



# GCSE (9-1) Art and Design

## Specification

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**Pearson Edexcel Level 1/Level 2 GCSE (9-1) in Art and Design**

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Art, Craft and Design (1AD0) Fine Art (1FA0)

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Graphic Communication (1GC0) Textile Design (1TE0)

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Three-dimensional Design (1TD0) Photography (1PY0)

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*First teaching from September 2016*

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*First certification from 2018*

Issue 1



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# 1 Introduction

Art and Design equips students with the skills to enjoy, produce and engage with the visual arts throughout their lives, and it has immense value as a GCSE subject.

GCSE Art and Design provides the opportunity for students to:

- explore both contemporary and historical sources of art, craft and design first hand through, for example:
  - visiting museums, galleries, art shows and fairs
  - experiencing audio-visual productions, including still and moving imagery
  - their surroundings and environments.
- take an individual approach to their art, craft and design making
- develop the skill of selecting their best and most appropriate work for presentation.

## Why choose Edexcel GCSE Art and Design?

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We've listened to feedback from all parts of the art education community and used this opportunity of curriculum change to design a qualification that supports a wide range of student interests, learning styles and aspirations for progression.

**Flexibility** – the qualification allows you to design a course of study that appeals to your students and that draws on your department's expertise and resources.

**More choice** – you will find more areas of study within each endorsed title than in the legacy specification, giving you more choice when designing your course.

**Straightforward structure** – students study the same title for both components.

**Continuous progression** – students develop knowledge, understanding and skills when completing their Personal Portfolio, which they then go on to use and refine when completing the Externally Set Assignment.

**Supports progression to A level** – the GCSE and the A Level have a common structure and titles, and follow a similar approach to the Externally Set Assignment and the assessment grid to ensure smooth progression to A Level at the end of the GCSE course.

**Develops transferable skills** – students will learn to:

- apply a creative approach to problem solving
- consider and develop original ideas from initiation to realisation
- analyse critically their own work and the work of others
- express individual thoughts and choices confidently
- take risks, experiment and learn from mistakes.

# Supporting you in planning and implementing this qualification

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## Planning

- Our **Getting Started** guide gives you an overview of the new GCSE Art and Design qualification to help you familiarise yourself with the qualification, and to understand what the changes mean for you and your students.
- We will give you an editable **course planner** and a **scheme of work** that you can adapt to suit your department.
- Our **mapping** documents highlight the key differences and similarities between this qualification and the 2009 qualifications.

## Teaching and learning

There will be lots of free teaching and learning support to help you deliver this qualification, including:

- a Personal Portfolio guide
- an Externally Set Assignment guide
- a student guide.

## Understanding the standard

We will provide a comprehensive bank of exemplar student work and examiner commentaries to help you understand the standard. Exemplar student work will cover a range of achievements.

We will also provide teacher marking training to help you understand how to apply the newly-designed assessment grid to your students' work.

## Get help and support

Our Art and Design subject advisor service, led by Susan Young, will ensure you receive help and guidance when you need it. You can sign up to receive e-updates to keep up to date with qualification news, as well as information about support and resources for teaching and learning.

Learn more at [qualifications.pearson.com](http://qualifications.pearson.com).

## Qualification at a glance

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### Content and assessment overview

The Pearson Edexcel Level 1/Level 2 GCSE (9–1) in Art and Design consists of two internally assessed and externally moderated components.

- Component 1: Personal Portfolio (internally set)
- Component 2: Externally Set Assignment.

This qualification can be achieved by following one of the six titles detailed on pages 11–21.

Students must complete all assessment in May/June in any single year.

#### **Component 1: Personal Portfolio**

\*Component codes: 1AD0/01, 1FA0/01, 1GC0/01, 1TE0/01, 1TD0/01, 1PY0/01

**60% of the qualification**

**72 marks (18 marks for each of the four Assessment Objectives)**

#### **Content overview**

- Students must work within one of the following titles: Art, Craft and Design; Fine Art; Graphic Communication; Textile Design; Three-dimensional Design; Photography.
- Students undertaking Art, Craft and Design must create work associated with areas of study chosen from **at least two** of the endorsed titles. Students undertaking one of the endorsed titles must create work associated with **at least one** area of study for that title.
- Students create a personal portfolio of work that demonstrates the knowledge, understanding and skills on page 7.
- Centres are free to devise any theme(s), project(s) or task(s) appropriate to their students and resources. They may each have a separate focus or be interconnected.
- This component allows students opportunities to:
  - o develop and explore ideas
  - o research primary and contextual sources
  - o experiment with media, materials, techniques and processes
  - o present personal response(s) to theme(s) set by the centre.
- The proportion of the 120 guided learning hours spent on this component should reflect its 60% weighting.

#### **Assessment overview**

- Students' work must comprise supporting studies and personal response(s).
- Students' work must show evidence of all four Assessment Objectives.
- All work is internally set and is internally marked using the assessment grid on pages 32 and 33 and internally standardised.
- A sample of work is externally moderated by a visiting moderator.
- All marks must be submitted before moderation.
- First assessment is in May/June 2018

\*See *Appendix 3: Codes* for a description of this code and all other codes relevant to this qualification.

## Component 2: Externally Set Assignment

\*Component codes: 1AD0/02, 1FA0/02, 1GC0/02, 1TE0/02, 1TD0/02, 1PY0/02

**40% of the qualification**

**72 marks (18 marks for each of the four Assessment Objectives)**

### Content overview

- The Externally Set Assignment (ESA) represents the culmination of the GCSE course as it draws together all the knowledge, understanding and skills developed in Component 1.
- Students must continue to work in the same title as they did for the Personal Portfolio.
- Art, Craft and Design students are required to create work associated with **at least one** area of study for this component.
- Students must present personal response(s) to an externally set broad-based thematic starting point, set by Pearson in the ESA paper.
- This component allows students opportunities to:
  - develop and explore ideas
  - research primary and contextual sources
  - experiment with media, materials, techniques and processes
  - present personal response(s) to the externally-set theme.

### Assessment overview

- The ESA paper will be released on 2 January each year and may be given to students as soon as it is released.
- Centres are free to devise their own preparatory period of study prior to the start of the 10-hour sustained focus period.
- The 10-hour sustained focus period under examination conditions may take place over multiple sessions (a maximum of four within three consecutive weeks).
- Students' work must comprise preparatory studies and personal response(s).
- Preparatory studies will comprise a portfolio of development work based on the ESA broad-based thematic starting point.
- During the 10-hour period of sustained focus under examination conditions, students will work unaided to produce personal response(s), with reference to their preparatory studies, in response to the ESA broad-based thematic starting point.
- Students' work must show evidence of all four Assessment Objectives.
- All work is internally marked using the assessment grid on pages 32 and 33 and internally standardised.
- A sample of work is externally moderated by a visiting moderator.
- All marks must be submitted before moderation.
- First assessment is in May/June 2018.

\*See *Appendix 3: Codes* for a description of this code and all other codes relevant to this qualification.

## 2 Subject content and assessment information

### GCSE Art and Design titles

This qualification can be followed through the broad-based title of Art, Craft and Design or through one of five endorsed titles: Fine Art; Graphic Communication; Textile Design; Three-dimensional Design; Photography. When students are entered for an endorsed title, they will follow the areas of study in that endorsed title for both components. Students undertaking the Art, Craft and Design title are required to create work associated with areas of study chosen from **at least two** of the five endorsed titles for Component 1. For Component 2, Art, Craft and Design students are required to create work associated with **at least one** area of study. This ensures that in the qualification as a whole, there is a breadth and flexibility in content and approach commensurate in demand with other titles.

- Art and Design (Art, Craft and Design)
- Art and Design (Fine Art)
- Art and Design (Graphic Communication)
- Art and Design (Textile Design)
- Art and Design (Three-dimensional Design)
- Art and Design (Photography)

### Qualification aims and objectives

This GCSE Art and Design qualification requires students to:

- actively engage in the creative process of art, craft and design in order to develop as effective and independent learners, and as critical and reflective thinkers with enquiring minds
- develop creative, imaginative and intuitive capabilities when exploring and making images, artefacts and products
- become confident in taking risks and learn from experience when exploring and experimenting with ideas, processes, media, materials and techniques
- develop critical understanding through investigative, analytical, experimental, practical, technical and expressive skills
- develop and refine ideas and proposals, personal outcomes or solutions with increasing independence
- acquire and develop technical skills through working with a broad range of media, materials, techniques, processes and technologies with purpose and intent
- develop knowledge and understanding of art, craft and design in historical and contemporary contexts, societies and cultures
- develop an awareness of the different roles and individual work practices evident in the production of art, craft and design in the creative and cultural industries
- develop an awareness of the purposes, intentions and functions of art, craft and design in a variety of contexts and as appropriate to students' own work
- demonstrate safe working practices in art, craft and design.

## Knowledge and understanding

This qualification requires students to demonstrate the knowledge and understanding listed below through practical application of skills to realise personal intentions relevant to their chosen title(s) and related area(s) of study.

Students will be required to know and understand:

- how sources inspire the development of ideas, drawing on:
  - o the work and approaches of artists, craftspeople or designers from contemporary and/or historical contexts, periods, societies and cultures
  - o contemporary and/or historical environments, situations or issues
  - o other relevant sources researched by the student in the chosen qualification title and area(s) of study
- the ways in which meanings, ideas and intentions can be communicated through visual and tactile language, using formal elements, including:
  - o colour
  - o line
  - o form
  - o tone
  - o texture
- the characteristics, properties and effects of using different media, materials, techniques and processes, and the ways in which they can be used in relation to students' own creative intentions and chosen area(s) of study
- the different purposes, intentions and functions of art, craft and design in a variety of contexts and as appropriate to students' own work.

## Skills

Students will be required to demonstrate the ability to:

- develop their ideas through investigations informed by selecting and critically analysing sources
- apply an understanding of relevant practices in the creative and cultural industries to their work
- refine their ideas as work progresses through experimenting with media, materials, techniques and processes
- record their ideas, observations, insights and independent judgements, visually and through written annotation, using appropriate specialist vocabulary, as work progresses
- use visual language critically as appropriate to their own creative intentions and chosen area(s) of study through effective and safe use of:
  - o media
  - o materials
  - o techniques
  - o processes
  - o technologies
- use drawing skills for different needs and purposes, appropriate to the context
- realise personal intentions through the sustained application of the creative process.

## Drawing and other materials processes

All students must use drawing to support the development process within each chosen area of study. However, students are not required to demonstrate technical mastery of drawing skills unless this is relevant to their area of study.

Drawing is at the heart of art, craft and design – from initial sketches and detailed observations to wild mark-making and expressive lines – and forms a core element of the practice of artists, craftspeople and designers.

Students need to:

- be aware that drawing takes many forms, from two-dimensional mark-making to lines made using materials to define three-dimensional space
- develop a range of drawing techniques and processes in order to communicate developing ideas clearly.

Drawing in the context of this qualification is taken to mean the following:

- recording the observed world, using mark-making in appropriate media
- exploring ideas visually, through the act of mark-making
- investigating, through the exploration of drawing media, new ways of expressing ideas, feelings or observations
- experimenting with various tools, materials and techniques.

Drawing will be assessed through all the Assessment Objectives.

Further details are given in the title-specific sections on pages 11–21.

## Annotation

Students will be expected to demonstrate the ability to record their ideas, observations, insights and independent judgements visually and through informative written annotation, using suitable specialist vocabulary. Written annotation should be purposeful, not descriptive.

The purpose of integrated annotation is to allow students to:

- analyse critically, evaluate and reflect on their own work and that of others
- record notes on developments, experiments, ideas or visits.

Annotation will be assessed through Assessment Objective 3.

## Digital media

Students can work entirely in digital media or entirely in non-digital media, or in a mixture of both, provided the aims and Assessment Objectives are met.

While digital media offers new possibilities for making art and design, many of the underlying principles are common to non-digital media. Formal elements apply in the same way, although there are fundamental differences between digitally and non-digitally produced images, such as the potential for different forms of interaction. Digital media presents a challenge to rethink the ways in which knowledge, understanding and skills are applied in art and design. Digital media can offer opportunities to extend the purposes of non-digital media. Digital media can function as a tool, a process, a method of dissemination and a means of interaction with any audience.

Students can use digital media within any area of study. The title-specific sections on pages 11–21 give further guidance on how digital and non-digital media may be applied.

## **Critical and contextual knowledge and understanding**

A student's ability to understand their own work critically and justify their ideas can be developed through practical visual analysis, annotation and using the spoken word in critiques, discussions or interviews.

Students should contextualise their research and ideas, drawing inspiration from artists and designers. Students should also evaluate the art, craft and design they study, and develop an appreciation of the impact it has on their own work and that of others.

This could be in relation to evolving historical and contemporary contexts, periods, societies, environments, cultures, artistic language, situations and issues.

## **Comparability**

The emphasis in Art, Craft and Design is on an increased breadth of approach commensurate in demand with the other titles.

## **Areas of study**

The areas of study define the specialist practices within each title. It is expected that students will use techniques and practices from across these areas of study.

## **Synoptic assessment**

The Externally Set Assignment (ESA) represents the culmination of the GCSE course as it draws together all the knowledge, understanding and skills developed in Component 1.

The Assessment Objectives are assessed holistically across all student evidence in each component.



# GCSE titles and areas of study

## Art, Craft and Design

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### Overview

The GCSE in Art, Craft and Design is a broad and flexible course that requires students to develop an appreciation of the creative process through a practical response, using a variety of two-dimensional and three-dimensional media, materials, techniques and processes. Students should explore critically how artists, craftspeople and designers from diverse cultures, times and societies have arrived at solutions and communicated meaning using the formal elements. Students should use this knowledge when developing new ideas, recording observations and creating outcomes which fully realise their personal intentions.

**When undertaking work in Art, Craft and Design, students are expected to develop the knowledge, understanding and skills outlined on page 7. All knowledge, understanding and skills will be assessed in both components.**

### Areas of study

Work must demonstrate integrated knowledge, understanding and skills.

Students undertaking the Art, Craft and Design title are required to create work associated with areas of study chosen from **at least two** of the five endorsed titles for Component 1. For Component 2, Art, Craft and Design students are required to create work associated with **at least one** area of study. This ensures that in the qualification as a whole, there is a breadth and flexibility in content and approach commensurate in demand with other titles.

Art, Craft and Design students are **not permitted** to select both sculpture in Fine Art and sculpture in Three-dimensional design as their chosen areas of study, nor are they permitted to select both installation in Fine Art and installation in Photography as their chosen areas of study. Art, Craft and Design is a broad course of study, requiring students to develop an appreciation of the creative process through a practical response, using a variety of two-dimensional and three-dimensional media, materials, techniques and processes. For this reason, Art, Craft and Design students are not permitted to select both sculpture in Fine Art and sculpture in Three-dimensional Design, nor are they permitted to select both installation in Fine Art and installation in Photography as their chosen areas of study. Selecting both sculpture or both installation as areas of study would not result in a broad enough course of study and would fail to give Art, Craft and Design students a broad enough experience.

Pages 12–21 give information about the areas of study Art, Craft and Design students must choose from.

# Fine Art

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## Overview

Fine Art may be defined as work developed primarily to communicate aesthetic, intellectual or purely conceptual ideas and meaning, rather than to serve a practical or commercial function. For example, work could be the outcome of personal experiences, thoughts and feelings, or simply to observe and record people, places and things in new and unique ways. Fine-art work will demonstrate an understanding and application of formal elements and creative skills, including mark-making. Students will use visual communication sensitively and thoughtfully to document their artistic journey and fully support their intentions.

Students will also understand that Fine Art practitioners may work to client commissions or undertake self-directed projects. They will need good communication skills in order to liaise with clients, and promote and exhibit their own work.

## Knowledge, understanding and skills in Fine Art

**Students are required to develop the knowledge, understanding and skills outlined on page 7 when undertaking work in Fine Art. All knowledge, understanding and skills will be assessed in both components.**

There are many skills, techniques, materials, processes and concepts that are essential to all areas of study in Fine Art. In addition to any specialist requirements listed under the chosen area(s) of study, students should develop a practical knowledge and understanding of:

- the use of formal elements and visual communication through a variety of approaches
- the use of observational skills to record from sources and communicate ideas
- characteristics of media and materials such as wet and dry, malleable, resistant and digital
- properties of colour and light such as hue, tint, saturation and tone
- the effects and creative potential of combining and manipulating different two-dimensional and three-dimensional materials and media
- the use of digital and/or non-digital applications.

## Areas of study

Work must demonstrate integrated knowledge, understanding and skills. Work is not limited to one area of study and students could develop work in **at least one** of the following areas of study.

### Drawing

- The use of expressive and descriptive mark-making to record and communicate ideas.
- The use of a range of drawing materials, media and techniques such as graphite, pastel, charcoal, ink, chalk, digital drawing applications and a range of drawing surfaces.

### Installation\*

- The use of controlled environments to create atmosphere, influence perception and communicate ideas.
- The use of a range of installation materials, media and techniques such as film, projection, live performance, objects, text, audio elements, controlled lighting and designed interior and exterior spaces, static and interactive elements.

*\*Art, Craft and Design students are **not permitted** to select both installation in Fine Art and installation in Photography as their chosen areas of study.*

### **Lens-/light-based media**

- The use of digital, film and/or video elements such as lighting, time, sound, editing, space and composition to communicate ideas.
- The use of a range of lens- and light-based media, materials and techniques such as montage, mixed media, installation, animation, studio and location photography, pre-and post-production manipulation.

### **Mixed media**

- The combining and manipulating of two-dimensional and three-dimensional media to communicate ideas.
- The combination of a range of mixed media materials and techniques such as wet and dry media, collage, objects, textiles, two- and three-dimensional elements, digital and non-digital applications.

### **Land art**

- The creation of site-specific work that uses or accentuates the natural landscape or man-made environment to create atmosphere and communicate ideas.
- The use of a range of land art materials, tools and techniques such as natural resources, found objects, constructing formations, and manipulation of environmental elements.

### **Printing**

- The creation of surfaces from which an image can be transferred to communicate ideas.
- The use of a variety of materials, media and techniques such as linoleum, screen, intaglio, relief, lithography, drypoint, etching and monoprint, using a range of inks and printing surfaces.

### **Painting**

- The use of expressive and descriptive mark-making to record and communicate ideas.
- The use of a range of painting materials, tools and techniques such as gouache, watercolour, acrylic, oil, dyes, brushes, digital painting applications and a range of painting surfaces.

### **Sculpture\*\***

- The creation of form through manipulation of three-dimensional materials to communicate ideas.
- The use of a range of sculpting materials, tools and techniques such as carving, modelling, joining, constructing and reducing, and transposing two-dimensional images into three-dimensional forms.

## **Drawing and other materials processes**

Drawing can be applied in all its forms across traditions and technologies, and it can be critical and accurate as well as explorative and experimental. Drawing takes many forms from two-dimensional mark-making, to lines made using materials to define three-dimensional space.

Drawing is essential to recording from life, describing a mood or emotion, as well as capturing an expression, atmosphere or tension.

*\*\*Art, Craft and Design students are **not permitted** to select both sculpture in Fine Art and sculpture in Three-dimensional design as their chosen areas of study.*

# Graphic Communication

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## Overview

Graphic Communication introduces students to a visual way of conveying information, ideas and emotions, using a range of graphic media, processes, techniques and elements such as colour, icons, images, typography and photographs. Students should conduct primary and secondary investigations during their design development, and explore traditional and/or new technologies. They should also consider the use of signs and symbols, and the balance between aesthetic and commercial considerations.

Students will also understand that Graphic Design practitioners may work within a small team environment or work as freelance practitioners. They may be responsible for a particular aspect of the Design or Production process or for the entire design cycle. They will need good communication skills in order to liaise with clients and to promote themselves as graphic designers.

## Knowledge, understanding and skills in Graphic Communication

**Students are required to develop the knowledge, understanding and skills outlined on page 7 when undertaking work in Graphic Communication. All knowledge, understanding and skills will be assessed in both components.**

There are many skills, techniques, materials, processes and concepts that are essential to all areas of study in Graphic Communication. In addition to any specialist requirements listed under the chosen area(s) of study, students should develop a practical knowledge and understanding of:

- the use of formal elements and visual communication through a variety of approaches
- the use of observational skill to record from sources and communicate ideas
- graphic materials and techniques such as traditional and digital graphics, printing and web-based technologies
- properties of colour and light such as hue, tint, saturation and tone
- the effects and creative potential of combining and manipulating different two-dimensional and three-dimensional materials and media
- the use of digital and/or non-digital applications.

## Areas of study

Work must demonstrate integrated knowledge, understanding and skills. Work is not limited to one area of study and students could develop work in **at least one** of the following areas of study.

### Advertising

- The use of advertising to convey information for clients and audiences that promotes corporate identity.
- The use of traditional graphic media and current technology.

### Communication graphics

- The use of communication through graphics to develop solutions for worldwide identity.
- The exploration of traditional and digital graphic media in both two- and three-dimensions.

### **Design for print**

- The use of design-based solutions in media for use in creating visual and written material for public distribution.
- Developing solutions in both traditional print and digital technology.

### **Illustration**

- The use of illustration and narrative to communicate factual, fictional and/or technical ideas for a particular purpose or audience.
- The use of a range of illustration materials, tools and techniques such as digital applications, wet and dry processes and drawing, painting and printing techniques.

### **Interactive design (including web, app and game)**

- The use of interactive technology such as web-based, mobile and other personal devices, television and games to communicate with and engage audiences.
- The use of a range of interactive design materials, tools and techniques such as two- and three-dimensional graphics, digital applications and time-based media.

### **Multi-media**

- The use of traditional and non-traditional media to communicate ideas for a range of purposes and audiences.
- The combination of a range of multi-media materials, tools and techniques such as motion graphics, lens-based and digital video, animation and recording in screen-based technology.

### **Package design**

- The functional design of 3D material to protect, promote and communicate brand identity for a range of products and purposes.
- The use of a range of package design materials, tools and techniques such as traditional and non-traditional graphic media and construction processes and materials.

### **Signage**

- The development of signage, which is both specific and worldwide in its application.
- The use of digital and non-digital methods of making symbols and signs.

### **Typography**

- The arrangement and manipulation of type traditional and non-traditional to communicate ideas and create visual interest.
- The use of a range of typographic materials, tools, techniques and elements such as letter forms, fonts and typefaces, digital and non-digital methods.

## **Drawing and other materials processes**

Drawing in Graphic Communication is inherent in the process from initial idea to final realisation of the product. Design roughs to final working drawings, including digital drawings, form part of the essential process of discovery. Students should create drawings from primary sources using a range of media, techniques and processes. Students should also be aware of new and emerging technologies, which can be used in the processes of drawing and mark-making.

# Textile Design

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## Overview

Textile Design is a versatile practice that involves the creation, selection, manipulation and application of a range of materials such as fibres, yarns and fabrics, and processes such as weaving, knitting, stitching and printing to create designs and products. Textile designers work in multi-disciplinary ways to create ideas, materials and techniques for different applications. Textile designers also play an important role in the world of fashion, theatre, performance and retail.

Students will also understand that Textile Design practitioners may work within a team environment in a large commercial manufacturing company, on a single aspect of the design or making process, or work as freelance practitioners on commissions or self-directed projects. They will need good communication skills in order to liaise with clients and to promote themselves as textiles designers and makers.

## Knowledge, understanding and skills in Textile Design

**Students are required to develop the knowledge, understanding and skills outlined on page 7 when undertaking work in Textile Design. All knowledge, understanding and skills will be assessed in both components.**

There are many skills, techniques, materials, processes and concepts that are essential to all areas of study in Textile Design. In addition to any specialist requirements listed under the chosen area(s) of study, students should develop a practical knowledge and understanding of:

- the use of formal elements and visual communication through a variety of approaches
- the use of observational skill to record from sources and communicate ideas
- characteristics of materials such as natural and synthetic, functionality, recyclability and sustainability
- properties of colour, texture and light
- the effects and creative potential of combining and manipulating different two-dimensional and three-dimensional materials and media
- the use of digital and/or non-digital applications.

## Areas of study

Work must demonstrate integrated knowledge, understanding and skills. Work is not limited to one area of study and students could develop work in **at least one** of the following areas of study.

### Constructed textiles

- Innovative manipulation and reworking of threads and fabrics.
- The use of a range of constructed textiles materials, tools and techniques such as woven and stitched, materials and digital and non-digital processes.

### **Digital textiles**

- The design of textiles, employing digital techniques for use in creative and commercial industries such as fabric, carpet and wallpaper design.
- The use of a range of digital textiles materials, tools and techniques such as traditional and non-traditional digital methods for recording and developing ideas in colour, construction, design, repeat pattern, surfaces and materials.

### **Dyed fabrics**

- The use of natural and synthetic dyes.
- The use of resist and applied techniques with natural and man-made fibres.

### **Printed fabrics**

- The use of printed textiles to create bespoke pieces and haute couture.
- The use of a range of printed textiles materials, tools and techniques such as monoprint, transfer-relief, relief print, wood-cut, lino-cut, silk-screen and digital printing on fabrics.

### **Fashion design**

- The design and creation of clothing and fashion for creative and commercial audiences, clients and consumers.
- The use of a range of fashion design techniques, materials and tools such as pattern cutting, adornment, accessories and illustration on fabrics and garments with consideration of sustainable materials, recycling and ethical manufacture.

### **Installed textiles**

- The use of textiles to control and transform perception in a site-specific interior space.
- The use of a range of installed textiles materials, tools and techniques such as padding, collage and assemblage.

### **Soft furnishings**

- The design of constructed textiles for use in furnished interiors, utilising their tactile and physical qualities for intended purposes.
- The creative use of the tactile and physical qualities of textiles in an interior space.

### **Stitched and/or embellished textiles**

- The design of stitched and/or embellished textiles for use in creative and commercial industries such as fashion, costume and interiors.
- The use of a range of stitched and/or embellished textiles materials, tools and techniques such as application and incorporation of media, objects and embellishments, hand and machine stitching.

## **Drawing and other materials processes**

Drawing is an essential skill in the development process of Textile Design, from initial visual research, recording from primary sources, through to the translation of ideas into finished designs. Drawing in Textile Design can embrace a range of tools across all areas of study, and outcomes can be digital and/or non-digital. A range of drawing and mark-making methods will encourage students to consider multiple ways of reading, thinking and applying drawing in different contexts.

# Three-dimensional Design

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## Overview

Three-dimensional Design is concerned with the designing, prototyping, modelling or making of functional and aesthetic consumer products, interiors and architecture. Students should engage with appropriate processes, materials and construction techniques, using maquettes, models and working drawings to help take their initial ideas through to realisation.

Students will also understand that Three-dimensional Design practitioners may work within a small team environment or work as freelance practitioners. They may be responsible for a particular aspect of the Design or Production process or for the entire design cycle. They will need good communication skills in order to liaise with clients and to promote themselves as three-dimensional designers.

## Knowledge, understanding and skills in Three-dimensional Design

**Students are required to develop the knowledge, understanding and skills outlined on page 7 when undertaking work in Three-dimensional Design. All knowledge, understanding and skills will be assessed in both components.**

There are many skills, techniques, materials, processes and concepts that are essential to all areas of study in Three-dimensional Design. In addition to any specialist requirements listed under the chosen area(s) of study, students should develop a practical knowledge and understanding of:

- the use of formal elements and visual communication through a variety of approaches
- the use of observational skill to record from sources and communicate ideas
- characteristics of materials such as resistance, malleability, recyclability and sustainability
- the elements of three-dimensional design such as light, space, form, scale and proportion
- the effects and creative potential of combining and manipulating different two-dimensional and three-dimensional materials and media
- the use of digital and/or non-digital applications.

## Areas of study

Work must demonstrate integrated knowledge, understanding and skills. Work is not limited to one area of study and students could develop work in **at least one** of the following areas of study.

### Architectural design

- The use of the elements of three-dimensional design to develop and create building structures.
- The use of a range of architectural design materials, tools and techniques such as digital and non-digital design methods, graphic and construction materials and the generation of plans, working diagrams and models with consideration of sustainability and related environmental issues.

### Interior design

- The use of the elements of three-dimensional design to develop and create interior environments.
- The use of a range of interior design materials, tools and techniques such as digital and non-digital design methods, graphic and construction materials, three-dimensional models and surface patterns/textures.

## Product design

- The generation and development of three-dimensional design ideas for consumer products with considerations for ergonomics and functionality.
- The use of a range of product design materials, tools and techniques such as two-dimensional and three-dimensional modelling, digital and non-digital design methods and surface considerations. Exhibition design
- The design of both interior and exterior spaces for the purposes of exhibition and presentation.
- The use of a range of exhibition design materials, tools and techniques such as two-dimensional graphics and three-dimensional forms, construction techniques and presentation methods.

## Environmental/landscape design

- The use of the elements of three-dimensional design to create exterior living, recreational and working environments.
- The use of a range of environmental/landscape design materials, tools and techniques such as sculptural materials, digital and non-digital design methods, graphic and construction materials and the generation of plans, working diagrams and models with consideration of sustainability and environmental issues.

## Sculpture\*

- The design of sculptural work to meet a specific purpose or for an intended space or site.
- The use of a range of sculptural materials, tools and techniques such as digital and non-digital design methods, models and sculptural media.

## Design for theatre, film and television

- The use of traditional and non-traditional media to develop and create set, prop, and costumes designs for theatre, film and television.
- The use of a range of design materials, tools and techniques such as digital and non-digital design methods, graphic and construction materials.

## Jewellery and body adornment

- The development and construction of both individual and mass produced jewellery and body adornments.
- The use of a range of jewellery and body adornment materials, tools and techniques such as metal, glass, textiles, wood and plastics, modelling, digital and non-digital design and recording methods.

## Ceramics

- The creation of non-functional ceramic artefacts using both form and surface quality.
- The use of a range of ceramics materials, tools and techniques such as modelling, casting, throwing and hand-building, glazing, surface decoration/texture and firing.

## Drawing and other materials processes

Students of Three-dimensional Design need to demonstrate how a three-dimensional world can be translated into a two-dimensional one through technical and free-hand drawings. It is important to develop drawing skills to express a range of emotions, using different tools, materials and techniques. The formal elements should also be applied, especially those such as texture, colour and light.

*\*Art, Craft and Design students are **not permitted** to select both sculpture in Fine Art and sculpture in Three-dimensional design as their chosen areas of study.*

# Photography

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## Overview

Photography may be defined as the creative journey through the process of lens- and light-based media. This could include work created using film, video, digital imaging or light sensitive materials. With the developments of new affordable lens-based technologies, students should attempt to use the photographic mediums to explore and create a body of work, which develops and refines both the process and the concept.

Students will also understand that Photography practitioners may work to client commissions within a commercial photography studio, or work as freelance photographers. They will need photo manipulation and graphic design skills, and good communication skills in order to liaise with clients and to promote themselves as photographers.

## Knowledge, understanding and skills in Photography

**Students are required to develop the knowledge, understanding and skills outlined on page 7 when undertaking work in Photography. All knowledge, understanding and skills will be assessed in both components.**

There are many skills, techniques, materials, processes and concepts that are essential to all areas of study in Photography. In addition to any specialist requirements listed under the chosen area(s) of study, students should develop a practical knowledge and understanding of:

- the use of formal elements to communicate a variety of approaches
- the camera and its functions, including depth of field, shutter speed, focal points and viewpoints
- the application of observational skills to record from sources and communicate ideas
- the effects and creative potential of combining and manipulating different two-dimensional and three-dimensional materials and media
- the use of digital and/or non-digital applications.

## Areas of study

Work must demonstrate integrated knowledge, understanding and skills. Work is not limited to one area of study and students could develop work in **at least one** of the following areas of study.

### Documentary photography

- The use of the photographic process to provide a narrative of events and/or situations.
- The use of a range of documentary photography materials, tools and techniques such as compositional, proximity to the subject, focal points and the involvement of the photographer with the scene being documented.

### Photo-journalism

- The use of the photographic process to record events as they happen to support the written word.
- The use of a range of photo-journalism materials, tools and techniques such as manipulation of images for artistic effect through depth of field, shutter speed, focal points and viewpoints.

### **Studio photography**

- The use of a formal studio setting to control the environment for a variety of subject matters such as portraiture and still life.
- The use of a range of studio photography materials, tools and techniques such as lighting and the use of light, props, posing and the arrangement of objects.

### **Location photography**

- The use of subject matter found or placed to manipulate the formal elements within an existing environment.
- The use of a range of location photography materials, tools and techniques such as lighting and light metering, developing site-specific shoot plans.

### **Experimental imagery**

- The control of light and photographic processes to create non-traditional photographic outcomes.
- The use of a range of experimental imagery materials, tools and techniques such as analogue and digital photography, manual manipulation and digital and non-digital processes and outcomes.

### **Installation\***

- The creation and presentation of photographic artwork for a site-specific space to control and transform viewer perception.
- The use of a range of installation imagery materials, tools and techniques such as location, projection, film, sound, scale and interactivity.

### **Moving image: film, video and animation**

- The recording and use of moving image to communicate a visual narrative
- The use of a range of moving image materials, tools and techniques such as storyboards, scripts, digital, non-digital mixed media methods

## **Drawing and other materials processes**

The word photography could be taken to mean 'a graphic representation with light'. In this way a photograph can take on the qualities of a drawing. Drawing methods such as pen or pencil on paper may enhance students' development and understanding of photographic ideas, for example to plan shots, analyse and deconstruct their own imagery, or record ways in which practitioners have used formal elements and visual language. Students should use a variety of tools and materials, as appropriate, for recording their surroundings and source materials.

*\*Art, Craft and Design students are **not permitted** to select both installation in Fine Art and installation in Photography as their chosen areas of study.*

# Component 1: Personal Portfolio

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## Content overview

- Students must work within one of the following titles: Art, Craft and Design; Fine Art; Graphic Communication; Textile Design; Three-dimensional Design; Photography.
- Students undertaking Art, Craft and Design must create work associated with areas of study chosen from **at least two** of the endorsed titles. Students undertaking one of the endorsed titles must create work associated with **at least one** area of study for that title.
- Students create a personal portfolio of work that demonstrates the knowledge, understanding and skills on page 7.
- Centres are free to devise any theme(s), project(s) or task(s) appropriate to their students and resources. They may each have a separate focus or be interconnected.
- This component allows students opportunities to:
  - develop and explore ideas
  - research primary and contextual sources
  - experiment with media, materials, techniques and processes
  - present personal response(s) to theme(s) set by the centre.
- The proportion of the 120 guided learning hours spent on this component should reflect its 60% weighting.

## Assessment overview

- Students' work must comprise supporting studies and personal response(s).
- Students' work must show evidence of all four Assessment Objectives.
- All work is internally set and is internally marked using the assessment grid on pages 32 and 33 and internally standardised.
- A sample of work is externally moderated by a visiting moderator.
- All marks must be submitted before moderation.
- First assessment is in May/June 2018.

## Detailed description

For the Edexcel GCSE in Art and Design, students must complete a Personal Portfolio of work in response to theme(s), project(s) or task(s) set by the centre.

A Personal Portfolio is defined as a body of practical research and development, relevant to the chosen theme(s), project(s) or task(s), leading to one or more outcomes or to a variety of resolutions.

Centres will devise theme(s), project(s) and/or task(s) in consultation with their students to ensure development of the required knowledge, understanding and skills stated in the specification content; coverage of Assessment Objectives; and personal creative engagement. Theme(s), project(s) or task(s), and resulting work, may be separate in focus or be interconnected. With a focus on building technical skill through exploring and experimenting with different types of media, processes and techniques, students will develop and refine ideas supported by contextual research, resulting in a personal portfolio of practical work.

This component offers ample opportunities to devise programmes of study that require the development of students' visual language to communicate personal ideas, meanings and responses.

Students should develop their personal ideas, and centres should ensure the authenticity of work submitted for assessment. Both the student and the teacher **must** sign the Authentication Sheet in *Appendix 2*, declaring that the work submitted for assessment has been carried out without assistance other than that which is acceptable according to the rules of the specification.

Students must not be allowed to access their work once submitted for assessment.

**A student's Personal Portfolio of work must show evidence of all four Assessment Objectives.** The Assessment Objectives are interrelated, and centres should deliver them in a holistic way. Centres must ensure full coverage across Component 1 Personal Portfolio.

Through this component, students must:

- develop ideas through investigations, demonstrating critical understanding of sources (AO1)
- refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes (AO2)
- record ideas, observations and insights relevant to intentions as work progresses (AO3)
- present a personal and meaningful response that realises intentions and demonstrates understanding of visual language (AO4).

Component 1 should allow students to demonstrate the ability to construct a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured. All knowledge, skills, understanding and activities should therefore be relevant to the student's creative journey. The work undertaken for this component should be seen as part of a substantive project(s), rather than a series of disjointed tasks, and work should evidence all the Assessment Objectives holistically.

## Selection of work

Supporting studies should show students' development of ideas and progress through their work. Supporting studies may be evidenced through any appropriate means such as sketchbooks, notebooks, worksheets, design sheets, different scale rough studies, samples, swatches, test pieces, maquettes and digital material.

The quality of the work submitted for assessment is key: students should be encouraged to select a focused body of work for submission that evidences:

- the progression of their ideas and their work
- the four Assessment Objectives
- the coverage of the areas of study required by the specification.

## Component 2: Externally Set Assignment

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### Content overview

- The Externally Set Assignment (ESA) represents the culmination of the GCSE course as it draws together all the knowledge, understanding and skills developed in Component 1.
- Students must continue to work in the same title as they did for the Personal Portfolio.
- Art, Craft and Design students are required to create work associated with **at least one** area of study for this component.
- Students must present personal response(s) to an externally set broad-based thematic starting point, set by Pearson in the ESA paper.
- This component allows students opportunities to:
  - develop and explore ideas
  - research primary and contextual sources
  - experiment with media, materials, techniques and processes
  - present personal response(s) to the externally-set theme.

### Assessment overview

- The ESA paper will be released on 2 January each year and may be given to students as soon as it is released.
- Centres are free to devise their own preparatory period of study prior to the start of the 10-hour sustained focus period.
- The 10-hour sustained focus period under examination conditions may take place over multiple sessions (a maximum of four within three consecutive weeks).
- Students' work must comprise preparatory studies and personal response(s).
- Preparatory studies will comprise a portfolio of development work based on the ESA broad-based thematic starting point.
- During the 10-hour period of sustained focus under examination conditions, students will work unaided to produce personal response(s), with reference to their preparatory studies, in response to the ESA broad-based thematic starting point.
- Students' work must show evidence of all four Assessment Objectives.
- All work is internally marked using the assessment grid on pages 32 and 33 and internally standardised.
- A sample of work is externally moderated by a visiting moderator.
- All marks must be submitted before moderation.
- First assessment is in May/June 2018.

### Detailed description

The Externally Set Assignment (ESA) represents the culmination of the Edexcel GCSE Art and Design course as it draws together all the knowledge, understanding and skills developed in Component 1.

The ESA consists of one externally set, broad-based thematic starting point, developed through a series of suggested starting points. Students must produce a personal response to the ESA theme.

The ESA can be given to students as soon as it is released on 2 January.

Both the student and the teacher **must** sign the Authentication Sheet in *Appendix 2*, declaring that the work submitted for assessment has been carried out without assistance other than that which is acceptable according to the rules of the specification.

Students should not be allowed to access their work once submitted for assessment.

**Students' preparatory studies and personal response(s) produced in the 10-hour sustained focus period must show evidence of all four Assessment Objectives.**

Through this component, students must:

- develop ideas through investigations, demonstrating critical understanding of sources (AO1)
- refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes (AO2)
- record ideas, observations and insights relevant to intentions as work progresses (AO3)
- present a personal and meaningful response that realises intentions and demonstrates understanding of visual language (AO4).

Component 2 should allow students to demonstrate the ability to construct a sustained line of reasoning, which is coherent, relevant, substantiated and logically structured. All knowledge, skills, understanding and activities should therefore be relevant to the student's creative journey. The work undertaken for this component should be seen as part of a substantive project(s), rather than a series of disjointed tasks, and work should evidence all the Assessment Objectives holistically.

## Preparatory studies

Preparatory studies should show students' development of ideas and progress through their work. Preparatory studies may be evidenced through any appropriate means such as sketchbooks, notebooks, worksheets, design sheets, different scale rough studies, samples, swatches, test pieces, maquettes and digital material.

Preparatory studies must conclude once the 10-hour period commences. From the commencement of the assessment period until its completion, and at all times in between, students must not add to or alter their preparatory studies.

Students may only access their own preparatory studies during the 10-hour period of sustained focus.

## 10-hour period of sustained focus

During the 10-hour period of sustained focus, students will produce their final response(s) to the ESA, based on their preparatory studies, which could be a single artefact, a series or a group of artefacts. Students must work unaided under examination conditions during this time. The 10-hour period of sustained focus under examination conditions may take place over multiple sessions (a maximum of four within three consecutive weeks). Once the sustained focus period has started, all work, including the preparatory work and the personal response(s) for this component, must be retained by the centre under secure conditions and students must not have access to it, including between timed sessions.

Students should plan the best use of the 10 hours to complete all response(s) within this time. Students must not access any of their work outside of assessment time.

Students must not add to their supervised work between the supervised sessions for the 10-hour period of sustained focus, and it is the responsibility of the centre to ensure that no additional work is brought in or out of each session.

Work must not be added to or altered once submitted for assessment.

## Sample assessment materials

A sample Externally Set Assignment for this component can be found in the *Pearson Edexcel Level 1/Level 2 GCSE (9-1) in Art and Design Sample Assessment Materials (SAMs)* document.

# Assignment setting, taking and marking

## Assignment setting

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### Component 1: Personal Portfolio

Centres must devise any appropriate theme(s), project(s) or task(s) in consultation with their students. They may each have a separate focus or be interconnected. The teacher should ensure that the theme(s), project(s) or task(s) allow the students to meet all four Assessment Objectives.

### Component 2: Externally Set Assignment

The Externally Set Assignment is set by Pearson and will be released on 2 January in the year of assessment. The Externally Set Assignment will be available on our secure website on 2 January, and hard copies will be dispatched to centres based on estimated entries.

## Assignment taking

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### Authenticity

Students must work to develop a personal response to the internally set theme for Component 1 and the externally set theme for Component 2. Teacher knowledge of student work in progress will help to confirm the authenticity of individual submissions.

In Component 2 students must produce work unaided during the final 10 hours of sustained focus.

Students and teachers **must** sign the Authentication Sheet (see *Appendix 2*).

### Collaboration

As part of the creative process, working with others may be of great benefit. However, teachers and centres must be satisfied that the work submitted for assessment is the student's own, and both teacher and student **must** sign the authentication sheet to this effect.

### Feedback

Teachers can help students to understand instructions, assessment criteria and controls. Teachers must not provide students with solutions.

### Resources

Students must have equal access to IT resources.

In Component 2:

- during the final 10 hours of sustained focus, in situations where computer workstations are situated near one another, invigilators must ensure that students are working independently
- internet access is prohibited under examination conditions and must be disabled on school workstations used during the 10 hours of sustained focus. Mobile devices with internet access are not permitted.

## Storing students' work

### Component 1: Personal Portfolio

Work must not be added to or altered once submitted for assessment. Work submitted for assessment must be saved and kept securely until 20 September of the same year.

### Component 2: Externally Set Assignment

Where students are completing the assignment over a number of sessions, at the end of each session their work must be saved and kept securely. This includes work in progress and the preparatory studies. It is the responsibility of the centre to ensure that no additional work is brought in or out of each session.

Work must not be added to or altered once submitted for assessment.

Work submitted for assessment must be saved and kept securely until 20 September of the same year.

## Time control

Students have from 2 January until the commencement of the final 10 hours of sustained focus to prepare and develop work towards the Externally Set Assignment. During this period ongoing work for this component must not be shared with others through the use of online forums or social media. The 10-hour period of sustained focus may be divided into shorter sessions, up to a maximum of four sessions. The 10 hours of controlled assessment should be carried out over three consecutive weeks.

## Marking, standardisation and moderation

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### Marking

Teachers should mark all student work using the assessment grid on pages 32 and 33. We have provided a teacher mark sheet in *Appendix 1*, which is also available to download from the Pearson website. The teacher mark sheets should be copied and used as necessary when marking each student's work. A sheet should be used for each component. You should write a mark for each criterion and then total them in the boxes provided. The sheets for each student need to be displayed with the relevant work for moderation.

### Standardisation

Where marking has been carried out by more than one teacher in a centre, there must be a process of internal standardisation carried out to ensure that there is a consistent application of the assessment criteria. During the internal standardisation process, teachers must:

- mark their own group's responses
- mark sample pieces of work together to compare marking standards across all teaching groups
- discuss any differences and ensure there is a common understanding of the criteria
- amend marks so they are consistent
- pay particular attention to marks awarded across both components and across all titles to ensure consistency of marking, using the generic assessment grid on pages 32 and 33 of the specification.

## Moderation

Marks awarded by the centre will be subject to external moderation by a visiting moderator from Pearson. Moderation will ensure consistency with national standards. Pearson will notify centres of the students whose work has been selected for moderation. This sample will take cohort size into account.

The moderator will contact the centre to arrange a visit at a mutually convenient time. On the day of the moderator's visit, the centre must display all work from students identified in the sample so that it can be moderated during the visit.

If the moderation indicates that centre assessment does not reflect national standards, an adjustment will be made to students' final marks to compensate.

For further information about standardisation and moderation please refer to the Joint Council for Qualifications (JCQ) *Instructions for Conducting non-examination assessments* (new GCE and GCSE specifications) on the JCQ website: [www.jcq.org.uk](http://www.jcq.org.uk). The assessment of this qualification must comply with these instructions.

### Presentation of work for the visiting moderator

Work should be presented in the most appropriate format for the medium of the work, allowing visiting moderators to view the original work in all cases.

Reproductions of the original artwork, including photographs of non-photographic work, on-screen display of artwork, online portfolios or video are acceptable means of presentation for assessment where the work is:

- digital in nature
- created specifically with the intention of implementing a digital medium or format as an integral part of the final piece.

Student work must be clearly labelled and identifiable by name and component number.

Each component submitted for assessment must be accompanied by a completed Teacher Mark Sheet (*Appendix 1*) and a signed copy of the Authentication Sheet (*Appendix 2*).

Please refer to Pearson's *Centre Guidance for GCSE Art and Design* for detailed information on the presentation and submission of work. This can be found on the Pearson website.

## Security and backups

It is the centre's responsibility to ensure that the Externally Set Assignment is kept secure until released to students.

It is also the centre's responsibility to keep the work that students have submitted for assessment secure.

Secure storage is defined as a securely-locked cabinet or cupboard. Where students are producing artefacts, secure storage is defined as a classroom studio or workshop that is locked or supervised from the end of one session to the start of the next.

The rules on storage also apply to electronic data. For example, centres should collect memory sticks for secure storage between sessions or restrict student access to specific areas of the centre's IT network.

For materials stored electronically, centres are strongly advised to utilise firewall protection and virus-checking software, and to employ an effective backup strategy, so that an up-to-date archive of students' evidence is maintained.

It is the centre's responsibility to keep the work that students have submitted for assessment secure. If the work submitted for assessment is lost or damaged whilst being kept secure by the centre, through reasons beyond their control e.g. fire, flood etc., the centre may apply to Pearson Edexcel for Special Consideration so that students may still be considered for assessment of the qualification. For further information please refer to the Centre Guidance document for GCSE Art and Design on the Pearson website.

Centres must ensure that photographic or digital records are made and held within the centre as students progress through both components in order to support any Special Consideration application should this prove to be necessary at a later date.

## **Further information**

For up-to-date advice on teacher involvement and administration of coursework, please refer to the Joint Council for Qualifications (JCQ) document *Instructions for Conducting non-examination assessments* (new GCE and GCSE specifications) available on the JCQ website: [www.jcq.org.uk](http://www.jcq.org.uk).

## Assessment Objectives

Students must:		% in GCSE
<b>A01</b>	Develop ideas through investigations, demonstrating critical understanding of sources	<b>25</b>
<b>A02</b>	Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes	<b>25</b>
<b>A03</b>	Record ideas, observations and insights relevant to intentions as work progresses	<b>25</b>
<b>A04</b>	Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language	<b>25</b>
<b>Total</b>		<b>100%</b>

## Breakdown of Assessment Objectives

Component	Assessment Objectives				Total for all Assessment Objectives
	A01 %	A02 %	A03 %	A04 %	
Component 1: Personal Portfolio	15	15	15	15	<b>60%</b>
Component 2: Externally Set Assignment	10	10	10	10	<b>40%</b>
<b>Total for GCSE</b>	<b>25%</b>	<b>25%</b>	<b>25%</b>	<b>25%</b>	<b>100%</b>

## Applying the assessment grid

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Teachers should use this assessment grid to assess all student work for both components and all titles.

- Refer to published visual exemplars to establish a secure understanding of how descriptors relate to practical evidence.
- Working through each AO separately, use the bulleted descriptors in each box to determine which band the evidence meets best.
- Use the descriptors holistically; there is not one mark available per descriptor.
- Decide whether the evidence 'just' meets, 'mostly' meets or 'fully' meets the descriptors in the band to determine the appropriate mark within the band.
- Where evidence for an AO meets descriptors from two or more different bands, a best-fit approach should be used to award the mark that corresponds most closely to the descriptors that have been met.
- Determine a mark out of 18 for each AO and add them together for a total out of 72.

The descriptors in the assessment grid should be understood as follows:

- **Limited** – insufficient knowledge, understanding and skills. Minimal evidence of, and lack of structure in the development and recording of ideas.
- **Basic** – some knowledge, understanding and skills demonstrated but they are simplistic and deliberate. Some structure and repetition in the development and recording of ideas.
- **Emerging Competent** - knowledge, understanding and skills are generally adequate but safe
- **Competent and Consistent** - knowledge, understanding and skills are secure and cohesive throughout
- **Confident and Assured** - knowledge, understanding and skills are effective and focused throughout
- **Exceptional** - knowledge, understanding and skills are in-depth, perceptive and accomplished throughout

**All the knowledge, understanding and skills on page 7 are assessed through the four Assessment Objectives.**

# Assessment grid

Please see page 31 for an explanation of how to apply the assessment grid to students' work.

Band		Limited			Basic			Emerging Competent			Competent and Consistent			Confident and Assured			Exceptional			
Evidence meets requirements		Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	
Marks		0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
AOs																				
AO1 - Develop ideas through investigations, demonstrating critical understanding of sources	No rewardable material	<ul style="list-style-type: none"> <li>Development of ideas through investigations shows limited ability</li> <li>The investigation process shows limited critical understanding of the context of own ideas and the sources that have informed them</li> </ul>			<ul style="list-style-type: none"> <li>Development of ideas through investigations shows basic ability</li> <li>The investigation process shows basic critical understanding of the context of own ideas and the sources that have informed them</li> </ul>			<ul style="list-style-type: none"> <li>Development of ideas through investigations shows emerging competence</li> <li>The investigation process shows emerging competence in critical understanding of the context of own ideas and the sources that have informed them</li> </ul>			<ul style="list-style-type: none"> <li>Development of ideas through investigations shows competent and consistent ability</li> <li>The investigation process shows competent and consistent critical understanding of the context of own ideas and the sources that have informed them</li> </ul>			<ul style="list-style-type: none"> <li>Development of ideas through investigations shows confident and assured ability</li> <li>The investigation process shows confident and assured critical understanding of the context of own ideas and the sources that have informed them</li> </ul>			<ul style="list-style-type: none"> <li>Development of ideas through investigations shows exceptional ability</li> <li>The investigation process shows exceptional critical understanding of the context of own ideas and the sources that have informed them</li> </ul>			
	No rewardable material	<ul style="list-style-type: none"> <li>Limited ability to refine work, driven by insights gained through exploration of ideas and reflection</li> <li>Limited ability to explore ideas through a process of experimentation and review</li> <li>Limited ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions</li> </ul>			<ul style="list-style-type: none"> <li>Basic ability to refine work, driven by insights gained through exploration of ideas and reflection</li> <li>Basic ability to explore ideas through a process of experimentation and review</li> <li>Basic ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions</li> </ul>			<ul style="list-style-type: none"> <li>Emerging competence in ability to refine work, driven by insights gained through exploration of ideas and reflection</li> <li>Emerging competence in ability to explore ideas through a process of experimentation and review</li> <li>Emerging competence in ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions</li> </ul>			<ul style="list-style-type: none"> <li>Competent and consistent ability to refine work, driven by insights gained through exploration of ideas and reflection</li> <li>Competent and consistent ability to explore ideas through a process of experimentation and review</li> <li>Competent and consistent ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions</li> </ul>			<ul style="list-style-type: none"> <li>Confident and assured ability to refine work, driven by insights gained through exploration of ideas and reflection</li> <li>Confident and assured ability to explore ideas through a process of experimentation and review</li> <li>Confident and assured ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions</li> </ul>			<ul style="list-style-type: none"> <li>Exceptional ability to refine work, informed by insights gained through exploring and reflecting on ideas</li> <li>Exceptional ability to explore ideas through a process of experimentation and review</li> <li>Exceptional ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions</li> </ul>			

## Assessment grid (continued)

Band		Limited			Basic			Emerging Competent			Competent and Consistent			Confident and Assured			Exceptional			
Evidence meets requirements		Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	
AOs	Marks	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18
<b>A03</b> - Record ideas, observations and insights relevant to intentions as work progresses	No rewardable material		<ul style="list-style-type: none"> <li>Limited ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods</li> <li>Limited ability to record relevant to intentions</li> </ul>	<ul style="list-style-type: none"> <li>Basic ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods</li> <li>Basic ability to record relevant to intentions</li> </ul>	<ul style="list-style-type: none"> <li>Emerging competence in ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods</li> <li>Emerging competence in ability to record relevant to intentions</li> </ul>	<ul style="list-style-type: none"> <li>Competent and consistent ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods</li> <li>Competent and consistent ability to record relevant to intentions</li> </ul>	<ul style="list-style-type: none"> <li>Confident and assured ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods</li> <li>Confident and assured ability to record relevant to intentions</li> </ul>	<ul style="list-style-type: none"> <li>Exceptional ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods</li> <li>Exceptional ability to record relevant to intentions</li> </ul>												
<b>A04</b> - Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language	No rewardable material		<ul style="list-style-type: none"> <li>Limited ability to produce a personal and meaningful response</li> <li>Limited ability to realise intentions</li> <li>Realisations demonstrate limited understanding of visual language through application of formal elements</li> </ul>	<ul style="list-style-type: none"> <li>Basic ability to produce a personal and meaningful response</li> <li>Basic ability to realise intentions</li> <li>Realisations demonstrate basic understanding of visual language through application of formal elements</li> </ul>	<ul style="list-style-type: none"> <li>Emerging competence in ability to produce a personal and meaningful response</li> <li>Emerging competence in ability to realise intentions</li> <li>Realisations demonstrate emerging competence in understanding of visual language through application of formal elements</li> </ul>	<ul style="list-style-type: none"> <li>Competent and consistent ability to produce a personal and meaningful response</li> <li>Competent and consistent ability to realise intentions</li> <li>Realisations demonstrate competent and consistent understanding of visual language through application of formal elements</li> </ul>	<ul style="list-style-type: none"> <li>Confident and assured ability to produce a personal and meaningful response</li> <li>Confident and assured ability to realise intentions</li> <li>Realisations demonstrate confident and assured understanding of visual language through application of formal elements</li> </ul>	<ul style="list-style-type: none"> <li>Exceptional ability to produce a personal and meaningful response</li> <li>Exceptional ability to realise intentions</li> <li>Realisations demonstrate exceptional understanding of visual language through application of formal elements</li> </ul>												

## 3 Administration and general information

### Entries

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Details of how to enter students for the examinations for this qualification can be found in our *UK Information Manual*. A copy is made available to all examinations officers and is available on our website: [qualifications.pearson.com](http://qualifications.pearson.com)

### Forbidden combinations and discount codes

Centres should be aware that students who enter for more than one GCSE, or other Level 2 qualifications with the same discount code, will have only the grade for their 'first entry' counted for the purpose of the School and College Performance Tables (please see *Appendix 3: Codes*). For further information about what constitutes 'first entry' and full details of how this policy is applied, please refer to the DfE website: [www.education.gov.uk](http://www.education.gov.uk)

Students should be advised that, if they take two GCSEs with the same discount code, schools and colleges to which they wish to progress are very likely to take the view that they have achieved only one of the two GCSEs. The same view may be taken if students take two GCSE or other Level 2 qualifications that have different discount codes but which have significant overlap of content. Students or their advisers who have any doubts about their subject combinations should check with the institution to which they wish to progress before embarking on their programmes.

### Access arrangements, reasonable adjustments, special consideration and malpractice

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Equality and fairness are central to our work. Our equality policy requires all students to have equal opportunity to access our qualifications and assessments, and our qualifications to be awarded in a way that is fair to every student.

We are committed to making sure that:

- students with a protected characteristic (as defined by the Equality Act 2010) are not, when they are undertaking one of our qualifications, disadvantaged in comparison to students who do not share that characteristic
- all students achieve the recognition they deserve for undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

### Language of assessment

Assessment of this qualification will be available in English. All student work must be in English.

## Access arrangements

Access arrangements are agreed before an assessment. They allow students with special educational needs, disabilities or temporary injuries to:

- access the assessment
- show what they know and can do without changing the demands of the assessment.

The intention behind an access arrangement is to meet the particular needs of an individual student with a disability, without affecting the integrity of the assessment. Access arrangements are the principal way in which awarding bodies comply with the duty under the Equality Act 2010 to make 'reasonable adjustments'.

Access arrangements should always be processed at the start of the course. Students will then know what is available and have the access arrangement(s) in place for assessment.

## Reasonable adjustments

The Equality Act 2010 requires an awarding organisation to make reasonable adjustments where a person with a disability would be at a substantial disadvantage in undertaking an assessment. The awarding organisation is required to take reasonable steps to overcome that disadvantage.

A reasonable adjustment for a particular person may be unique to that individual and therefore might not be in the list of available access arrangements.

Whether an adjustment will be considered reasonable will depend on a number of factors, which will include:

- the needs of the student with the disability
- the effectiveness of the adjustment
- the cost of the adjustment; and
- the likely impact of the adjustment on the student with the disability and other students.

An adjustment will not be approved if it involves unreasonable costs to the awarding organisation, timeframes or affects the security or integrity of the assessment. This is because the adjustment is not 'reasonable'.

## Special consideration

Special consideration is a post-examination adjustment to a student's mark or grade to reflect temporary injury, illness or other indisposition at the time of the examination/assessment, which has had, or is reasonably likely to have had, a material effect on a candidate's ability to take an assessment or demonstrate their level of attainment in an assessment.

## Further information

Please see our website for further information about how to apply for access arrangements and special consideration.

For further information about access arrangements, reasonable adjustments and special consideration, please refer to the JCQ website: [www.jcq.org.uk](http://www.jcq.org.uk).

## Malpractice

### Candidate malpractice

Candidate malpractice refers to any act by a candidate that compromises or seeks to compromise the process of assessment or which undermines the integrity of the qualifications or the validity of results/certificates.

Candidate malpractice in controlled assessments discovered before the candidate has signed the declaration of authenticity form does not need to be reported to Pearson.

Candidate malpractice found in controlled assessments after the declaration of authenticity has been signed, and in examinations **must** be reported to Pearson on a *JCQ M1 Form* (available at [www.jcq.org.uk/exams-office/malpractice](http://www.jcq.org.uk/exams-office/malpractice)). The completed form can be emailed to [pqsmalpractice@pearson.com](mailto:pqsmalpractice@pearson.com) or posted to Investigations Team, Pearson, 190 High Holborn, London, WC1V 7BH. Please provide as much information and supporting documentation as possible. Note that the final decision regarding appropriate sanctions lies with Pearson.

Failure to report candidate malpractice constitutes staff or centre malpractice.

### Staff/centre malpractice

Staff and centre malpractice includes both deliberate malpractice and maladministration of our qualifications. As with candidate malpractice, staff and centre malpractice is any act that compromises or seeks to compromise the process of assessment or undermines the integrity of the qualifications or the validity of results/certificates.

All cases of suspected staff malpractice and maladministration **must** be reported immediately, before any investigation is undertaken by the centre, to Pearson on a *JCQ M2(a) Form* (available at [www.jcq.org.uk/exams-office/malpractice](http://www.jcq.org.uk/exams-office/malpractice)). The form, supporting documentation and as much information as possible can be emailed to [pqsmalpractice@pearson.com](mailto:pqsmalpractice@pearson.com) or posted to Investigations Team, Pearson, 190 High Holborn, London, WC1V 7BH. Note that the final decision regarding appropriate sanctions lies with Pearson.

Failure to report malpractice itself constitutes malpractice.

More-detailed guidance on malpractice can be found in the latest version of the document *JCQ General and Vocational Qualifications Suspected Malpractice in Examinations and Assessments*, available at [www.jcq.org.uk/exams-office/malpractice](http://www.jcq.org.uk/exams-office/malpractice).

### Awarding and reporting

This qualification will be graded, awarded and certificated to comply with the requirements of Ofqual's General Conditions of Recognition.

The raw marks for components 1 and 2 in this qualification will be scaled by Pearson to represent the relative weighting of 60% for Component 1 and 40% for Component 2. Any marks submitted by the centre should be in raw marks based on the assessment grids for components 1 and 2.

Component	Weighting	Raw marks	Scaling factor	Scaling mark
1	60%	72	1.5	108
2	40%	72	1.0	72

This GCSE qualification will be graded and certificated on a nine-grade scale from 9 to 1 using the total subject mark where 9 is the highest grade. Individual components are not graded.

Students whose level of achievement is below the minimum judged by Pearson to be of sufficient standard to be recorded on a certificate will receive an unclassified U result.

The first certification opportunity for this qualification will be 2018.

## **Student recruitment and progression**

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Pearson follows the JCQ policy concerning recruitment to our qualifications in that:

- they must be available to anyone who is capable of reaching the required standard
- they must be free from barriers that restrict access and progression
- equal opportunities exist for all students.

### **Prior learning and other requirements**

There are no prior learning or other requirements for this qualification.

### **Progression**

This qualification is designed to allow progression to AS and A Level Art and Design, and other Level 3 qualifications.

## Appendices

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# Appendix 1: Art and Design Teacher Mark Sheet

Band		Limited			Basic			Emerging Competent			Competent and Consistent			Confident and Assured			Exceptional			Mark awarded
Evidence meets requirements		Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	
Marks	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	
<b>AO1 - Develop ideas through investigations, demonstrating critical understanding of sources</b>	No rewardable material	<ul style="list-style-type: none"> <li>Development of ideas through investigations shows limited ability</li> <li>The investigation process shows limited critical understanding of the context of own ideas and the sources that have informed them</li> </ul>			<ul style="list-style-type: none"> <li>Development of ideas through investigations shows basic ability</li> <li>The investigation process shows basic critical understanding of the context of own ideas and the sources that have informed them</li> </ul>			<ul style="list-style-type: none"> <li>Development of ideas through investigations shows emerging competence</li> <li>The investigation process shows emerging competence in critical understanding of the context of own ideas and the sources that have informed them</li> </ul>			<ul style="list-style-type: none"> <li>Development of ideas through investigations shows competent and consistent ability</li> <li>The investigation process shows competent and consistent critical understanding of the context of own ideas and the sources that have informed them</li> </ul>			<ul style="list-style-type: none"> <li>Development of ideas through investigations shows confident and assured ability</li> <li>The investigation process shows confident and assured critical understanding of the context of own ideas and the sources that have informed them</li> </ul>			<ul style="list-style-type: none"> <li>Development of ideas through investigations shows exceptional ability</li> <li>The investigation process shows exceptional critical understanding of the context of own ideas and the sources that have informed them</li> </ul>			<b>Total for AO1</b>
<b>AO2 - Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes</b>	No rewardable material	<ul style="list-style-type: none"> <li>Limited ability to refine work, driven by insights gained through exploration of ideas and reflection</li> <li>Limited ability to explore ideas through a process of experimentation and review</li> <li>Limited ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions</li> </ul>			<ul style="list-style-type: none"> <li>Basic ability to refine work, driven by insights gained through exploration of ideas and reflection</li> <li>Basic ability to explore ideas through a process of experimentation and review</li> <li>Basic ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions</li> </ul>			<ul style="list-style-type: none"> <li>Emerging competence in ability to refine work, driven by insights gained through exploration of ideas and reflection</li> <li>Emerging competence in ability to explore ideas through a process of experimentation and review</li> <li>Emerging competence in ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions</li> </ul>			<ul style="list-style-type: none"> <li>Competent and consistent ability to refine work, driven by insights gained through exploration of ideas and reflection</li> <li>Competent and consistent ability to explore ideas through a process of experimentation and review</li> <li>Competent and consistent ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions</li> </ul>			<ul style="list-style-type: none"> <li>Confident and assured ability to refine work, driven by insights gained through exploration of ideas and reflection</li> <li>Confident and assured ability to explore ideas through a process of experimentation and review</li> <li>Confident and assured ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions</li> </ul>			<ul style="list-style-type: none"> <li>Exceptional ability to refine work, informed by insights gained through exploring and reflecting on ideas</li> <li>Exceptional ability to explore ideas through a process of experimentation and review</li> <li>Exceptional ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions</li> </ul>			<b>Total for AO2</b>

## Art and Design Teacher Mark Sheet (continued)

Band		Limited			Basic			Emerging Competent			Competent and Consistent			Confident and Assured			Exceptional			Mark awarded
Evidence meets requirements		Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully	
Marks	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	
<b>AOs</b>																				
<b>AO3 - Record ideas, observations and insights relevant to intentions as work progresses</b>	No rewardable material	<ul style="list-style-type: none"> <li>• Limited ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods</li> <li>• Limited ability to record relevant to intentions</li> </ul>			<ul style="list-style-type: none"> <li>• Basic ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods</li> <li>• Basic ability to record relevant to intentions</li> </ul>			<ul style="list-style-type: none"> <li>• Emerging competence in ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods</li> <li>• Emerging competence in ability to record relevant to intentions</li> </ul>			<ul style="list-style-type: none"> <li>• Competent and consistent ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods</li> <li>• Competent and consistent ability to record relevant to intentions</li> </ul>			<ul style="list-style-type: none"> <li>• Confident and assured ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods</li> <li>• Confident and assured ability to record relevant to intentions</li> </ul>			<ul style="list-style-type: none"> <li>• Exceptional ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods</li> <li>• Exceptional ability to record relevant to intentions</li> </ul>			<b>Total for AO3</b>
<b>AO4 - Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.</b>	No rewardable material	<ul style="list-style-type: none"> <li>• Limited ability to produce a personal and meaningful response</li> <li>• Limited ability to realise intentions</li> <li>• Realisations demonstrate limited understanding of visual language through application of formal elements</li> </ul>			<ul style="list-style-type: none"> <li>• Basic ability to produce a personal and meaningful response</li> <li>• Basic ability to realise intentions</li> <li>• Realisations demonstrate basic understanding of visual language through application of formal elements</li> </ul>			<ul style="list-style-type: none"> <li>• Emerging competence in ability to produce a personal and meaningful response</li> <li>• Emerging competence in ability to realise intentions</li> <li>• Realisations demonstrate emerging competence in understanding of visual language through application of formal elements</li> </ul>			<ul style="list-style-type: none"> <li>• Competent and consistent ability to produce a personal and meaningful response</li> <li>• Competent and consistent ability to realise intentions</li> <li>• Realisations demonstrate competent and consistent understanding of visual language through application of formal elements</li> </ul>			<ul style="list-style-type: none"> <li>• Confident and assured ability to produce a personal and meaningful response</li> <li>• Confident and assured ability to realise intentions</li> <li>• Realisations demonstrate confident and assured understanding of visual language through application of formal elements</li> </ul>			<ul style="list-style-type: none"> <li>• Exceptional ability to produce a personal and meaningful response</li> <li>• Exceptional ability to realise intentions</li> <li>• Realisations demonstrate exceptional understanding of visual language through application of formal elements</li> </ul>			<b>Total for AO4</b>
<b>Final mark out of 72</b>																				

## Appendix 2: Art and Design Authentication Sheet

Centre name:	
Year of submission:	Centre number:
Student name:	Student number:
Title:	
Selected area(s) of study*:	
Component code:	

### Teacher/Assessor declaration

I declare that the work submitted for assessment has been carried out without assistance other than that which is acceptable according to the rules of the specification.

<b>Assessor name:</b>			
<b>Assessor signed:</b>		<b>Date:</b>	

### Candidate declaration

I certify that the work submitted for this assessment is my own. I have clearly referenced any sources used in the work. I understand that false declaration is a form of malpractice.

<b>Candidate signed:</b>		<b>Date:</b>	
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### Additional candidate declaration

By signing this additional declaration you agree to your work being used to support Professional Development, Online Support and Training of both Centre-Assessors and Pearson Moderators. If you have any concerns please email: [creative.arts@pearson.com](mailto:creative.arts@pearson.com)

<b>Candidate signed:</b>		<b>Date:</b>	
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*\*Art, Craft and Design students are **not permitted** to select both sculpture in Fine Art and sculpture in Three-dimensional design as their chosen areas of study, nor are they permitted to select both installation in Fine Art and installation in Photography as their chosen areas of study.*

## Appendix 3: Codes

Type of code	Use of code	Code
Discount codes	Every qualification is assigned to a discount code indicating the subject area to which it belongs. This code may change. See our website ( <a href="http://qualifications.pearson.com">qualifications.pearson.com</a> ) for details of any changes.	Photography: KJ1 All other titles: JA2
National Qualifications Framework (NQF) codes	Each qualification title is allocated an Ofqual National Qualifications Framework (NQF) code.  The NQF code is known as a Qualification Number (QN). This is the code that features in the DfE Section 96 and on the LARA as being eligible for 16–18 and 19+ funding, and is to be used for all qualification funding purposes. The QN will appear on students' final certification documentation.	The QN for this qualification is: 601/8069/9
Subject codes	The subject code is used by centres to enter students for a qualification. Centres will need to use the entry codes only when claiming students' qualifications.	GCSE –  1AD0/1FA0/1GC0/ 1TE0/1TD0/1PY0/
Component codes	These codes are provided for reference purposes. Students do not need to be entered for individual components.	<b>Art, Craft and Design</b> Component 1: 1AD0/01 Component 2: 1AD0/02  <b>Fine Art</b> Component 1: 1FA0/01 Component 2: 1FA0/02  <b>Graphic Communication</b> Component 1: 1GC0/01 Component 2: 1GC0/02  <b>Textile Design</b> Component 1: 1TE0/01 Component 2: 1TE0/02  <b>Three-dimensional Design</b> Component 1: 1TD0/01 Component 2: 1TD0/02  <b>Photography</b> Component 1: 1PY0/01 Component 2: 1PY0/02

## Appendix 4: The context for the development of this qualification

All our qualifications are designed to meet our World Class Qualification Principles<sup>[1]</sup> and our ambition to put the student at the heart of everything we do.

We have developed and designed this qualification by:

- reviewing other curricula and qualifications to ensure that it is comparable with those taken in high-performing jurisdictions overseas
- consulting with key stakeholders on content and assessment, including learned bodies, subject associations, higher-education academics, teachers and employers to ensure this qualification is suitable for a UK context
- reviewing the legacy qualification and building on its positive attributes.

This qualification has also been developed to meet criteria stipulated by Ofqual in their documents *GCSE (9–1) Qualification Level Conditions and Requirements* and *GCSE Subject Level Conditions and Requirements for Art and Design*, published in March 2015.

<sup>[1]</sup> Pearson's World Class Qualification Principles ensure that our qualifications are:

- **demanding**, through internationally benchmarked standards, encouraging deep learning and measuring higher-order skills
- **rigorous**, through setting and maintaining standards over time, developing reliable and valid assessment tasks and processes, and generating confidence in end users of the knowledge, skills and competencies of certified students
- **inclusive**, through conceptualising learning as continuous, recognising that students develop at different rates and have different learning needs, and focusing on progression
- **empowering**, through promoting the development of transferable skills, see *Appendix 5*.

## From Pearson's Expert Panel for World Class Qualifications

"The reform of the qualifications system in England is a profoundly important change to the education system. Teachers need to know that the new qualifications will assist them in helping their learners make progress in their lives.

When these changes were first proposed we were approached by Pearson to join an 'Expert Panel' that would advise them on the development of the new qualifications.

We were chosen, either because of our expertise in the UK education system, or because of our experience in reforming qualifications in other systems around the world as diverse as Singapore, Hong Kong, Australia and a number of countries across Europe.

We have guided Pearson through what we judge to be a rigorous qualification development process that has included:

- Extensive international comparability of subject content against the highest-performing jurisdictions in the world
- Benchmarking assessments against UK and overseas providers to ensure that they are at the right level of demand
- Establishing External Subject Advisory Groups, drawing on independent subject-specific expertise to challenge and validate our qualifications
- Subjecting the final qualifications to scrutiny against the DfE content and Ofqual accreditation criteria in advance of submission.

Importantly, we have worked to ensure that the content and learning is future oriented. The design has been guided by what is called an 'Efficacy Framework', meaning learner outcomes have been at the heart of this development throughout.

We understand that ultimately it is excellent teaching that is the key factor to a learner's success in education. As a result of our work as a panel we are confident that we have supported the development of qualifications that are outstanding for their coherence, thoroughness and attention to detail and can be regarded as representing world-class best practice."

### **Sir Michael Barber (Chair)**

Chief Education Advisor, Pearson plc

### **Professor Sing Kong Lee**

Director, National Institute of Education, Singapore

### **Bahram Bekhradnia**

President, Higher Education Policy Institute

### **Professor Jonathan Osborne**

Stanford University

### **Dame Sally Coates**

Principal, Burlington Danes Academy

### **Professor Dr Ursula Renold**

Federal Institute of Technology, Switzerland

### **Professor Robin Coningham**

Pro-Vice Chancellor, University of Durham

### **Professor Bob Schwartz**

Harvard Graduate School of Education

### **Dr Peter Hill**

Former Chief Executive ACARA

# Appendix 5: Transferable skills

## The need for transferable skills

In recent years, higher education institutions and employers have consistently flagged the need for students to develop a range of transferable skills to enable them to respond with confidence to the demands of undergraduate study and the world of work.

The Organisation for Economic Co-operation and Development (OECD) defines skills, or competencies, as 'the bundle of knowledge, attributes and capacities that can be learned and that enable individuals to successfully and consistently perform an activity or task and can be built upon and extended through learning<sup>[1]</sup>.

To support the design of our qualifications, the Pearson Research Team selected and evaluated seven global 21st-century skills frameworks. Following on from this process, we identified the National Research Council's (NRC) framework as the most evidence-based and robust skills framework. We adapted the framework slightly to include the Program for International Student Assessment (PISA) ICT Literacy and Collaborative Problem Solving (CPS) Skills.

The adapted National Research Council's framework of skills involves<sup>[2]</sup>:

## Cognitive skills

- **Non-routine problem solving** – expert thinking, metacognition, creativity.
- **Systems thinking** – decision making and reasoning.
- **Critical thinking** – definitions of critical thinking are broad and usually involve general cognitive skills such as analysing, synthesising and reasoning skills.
- **ICT literacy** – access, manage, integrate, evaluate, construct and communicate<sup>[3]</sup>.

## Interpersonal skills

- **Communication** – active listening, oral communication, written communication, assertive communication and non-verbal communication.
- **Relationship-building skills** – teamwork, trust, intercultural sensitivity, service orientation, self-presentation, social influence, conflict resolution and negotiation.
- **Collaborative problem solving** – establishing and maintaining shared understanding, taking appropriate action, establishing and maintaining team organisation.

## Intrapersonal skills

- **Adaptability** – ability and willingness to cope with the uncertain, handling work stress, adapting to different personalities, communication styles and cultures, and physical adaptability to various indoor and outdoor work environments.
- **Self-management and self-development** – ability to work remotely in virtual teams, work autonomously, be self-motivating and self-monitoring, willing and able to acquire new information and skills related to work.

Transferable skills enable young people to face the demands of further and higher education, as well as the demands of the workplace, and are important in the teaching and learning of this qualification. We will provide teaching and learning materials, developed with stakeholders, to support our qualifications.

<sup>[1]</sup> OECD (2012), Better Skills, Better Jobs, Better Lives (2012): <http://skills.oecd.org/documents/OECDskillsStrategyFINALENG.pdf>

<sup>[2]</sup> Koenig, J. A. (2011) *Assessing 21st Century Skills: Summary of a Workshop*, National Research Council

<sup>[3]</sup> PISA (2011) The PISA Framework for Assessment of ICT Literacy, PISA

### **Edexcel, BTEC and LCCI qualifications**

Edexcel, BTEC and LCCI qualifications are awarded by Pearson, the UK's largest awarding body offering academic and vocational qualifications that are globally recognised and benchmarked. For further information, please visit our qualification websites at [www.edexcel.com](http://www.edexcel.com), [www.btec.co.uk](http://www.btec.co.uk) or [www.lcci.org.uk](http://www.lcci.org.uk). Alternatively, you can get in touch with us using the details on our contact us page at [qualifications.pearson.com/contactus](http://qualifications.pearson.com/contactus)

### **About Pearson**

Pearson is the world's leading learning company, with 40,000 employees in more than 70 countries working to help people of all ages to make measurable progress in their lives through learning. We put the learner at the centre of everything we do, because wherever learning flourishes, so do people. Find out more about how we can help you and your learners at [qualifications.pearson.com](http://qualifications.pearson.com)

*References to third party material made in this specification are made in good faith. Pearson does not endorse, approve or accept responsibility for the content of materials, which may be subject to change, or any opinions expressed therein. (Material may include textbooks, journals, magazines and other publications and websites.)*

*All information in this specification is correct at time of publication.*

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