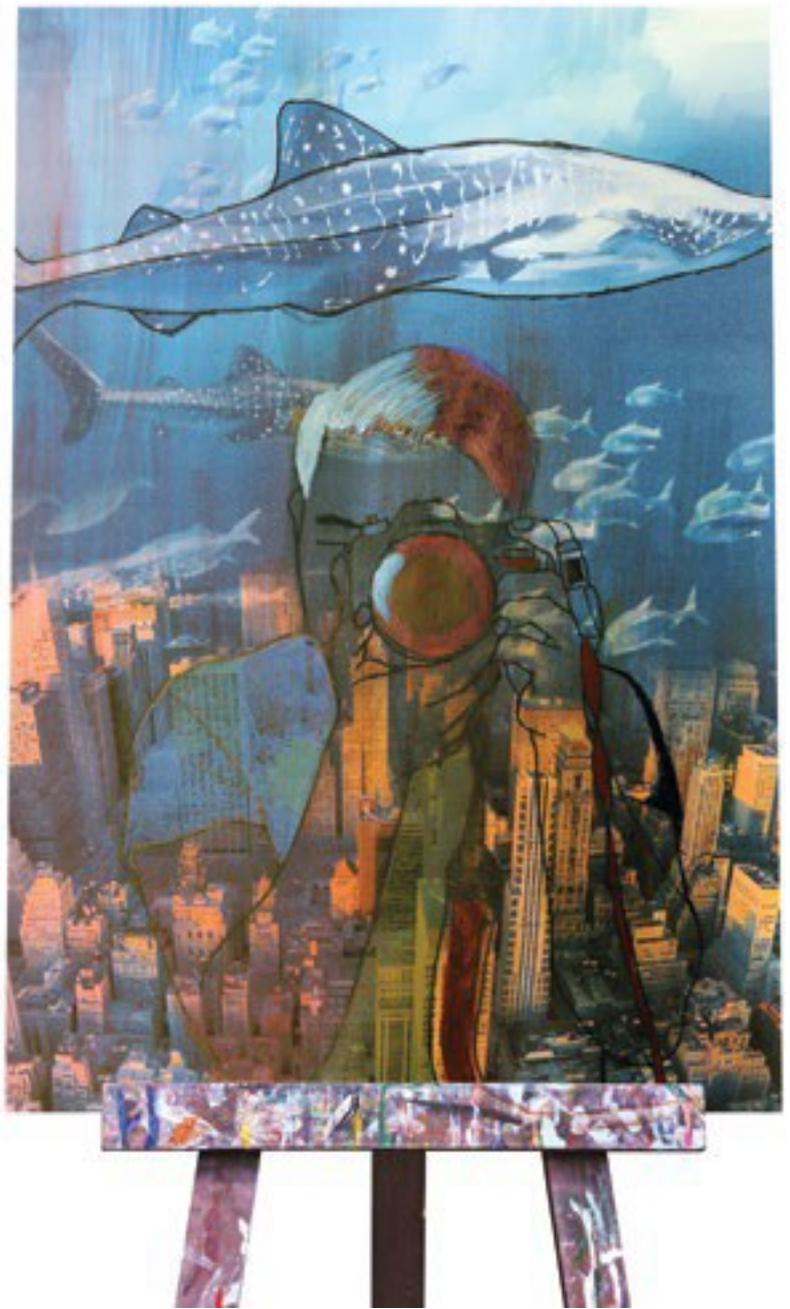

GCSE ART AND DESIGN

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8206

Teaching guide

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Introduction

This teaching guide will assist your delivery of our GCSE Art and Design specification. This guide is best read in conjunction with the specification, sample assessment materials and schemes of work which are available on our website at [aqa.org.uk/8201](https://www.aqa.org.uk/8201).

Key sections from the guide are also available separately online, further guidance will be available over time.

Our curriculum team will be able to answer any questions you have about the delivery of the course. Please contact them via email art@aca.org.uk.

Equality, Diversity and Inclusion

Throughout the GCSE Art and design course we actively encourage diversity in all its many shapes, forms and practice. Our specification is designed to give students a voice to respond to ideas and creative expression in any way they find personal and appropriate.

The specification is designed to

‘inspire, challenge and motivate every student, no matter what their level of ability’

and

‘the qualification provides scope for innovation and curriculum development and offers you opportunities to tailor courses of study to the individual needs of your students.’

This specification promotes and allows for knowledge and understanding through a variety of learning experiences and approaches. Students are encouraged to identify, select, develop, explore and communicate their own ideas in a personal way. There is no prescribed way to do this, we know that each school is different so we encourage and support teachers to develop creative and inspiring courses that provide opportunity and respond to their particular cohort of students in the most appropriate and innovative way. We recognise that every student is an individual.

The specification comprises two components. Component 1 requires a selected portfolio of work consisting of a sustained project and other work from the course of study. Component 2 is an externally set assignment (ESA) in which students respond to a starting point selected from a set paper. Both components allow students to explore individual creative journeys in ways that enable them to engage with ideas, issues and sources and respond in independent and personal ways.

Every student can use any sources they personally engage with from any culture, social group, locality, belief or gender etc. Diversity is encouraged as is engagement with the contemporary. We do not prescribe set artists or periods of investigation but encourage teachers to be led by the assessment objectives and their own students’ environments and experiences when identifying, selecting and using ideas and sources. We do not prescribe expected outcomes but encourage students to undertake a creative, investigative journey that enables them to respond in a personal way(s) and realise their own aims and intentions. This applies to students of all ability levels.

We aim to exemplify and encourage as many examples of different working practice and approaches as well as new, innovative and challenging responses through the work we present for teacher standardisation, training resources and support materials.

Through our ESAs we offer a paper for each title with seven different starting points and aim for each starting point to be suggestive;

- There is no prescribed answer or way of working - there are endless ways to respond.
- References to contextual/named sources are not prescriptive: there is no expectation for students to use all, if any of the named sources in their investigation. There are many more sources students may discover or choose to use.
- Students may work using any media, materials, techniques or processes they choose and there is no prescription on scale, size or method of presentation.
- Students and teachers are free to suggest alternatives within starting point themes
- Individual response is the aim and the intention.
- Teachers may, and often do, use previous ESA papers to generate starting points for student portfolio work in Component 1. This is acceptable and teachers and students are encouraged to develop and extend suggestions to reflect the diversity and needs of the cohort.
- Teachers may also set their own themes to provide opportunity and help students engage and respond in personal ways in component 1.

In both components' assessment is made in relation to the evidence presented by each individual student in response to the assessment objectives. Each assessment objective is equally weighted and there is no preferred order of activity.

Interpreting the assessment objectives

This resource is a guide to interpreting the assessment objectives agreed by Ofqual for our GCSE Art and Design specifications. These assessment objectives (AOs) are common to all awarding bodies offering this subject and should be viewed as open, expansive statements that can be interpreted by teachers and students in many different ways.

We are offering this supporting information to help teachers and students to interpret the requirements in ways that are appropriate to each title and both components. In this way we hope to promote the extensive and open-ended possibilities contained within each objective. The ways we have suggested meeting each assessment objective should not be seen as prescriptive or exhaustive.

There is no implied sequence to the assessment objectives; they can be approached either singularly or in combination to reflect the holistic nature of assessment. They are equally weighted and can be met by students in any manner appropriate to their course of study.

Please read this guide in conjunction with the Assessment criteria grid (Section 4.3.3 of the specification).

A01: Develop ideas through investigations, demonstrating critical understanding of sources

To meet this assessment objective, students must demonstrate their ability to develop ideas through engagement with given or self-determined sources. Students can work from teacher-led, externally set or self-generated starting points. They can follow any appropriate journey of investigation within their course of study and investigations into sources can be undertaken at any point in the creative process.

Students might find that engagement with sources can:

- act as a springboard at the start of a project
- inspire the development of techniques and/or investigation into materials or processes
- generate ideas
- introduce them to aesthetic considerations and ways to record and present ideas.

Students need to conduct personal investigations into appropriate sources in order to develop the knowledge and understanding needed to create and communicate their own ideas.

Sources might include:

- the work of artists, crafts people and designers
- the built environment
- the natural world
- music, performance, poetry, literature, the moving image
- traditions, customs and beliefs
- issues-based materials.

Sources can relate to historical, contemporary, social and cultural contexts. They might also relate to the different purposes, intentions and functions of art, craft and design within the creative and cultural industries.

Critical understanding can be evidenced through students' active engagement with the creative process, informed by appropriately selected sources that will enable students to further their own investigations. The level of understanding reached will be determined by the effectiveness of students' analysis and reflection as well as the subsequent development of their own work.

Students can select sources that consider factors such as:

- content
- context
- genre
- working methods
- formal characteristics
- purpose and presentation
- use of media
- stylistic conventions employed
- intended audience.

Students might equally select sources to reflect personal interests, issues, culture and/or society.

Developing ideas through the investigation of sources can be evidenced in various ways. For example, a student could respond by producing a visual analysis of a source. This may result in a transcription that attempts to investigate formal properties or the use of materials related to the chosen source. The evidence might be written or digital, perhaps supporting the student's understanding in relation to initial practical responses.

Successful engagement with sources will enable students to make informed judgements, reflect on and extend their own understanding of the creative process and effectively develop their own work in light of their findings. AO1 should be seen as an integral part of a student's journey of enquiry and not a separate bolt-on activity. All sources used must be acknowledged by the student.

A02: Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes

For this assessment objective students must demonstrate their ability to explore, progress and refine their ideas through a developmental journey of experimentation, trials, samples and/or problem-solving as their work develops.

The teacher could plan the journey of exploration and sequence it stage by stage, either to reflect the student's preferred ways of working or as a response to the requirements of a given brief or starting point. Alternatively, the approach could be genuinely speculative, involve risk-taking and invite exploration of the unfamiliar. Work could centre on the refinement of a dominant idea or consideration of a wide range of possibilities and potential directions. Students' refinement of ideas might be informed by investigations into appropriately selected sources such as the use of media, materials, techniques and processes or style, genre, purpose or function. Refinement might also be led by the need to fulfil the requirements and constraints of a project brief.

Experimentation could be evidenced in various ways. For example, students could explore the distinguishing characteristics and mark-making potential of a range of media. They could try out different constructional techniques in two and three-

dimensions, employ a range of sizes in the execution of their work or explore the creative potential of digital experimentation. Experiments could involve investigation of the visual and tactile properties of the media employed. Experimentation might feature as the primary consideration throughout the journey undertaken by the student.

When selecting media, materials, techniques, technologies and processes to be used, students need to consider the formal elements of art, craft and design such as colour, line, form, shape, tone and texture and how these might be most effectively used and explored. Students' intentions to stylise, simplify or exaggerate elements in their work might also determine their choices.

Refinement of ideas might help students to decide if they want to produce functional, decorative or symbolic work or, for example, employ figurative or abstracted methods of representation. Refinement also implies that students will learn through a process of purposeful decision-making how to engage with media and materials to further their own understanding. Or they may learn how to progress an idea from a starting point through selection and rejection of appropriate media, materials, techniques and processes towards a meaningful personal response.

A03: Record ideas, observations and insights relevant to intentions as work progresses

For this assessment objective students must demonstrate their ability to record ideas, observations and insights through drawing and annotation and any other appropriate means as work progresses. Recording can take place at any stage of the creative process and can be evidenced in a wide variety of ways including visual, written and digital forms which may be presented singularly or in combination depending on student intentions.

Some of the ways that ideas could be recorded are:

- mind maps
- thought showers
- design sheets
- personal journals
- working drawings
- digital presentations
- recorded discussions
- plans
- diagrams
- annotations
- other forms of documentation
- thumbnail sketches.

Recorded ideas, observations and/or insights must include evidence of drawing, in its widest sense, from first-hand experience and/or secondary sources, or from imagination. Students will not be assessed on technical mastery of drawing, unless that is their explicit intention. Drawing activity could be undertaken as an end in itself or with the intention of gathering research and information for subsequent developments. The value and significance of drawing is determined by the way it addresses purpose and need. Drawing activity might be driven by highly personal interests, design brief requirements or craft-based concerns. Recording observations can

also involve the use of a camera, tablet and/or other forms of producing computer generated imagery.

Evidence of recording in written forms is also required. Annotation can take many forms such as notes made during or following a visit to a gallery, museum or specific site; short comments to accompany visual evidence such as sketches, experiments or samples; footnotes to explain decisions made during the development of a project or a response to a brief; formative or summative evaluation. Written annotation might be used to record the relevance of selected sources and analysis of student findings. The crucial consideration when using written evidence during the recording of observations is that it must support and not be seen as a substitute for visual evidence. As such, there is no requirement for extended prose. Downloaded information with no demonstration of student understanding will not successfully fulfil the requirement for students to provide evidence of written annotation. There is no separate allocation of marks for either drawing or written annotation.

Students' recording of insights could be informed by initial research, consideration of work in progress or reflections on outcomes and can be presented in visual and/or written form as appropriate. The nature of recorded insights will be influenced by the focus of the work in question. For example, students who respond to an issues-based theme could express highly personal insights, perceptions or understanding informed by first-hand experiences and relevant research into appropriate sources. Alternatively, students' insights in respect of a design-brief will be shaped by the requirements and restrictions of the brief. Recorded insights in a craft-based context could be located within the development of test pieces, maquettes or mock-up proposals.

A04: Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language

For this assessment objective students need to demonstrate an ability to present a personal response that is both informed and meaningful. Personal responses can take a wide variety of forms and should reflect the knowledge, understanding and skills developed during the course of study. They can be evidenced at any stage of the creative process.

Personal responses should be informed by the focus of the study, be this an individual activity, theme, starting point, brief or problem that requires a solution. A project focusing on personal identity or an issue of personal relevance, for example, would inevitably be informed by the student's individual experiences and insights and would be likely to have particular meaning for the student. Alternatively, a prescriptive design brief with clear parameters and client expectations could similarly provide the student with an opportunity to present a personal response within the limitations of the brief.

Connections with sources will assist students in making their responses both personal and meaningful and should productively influence, inform or provide a focus for their personal responses as opposed to providing a platform for copying or pastiche. Purposeful connections could involve engagement with elements related to the student's specific area of study, such as:

- written materials
- images
- objects
- artefacts
- the environment

- cultural contexts
- the media
- the creative industries
- visual language
- media
- materials and techniques.

The realisation of intentions could be presented in the form of a fully resolved end product or outcome. It might equally involve a series of personal responses that might then lead on to further work of a developmental nature. As such, students might choose to experiment with media, techniques and working methods and present results in forms such as collated samples, a series of studies or a digital response. The intention could be to document a journey or experience in the form of a visual diary. The student might have chosen to respond to a set brief in the form of a presentation for the client.

Visual language is a means of communicating ideas using visual elements. Students' understanding of visual language should be embedded in the progress of their work as it develops. It could be evidenced:

- visually in the relationship between preparatory studies and resolved outcomes
- in a completed piece of work
- explicitly as an essential element in the design process through the production of annotated design sheets or sketchbook entries.

Students might do formative or summative evaluations, making use of their critical and analytical skills when reflecting on progress and the extent to which they have achieved their intentions. It is essential that the presentation of a personal response reflects the student's knowledge and understanding and realises the student's intentions. This could be in the form of a sustained project showing a journey from initial engagement to a resolved outcome, or in a series of pieces that reflect the student's engagement with media or process.

Art, craft and design

The Art, craft and design title promotes students' learning by offering them a variety of experiences in which to use a range of processes, tools, techniques, materials and resources to evidence their working methods and outcomes.

The course emphasises a greater breadth of approach than the other art and design titles whilst maintaining the same level of demand on students.

This broad-based course offers students many opportunities to explore a wide range of working processes in both two and/or three-dimensional media, materials and techniques.

The context of practice, rather than the breadth of activities and/or range of media employed, determines whether a student's work can be described as art-based, craft-based and/or design-based.

Terminology explained

Art-based study

Art-based study can be defined as practice that involves the development of personal work and lines of enquiry determined by the need to explore an idea, convey an experience or respond to a theme or issue. Students can use any appropriate media, materials, techniques, processes and technologies – including digital media – either singularly or in any combination.

Craft-based study

Craft-based study can be defined as practice that involves making activities that draw upon knowledge of tools, materials and process and associated intellectual, creative and practical skills. It typically relates to the making of artefacts, with an emphasis on the skills involved in carrying out such work. Students can use any appropriate media, materials, techniques, processes, tools and technologies – either singularly or in any combination. Craft-based study can lead to personal responses that are functional, ornamental or decorative.

Design-based study

Design-based study can be defined as practice that involves developing a response to a specific need, brief or starting point – taking account of established requirements, constraints and/or parameters. It includes elements of planning and making, taking into consideration purpose or need. Students can use any appropriate media, materials, techniques, processes, tools and technologies – either singularly or in any combination relevant to requirements. Design-based study can lead to personal responses that address functionality, ornamentation or decoration.

Summary

Students can choose to work either in an art-based OR craft-based OR design-based manner OR, if preferred, in any combination of these approaches.

Required areas of study for the Art, craft and design title

To ensure that the distinguishing characteristics of the Art, craft and design title are met, students must work in areas of study from two or more of the other titles in the GCSE Art and Design specification. This will afford students the opportunity to experience a wide range of two-dimensional and/or three-dimensional processes and media, practical application of skills and relevant critical and contextual sources appropriate to their course. The titles are listed in Section 3.3 of the specification:

- Fine art
- Graphic communication
- Textile design
- Three-dimensional design
- Photography.

Ways of working

Art, craft and design courses can be delivered in many different ways to reflect departmental resources and teacher expertise. Students might work in an integrated manner on areas of study from two or more titles as part of an introductory foundation skills course, or within the context of one sustained project. Students could also work on areas of study from two or more titles in distinct Component 1 projects.

We have given you some scenarios as examples of Art, craft and design courses of study that fulfil the requirements to evidence two or more of the other titles. Teachers can use these examples or are free to develop their own course of study.

Example 1 – Landscape

Students could be introduced to an integrated way of working in art, craft and design by working on an open-ended theme such as 'Landscape'. This could give them an introductory foundation skills experience.

Teachers could introduce students to ideas, skills and techniques through activities such as drawing, painting, photography, felt making and ceramic construction. Student work might reflect an art-based, craft-based and/or design-based approach. An introductory course such as this could provide breadth of experience across elements of fine art, photography, textile design and three-dimensional design. Work produced could form part of the 'selection of further work' element of Component 1.

Example 2 – Surfaces

Students could develop an integrated way of working in art, craft and design in the context of a sustained project by working on an open-ended theme such as 'Surfaces'. Students could explore ideas related to the theme through two or more of the titles. This could include fine art approaches to practices such as print making and photography, graphic communication study based on interactive design or experimentation with constructed textiles. Students could then develop ideas and produce a personal response in their preferred media. This sort of project could show the journey from initial engagement with the theme to the realisation of intentions and provide evidence of all of the assessment objectives. This work could be submitted as a 'sustained project' within the context of Component 1.

Separate project approach

Students might prefer to work through separate projects to create work associated with areas of study from at least two titles. Each project completed could evidence areas of study associated with a different title. Project 1, for example, could be based on fine art drawing and painting experiences in response to an open-ended theme such as 'Landscape'. This work might be art-based practice. Project 2 could evidence a textile installation in response to an open-ended theme such as 'Surfaces' and reflect design-based and/or a craft-based approach.

Portfolio activities

Portfolio activities can be sequenced in any order as long as the sustained project and the collection of work that represents their course of study both feature in the student's final submission for Component 1. There is no preferred way of working. In each of the examples described, students can choose to work either in an art-based or craft-based or design-based manner. They could also use a combination of approaches. Students do not need to evidence all three approaches.

Course structure is at the discretion of teachers. Throughout the portfolio studies students could be encouraged to move from a position of dependence to one of independence in readiness for the externally set assignment. Student submissions in response to the externally set assignment in Art, craft and design must evidence areas of study from one or more of the titles. If they wish, students can choose the same area(s) of study for Components 1 and 2. If preferred, they can also choose different areas of study for each Component.

Constructing a portfolio

Students need to produce a portfolio which includes a selection of work that satisfies the following requirements:

- A sustained project developed in response to a subject, theme, task or brief evidencing the journey from initial engagement with an idea(s) to the realisation of intentions. This will give students the opportunity to demonstrate, through an extended creative response, their ability to draw together different areas of knowledge, skills and/or understanding from across their course of study.
- A selection of further work resulting from activities such as trials and experiments; skills-based workshops; mini and/or foundation projects; responses to gallery, museum or site visits; work placements; independent study and evidence of the student's specific role in any group work undertaken.

[Specification link:](#) (Section 2.3.1 Component 1: Portfolio)

A good portfolio includes a selection of work that satisfies these requirements, covers all the assessment objectives, demonstrates the knowledge and understanding acquired during the course and shows the student's ability to use appropriate skills. It should contain evidence of using a range of materials, techniques and processes appropriate to the chosen areas of study from the selected title.

The portfolio should be used as a vehicle through which the student can evidence what they have achieved over the duration of the course.

It should provide both visual and written evidence that demonstrates what the student knows, understands and can do in relation to the chosen area of study. It should celebrate the student's achievements and should be accessible by a third party.

There is no single approach or way of producing a good portfolio. This guidance is intended to inspire teachers and students rather than be prescriptive or exhaustive. If you have any questions regarding the portfolio (Component 1), or any aspect of the specification, please feel free to contact your allocated subject adviser.

Points to consider

Teachers are allowed to provide students with general guidance on what makes a good portfolio, through one-to-one discussions or group activities. This should inform students of the selection process, the nature of the evidence requirements and the need to meet all four assessment objectives.

Students have the opportunity to select their submission from the totality of evidence produced throughout the course. Students should not simply submit everything that they have done unless it is all relevant to the creative journey. On the other hand, they should not deselect so much that there is insufficient coverage of the assessment objectives.

Teachers could give students a checklist of questions to refer to throughout their course, such as:

- Have I used an appropriate range of materials, techniques and processes from those made available to me?
- Have I made connections between my work and the work of a range of relevant sources such as artists, crafts people and designers? Have I looked at other types of sources such as songs, videos, books or popular culture references? Is my research relevant to

my intentions?

- Is it clear, when looking through my work, that there is evidence of a personal line of investigation? Could another person looking at my work see evidence of reviewing, refining and selecting within the work? Is the work organised into themes or projects or it is just a random collection of pieces of work? Is there a clearly sustained project that shows a journey from a starting point to realised intention(s)?
- Have I been judicious in my selection of work to include in the final portfolio submission?
- Have I used drawing in its widest sense? Is it fit for purpose, informing the processes I have experienced on my creative journey through activities such as sketches, plans, diagrams, doodles, etc? Have I shown the value and significance of my drawing activity by the way it addresses purpose and need?
- Have I included purposeful written evidence? Is any downloaded text from the internet relevant? Have I thought about, commented on and evaluated my work so that anyone looking at my portfolio will understand the decisions I have made?
- Have I acknowledged the work that I have used as sources in my portfolio, such as work by other artists, crafts people and designers? Have I noted any images that I have downloaded that might not be attributed to a specific artist?
- Is my work organised into clear sections such as extended projects or short tasks, one-off experiences, workshop activities or visits?
- Have I considered the best way to present my portfolio (including any sketchbook work, photographs, mounted sheets, models, samples, maquettes, digital presentations, records of visits or workshops, records of site specific or transient work as well as any outcomes and final realisations?

Ways of presenting evidence

There is no prescribed way of presenting a student's work for assessment for either portfolio or externally set assignment (ESA) evidence. Students need to organise and present work effectively and should be made aware of the importance of doing so.

Choice of format

Students can submit work in any suitable format:

- mounted studies
- sketchbooks
- visual diaries
- journals
- design sheets
- design proposals
- models
- maquettes
- prototypes
- storyboards
- video
- photographic or digital presentations
- records of transient and site-specific installations.

Students can work entirely in a journal, diary or sketchbook, keeping evidence of the development of ideas and their response to the assessment objectives in one place. Another approach is for students to work in a range of sizes and styles with the intention of collating their work as mounted evidence on display sheets. Students can also present some or all of their work in digital format. Whichever method of presenting evidence is selected, work must be well organised and accessible for marking purposes.

Presentation methods

A student's chosen method of presentation should help to make connections with different aspects of their work clear. The student's intentions determine how work is presented. The layout and organisation of evidence must ensure that there is no confusion between their own work and collected information. So, it is very important that the student makes connections between the critical and contextual sources investigated and their own work produced in response to it. Contextual images and text should be clearly identified and labelled when placed next to specific examples of students' work. This can help to explain both the influence of sources and the student's thinking and creative journey.

If a student is presenting a digital portfolio, they will need to think carefully about the way a viewer might navigate and access relevant evidence. It is important to consider the organisation and labelling of folders and documents. It is also useful to consider the availability of a range of evidence that may support the student's attainment.

If images such as screen shots or contact sheets are going to be printed, students will need to think about accessibility in relation to the size and quality of the printed image; they should not be so small or unclear as to hinder appropriate inspection and assessment.

Preparation for marking and moderation

For marking and moderation purposes, in discussion with their teachers, students must carefully select, organise and present their work for each component in order to provide evidence of meeting all four assessment objectives.

For Component 2, the externally set assignment, students must clearly identify work that is carried out in the supervised time, eg through clear labelling or a colour coding system. We recommend that preparatory work is photographed before the first session of the supervised time. Make sure that work that was completed as preparatory work and work produced in the supervised time are clearly documented on the *Candidate record form* (CRF). This gives clarity to the moderator about what the student did in the supervised time.

For the moderation visit, the work of students selected as samples can be presented in an exhibition or on tables. There is not a prescribed method of presentation, but all work sampled must be clearly labelled and easy to access, whether in digital or non-digital format.

Purposeful engagement with sources

The notion of sources refers to a range of stimuli from which students can develop ideas. These may take many different forms and more than one type of source may be used within a project. The development of ideas from sources does not imply a process which is necessarily carried out at the start of a student's creative journey. The use of sources to inspire and inform may happen at any point in the journey.

The word sources may often refer to the work of an artist or group of artists but may also refer to other types of stimuli. Any idea, artefact, issue, or concept may perform the function of a source. The purpose is to inform, inspire or stimulate the process of investigation and understanding which will drive the development of ideas through to their potential realisation. The investigation of sources may have purpose at any point in the creative journey.

Examples of sources

Sources may be primary or secondary. This is not a prescriptive or exhaustive list, examples might include:

- any relevant work of art, craft or design
- visits to galleries
- visiting practitioners
- poems
- films
- issues and abstract concepts.

As part of the online [art and design community](#) we have worked with museums and galleries to showcase their free of charge educational resources. These materials can be used to drive the development of students' work.

Students may research and document their chosen source in any appropriate way and should be aware that acknowledging the source plays an important part in authenticating the authorship of their own ideas and evidence. In particular, it must be clear what work is the student's and what work is by other artists, crafts people or designers. There is no prescribed way of doing this and it is the responsibility of teachers and students to adopt

a suitable strategy.

Use and understanding of sources

The use and understanding of information that is generated from sources plays an important part in the assessment of evidence for each objective. The level of understanding and the purposeful use of the results of investigations are of paramount importance. Collecting information is not the same as using and understanding information. Within the statements in the assessment criteria grid, the level of attainment attributed to evidence presented is based on the degree of critical understanding.

The purposeful use of sources plays an important role in determining attainment as students are encouraged to move from dependence to independence. The investigation and understanding of sources leads to the ownership of ideas, more thoughtful selection and experimentation with materials, more purposeful development and refinement of ideas, as well as offering students a greater opportunity to develop a personal and meaningful response.

Managing the externally set assignment

We provide a separate externally set assignment (ESA) paper for each title, each with seven different starting points. Students must select and respond to one starting point only from their chosen title.

There are a number of changes that have been made with regard to the management of Component 2 within the new specification. All of these changes are Ofqual requirements and will affect all awarding organisations.

Students and teachers will have access to the externally set assignment from 2nd January and the preparation period can begin on or after that date.

From 2nd January, teachers can give out the ESA papers to students. Papers will not be made available to teachers before that date. Students must have access to the full paper and it must not be amended, edited or abridged in any way. If teachers wish to prepare research into the named sources on the paper, they can give out the papers at their discretion after 2 January to allow time for this to happen. If a school has made 'Estimated Entries' by 10 October annually, the ESA papers will be dispatched to schools in December. They must be kept under secure conditions, unseen by teachers or students, until 2 January.

Students must ensure that their total submission for Component 2 evidences coverage of all four assessment objectives and includes evidence of drawing activity and written annotation.

Within the total submission for the ESA, students must ensure that they provide evidence of the four AOs, including evidence of both drawing and written annotation that is appropriate to their intentions. Both drawing and annotation should form an intrinsic part of the student's creative journey.

Students must stop work on their preparatory studies as soon as the first period of supervised time starts.

At the start of the supervised time, students must bring their preparatory work to the first session. They are not allowed to add to or amend their preparatory work during the 10 hours of supervised time, between sessions or after the last session of supervised time. The 'preparatory studies' are, in essence, work produced by the students before the 10 hour period begins. If digital technology is used, it may be necessary to develop strategies to ensure that work produced prior to the supervised time cannot be altered but can be accessed by students during the 10 hour period. Access to the internet is not permitted during the supervised time.

Students may refer to their preparatory work during the supervised time, but must not add to it or amend it during the supervised time or between sessions.

At the start of each timed session, students must have access to their preparatory work for reference purposes. In some circumstances students might wish to produce work of a developmental nature in the 10 hours of supervised time. This is acceptable, but it would need to be identified as being produced in the supervised time.

As it is necessary to distinguish between evidence produced both before and after the start of the supervised time, it is important for schools to document the nature of this evidence at that point. Examples of this might include:

- photographs taken prior to manipulation in supervised time

- moulds prepared for use in supervised time
- fabric prepared for construction in supervised time.

Notes of what the student did before the supervised time started, as well as afterwards, should be made on the *Candidate record form* (CRF). Students must save any digital preparatory work in secure folders. They can access their preparatory studies during the supervised time, but not between sessions or after the last session.

Students must not add to or amend work produced during the supervised time, after the ten-hour period ends or between sessions.

Students can still use their preparatory work in the supervised time eg a student makes a bodice with the intention of embellishing it during the 10 hour supervised time or a student makes a plaster mould from which to create ceramic bowls in the supervised time. By photographing the state of the work at the end of the preparatory period and comparing that to the final realisation of intentions, it becomes clear to the moderator what work was completed during the preparatory period and what was done in the supervised time. It must be clear to the moderator what was done under informal supervision (preparatory work) and what was done under formal supervision (supervised time). It is a requirement of the specification that work completed in the supervised time must be identified as such. We also recommend that it is made clear on the CRF what was completed in the preparatory time and what was done in the supervised time.

Work produced during the supervised time must be clearly identified as such.

All work produced by students during the 10 hour supervised sessions must be identified as such, eg in a separate folder or by means of colour-coded identification. We do not prescribe a way of doing this.

The method chosen needs to include everything that is completed in the 10 hours of supervised time, including any work of a developmental nature.

Preparatory work and work produced during the supervised time must be kept under secure conditions between and following the supervised sessions.

At the end of each supervised session, both preparatory studies and work produced during the unaided supervised time must be handed in and kept under secure conditions. Students cannot change or amend their preparatory work once the 10 hours of supervised time starts, between sessions or after the last session.

Only the preparatory work and the work produced within the 10 hours of supervised time can be submitted as evidence for this component.

Component 2 is in two parts: student work produced prior to the start of the 10 hour unaided supervised time, and student work produced during the 10 hour sessions. No other work can be submitted for the externally set assignment.

The component will be marked out of 96.

As for Component 1, the ESA is marked holistically out of 96 marks. Despite the fact that the submission constitutes two parts (preparatory and supervised work) it must still be viewed, marked and moderated holistically.