art and Design (Textile Design) AS JA2 (KS4), 3650 (Post 16)

Art and Design (Textile Design) A Level 3650

Art and Design (Three-dimensional Design) AS JA2 (KS4), 3670 (Post 16)

Art and Design (Three-dimensional Design) A Level 3670

Art and Design (Photography) AS JA2 (KJ1), 3570 (Post 16)

Art and Design (Photography) A Level 3570

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