

The background features a large, expressive black ink splatter that dominates the center. To the left, there are two vertical grey bars with scattered black ink splatters. On the right, there are faint, light grey geometric shapes, including a large '3D' and a '2D', suggesting a three-dimensional space. A solid black circle is positioned on the left side, overlapping the vertical bars.

**Fine Art/
Photography
Course Guide**

2011/12

This guide has been produced to introduce you to the A/S and A2 examinations in Art and Design and to set out exactly what you will be expected to complete over the course. It will show an outline of the course content and give information on project deadlines and examination dates. It will also give guidelines to our assessment procedures, prep requirements and overall expectations.

ADVANCED SUBSIDIARY (A/S)

The course, be it in Fine Art or Photography, will lead to an award of A/S Art and Design after the first year, which is worth 50% of a full A level. The course may be taken on its own or as part of the full A level. (You cannot gain a full A level without taking the A/S course.)

The practical requirements for A/S are:

- ◆ 2 course work pieces (or one extended study) including a written essay analysing your artwork in relation to the work of others.
- ◆ a practical examination (5 hours)

COURSEWORK

After an introductory period of 7 weeks leading you through new techniques and studio practices you will be expected to produce a Coursework Portfolio. This will involve two projects with specific starting points where you will be expected to develop and experiment with your own ideas over a given timescale, with a specified completion date, usually by Spring half term. For each practical piece it is essential that you keep a sketchbook/diary to document observations, experiences, ideas, information, insights etc.

You are also required to show evidence that you have explored social, cultural and critical issues relating to your particular approach. This must at some point be a critical appraisal of the work of other artists who have worked in a similar way. An illustrated, typed essay of 2000-3000 words explaining your outcomes will be an assessed part of your Portfolio.



CONTROLLED ASSIGNMENT (5 HOUR PRACTICAL EXAMINATION)

This is a practical examination, which is set by the Board and assessed by an external moderator. You will be given the examination question paper at the beginning of the spring half term, which will give ample time (6 school weeks) to research and prepare your response before the exam day (end of April).

You will be expected to work from observation from primary sources; document and record your ideas, using a variety of materials; produce your own preparation sheets and develop your ideas in preparation for a planned piece. Detailed research and varied experimentation is the key to success here.

During the five hours you will produce a piece of work which brings together the ideas and research you have completed (not necessarily as a finished final piece).

You are allowed to display up to two pieces of A1 with related material as back up to the final piece.

Unit	Level	Name	Weighting	
			AS	A2
F411	AS	Coursework Portfolio	60%	30%
F421	AS	Examination (5hrs)	40%	20%
F431	A2	Personal Investigation	60%	30%
F441	A2	Examination (15 hrs)	40%	20%

ASSESSMENT

Assessment will follow the guidelines given in the syllabus and will cover four main areas:

1. Visual Recording
2. Critical Thinking
3. Practical Research
4. Personal Development

Assessment will be:

- a) Continual through individual discussion during classroom time
- b) Weekly through evidence of research and critical evaluation in ideas/sketchbook
- c) Mark orders will be given to reflect current attainment and effort based on all assessment procedures
- d) Termly, through individual presentations in a group situation and final exhibition in Ondaatje.

PREPARATION/HOMEWORK

You will be expected to continue to research your coursework project in your ideas/sketchbooks, outside classroom time. You should aim to give **at least three hours a week** to this as well as keeping up with contemporary material in newspapers, magazines etc. It is vital that you show evidence of extensive research and development in your workbooks if you are aiming for a top grade. Reading is an important part of learning about Art & Design; there is a comprehensive reading list at the back of this publication which you should attempt to investigate.

LIFE DRAWING

All students taking A/S, A2 in Fine Art are required to attend a course of life-drawing classes. These will usually be contained within the school day and represent a period of intensive development of essential observational drawing skills. There is also a day-long workshop run by the Royal Academy in March.

GENERAL EXPECTATIONS

Although there are many similarities between GCSE and A level, you will notice a greater emphasis on individual motivation and self-reliance. The most productive approach will be one in which you are prepared to experiment, investigate and experience without pre-conceived ideas of any particular outcome. The course is designed to be broad in approach, allowing you to gain a sound grounding in a number of areas, whilst preparing you for further study at A2 level in greater depth.

It is assumed that you have chosen the subject because you enjoy it. We would therefore expect a minimum mark order effort grade throughout the course of a '3' (satisfactory), and we would hope that you will aim for a '2' (good), or better still a '1' (outstanding). Any less than this and you should really be questioning why you have chosen this subject.

The Academic Centre is a room dedicated to Sixth Form Artists and Photographers for research and 'dry work'. Use this space, particularly during Private Study periods, for sketchbook work, Personal Study/Investigation research but not messy practical work – **NO PAINT, GLUESTICKS or CLAYWORK !**

AUTUMN

Week	L6	U6
1	Introduction to 6 th form, expectations, guidelines, syllabus	Introduction to A2 Additional skills tuition. Initial research for Personal Investigation.
2	Introduction to Photography, Fine Art. Materials and Methods	
3	Photography. Introduction to practical considerations. Film, processing/digital	
4	Field day trip to London Galleries	
5	.	Specialist Project started from agreed brief
6		
7	Individual projects started	
8	Half-term	
9		Personal Study 3000 word investigation.
10		
11		
12		
13	School Examinations	School Examinations
14		Individual assessment of all coursework and personal study.
15	Assessment of first term's work. Group presentation and exhibition.	AS Personal Investigation marks submitted

SPRING

Week	L6	U6
1	EXAMS	EXAMS/RESITS
2		External Moderation of AS Personal Investigations.
3		
4	Written report (~2000 words) based on your practical work and influences.	
5	Complete Coursework Portfolio	Complete coursework project
6	Examination papers given out	Examination papers given out
7	Half- Term Art Trip to Paris/Madrid or Berlin?	
8		
9	Preparation for examination	Preparation for examination
10		
11	RA Lifedrawing Workshop	
12		
13	.	

SUMMER

Week	L6	U6
1	All Coursework to be completed.	Personal study to be completed for assessment by Friday, 20 th April.
2	Practical Examination (5hrs)	
3		
4		
5	ASSESSMENT Exhibition of work for external moderation	
6	Half-term	
7	Extended Project	ASSESSMENT Exhibition of all work for external moderation.
8		
9	Field day visit to Art College Degree shows/ London galleries	
10		
11		

Recommended Reading

This Is Modern Art by Matthew Collings

Ways of Seeing by John Berger

The Story of Modern Art by E.Gombrich

Fearless Creating: A Step-by-Step Guide To Starting and Completing Your Work of Art by Eric Maisel

The Blank Canvas by Anna Held Audette

No More Secondhand Art by Peter London

Selected Writings on Art and Literature by Charles Baudelaire

Zen and the Art of Motorcycle Maintenance by Persig

The Frog Who Croaked Blue: Synesthesia and the Mixing of the Senses

Extension essay titles for your Portfolio (try researching and writing a 1000 word article on one of the following:-

- Is the Turner Prize an irrelevant exercise in sensationalism and what would Turner himself make of it?
- Referring to no more than three pieces of art discuss what defines a masterpiece?
- Is it still possible to be truly original as an artist?

What the Syllabus says.....

4.1 Unit Content

3.1.1 AS Unit F410–F416: *Coursework Portfolio*

For this unit candidates need to produce a portfolio of work that derives from initial starting points, topics or themes that are determined by the centre. The focus here is to produce, and select for submission, work that shows how the candidate has both:

developed their knowledge, skills and understanding;
explored, researched and acquired techniques and skills.

The portfolio is assessed holistically through all the AOs, but there is an emphasis when marking on AO1 (develop) and AO2 (experiment).

Candidates must:

record direct observation from primary sources;
develop ideas and techniques appropriate to their chosen specialism(s) and produce work that constitutes a personal, informed and meaningful response;
learn to analyse both their own work and the work of others in contemporary, historical and cultural contexts;
produce work that is appropriate to their intentions.

Candidates should be aware that in practical or written work all references and sources should be correctly acknowledged.

The portfolio **can** comprise:

a single, sustained project, theme or course of study;
a number of smaller projects;
a combination of work presented in sketchbooks and/or mounted on sheets, or any other appropriate format.

The portfolio **must**:

be presented in an appropriate format;
have sufficient work to satisfy all the Assessment Objectives.

3.1.2 AS Unit F421–F426: *Controlled Assignment*

For this unit, an early release question paper will be despatched to centres. This paper is to be given to candidates on 1 February or as soon as possible after this date. From this paper, candidates are expected to choose **one** starting point from which they will generate appropriate work for submission.

The work for this unit has **three** elements:

1. Planning
2. Preparation
3. Realisation(s)/Outcome(s).

Planning and preparation

These begin once the question paper has been given out and candidates have chosen their starting point. Candidates should work independently; however, initial guidance may be given as to availability and choice of materials.

Candidates must be given a period of **at least** three weeks for the planning and preparation of their work.

The majority of the work, where possible, should be carried out in the centre during normal teaching time. Teachers should offer guidance to candidates to help them work towards being ready to complete the final element.

Realisation(s)/outcome(s)

This happens within a five hour period of controlled time. When this time happens is to be determined by the centre. In this time, candidates work independently to realise their ideas into an outcome/outcomes. All this work must be completed by the designated finishing time. This deadline will be set by the centres in order to facilitate the completion of marking by the given date in May.

Question paper

The despatch of the question paper will run from provisional entries because it is an early release item. The paper will consist of **five** sections intended to cover different approaches to working in art and design and will offer a range of starting points.

Section 1	Stimuli
Section 2	Observational
Section 3	Design brief
Section 4	Art in context
Section 5	Visual starting points

A2 Unit F431–F436: *Personal Investigation*

For this unit, candidates must use personal starting point(s) to produce a major project that shows them working through a range of art and design experiences.

Candidates must submit **one** major project with:

evidence of planning and preparation;

a related personal study of between 1000 and 3000 words;

final pieces that show considered personal responses.

The project:

must be a considered personal response;

can range from one self-contained assignment to a clearly defined series or set of work;

is not restricted in terms of size of individual pieces; appropriate materials or processes should be selected.

Candidates should be aware that in practical or written work all references and sources should be correctly acknowledged.

Presentation of the project must be appropriate to the type of work submitted.

This unit is assessed holistically using all the Assessment Objectives, but there is an emphasis on marking for AO3 (record) and AO4 (present).

Synoptic element

The personal informed response that candidates present from their chosen starting point, the way in which they realise their intentions and articulate and explain connections with the work of others, should sum up their experience of the course as a whole.

Related personal study

This should allow candidates to place their work within an historical and/or contemporary context.

This part of the unit ensures that candidates are able to demonstrate through text and imagery that they have made informative, pertinent and critical connections to artists, designers or craftspeople working within the same or related fields or genres.

The presentation of this related personal study may be demonstrated through a range of forms such as written, visual, oral or other appropriate forms.

The word limit of this related personal study is 1000–3000 words.

Candidates who select video, audio or appropriate alternative methods of presentation should provide transcripts to help with the moderation process; however, it is the video, audio, etc, that the candidate presents that should be used for marking purposes.

A2 Unit F431–F436: *Controlled Assignment A2*

For this unit an early release question paper will be despatched to centres. Please note that this paper is different from the one for Unit 2. This paper is to be given to candidates on 1 February or as soon as possible after this date.

From this paper candidates are expected to choose **one** starting point from which they will generate appropriate work for submission. The candidate must realise their work in a controlled time period of 15 hours.

Candidates should demonstrate an ability to prepare, plan, relate and realise their response to a set starting point.

Preliminary work

This begins once the question paper has been given out and candidates have chosen their starting point. They must be given a period of at least three weeks to plan and prepare. The preliminary work must consist of range of investigations or research studies, in which they clearly document the development of ideas, skills, techniques and cultural connections.

Candidates should work independently during this period; however, initial guidance may be given as to availability and choice of materials.

The majority of the work, where possible, should be carried out in the centre during normal teaching time. Teachers should offer guidance to candidates to help them work towards being ready to complete their final piece/pieces.

The final piece(s)

There is no restriction on scale or materials in the final piece(s) submitted.

The resolution of candidates' ideas from the preliminary work must be completed during the designated 15 hours and they must show how their planning relates to a successful conclusion.

Candidates must:

- work independently (however, initial guidance may be given as to availability and choice of materials);

- work from direct observation from primary sources;

- document and record via sketches, photographs and notes from secondary source material;

- produce their own explanatory preparation, using a range of materials techniques and processes;

- develop and relate studies into a composition, design or equivalent through the most appropriate medium, process or technique.

Candidates should be aware that in practical or written work all references and sources should be correctly acknowledged.

This unit is assessed holistically through all the Assessment Objectives, but there is an emphasis during marking on AO3 (record) and AO4 (present).

Question paper

The despatch of the question paper will run from provisional entries because it is an early release item. The paper will consist of **five** sections intended to cover different approaches to working in art and design and will offer a range of starting points identical to those at AS.

Fine Art

Rationale	
Creating meaning by an expressive or inventive artistic response to the visual world, a personal context or social issue.	
Knowledge, understanding and skills	
Knowledge in Fine Art is defined as the development of meaning through visual exploration within a personal or social context. Skills refer to the use and control of formal elements, techniques and technologies and the application to the selected media. Understanding is demonstrated through a reflective combination of knowledge and skills resulting in an expressive outcome.	
Skills	
Candidates may demonstrate the following:	a range of approaches to recording images, such as observation, analysis, expression and imagination; an understanding of conventions and genres, such as figurative, abstract and symbolic; a range of techniques appropriate to and listed in the specialism; an understanding of both pictorial space and real space, composition, rhythm, scale and structure; an understanding of formal elements such as colour, tone, texture, shape and form.
Context	
Context within Fine Art is a significant element of knowledge. It refers to how ideas, feelings and meanings connect to images and artefacts at a personal level and how they are also socially constructed over time through genres, styles and traditions. Candidates need to demonstrate an understanding of context in their work.	

Specialisms	
Painting Drawing	<p>is concerned with the use of tone and colour to convey form, light and space; is likely to be concerned with overall composition, recognising the context and genre of the work.</p> <p>Candidates should: interpret and communicate their understanding of the world through the expression of their personal concerns and emotions; explore a wide variety of materials; these may include watercolour, acrylic, oil, inks and pastels; precede painting by investigative drawings, whether observational or analytical.</p> <p>Candidates should: explore the basic elements of drawing with an emphasis on the use of line and tone; be encouraged to work initially from direct observation; be expected, as they develop, to demonstrate a more mature understanding of how drawing can be used expressively in its own right, as well as a means of recording and documentation; be expected to explore a wide variety of media, wet and dry, eg pastels, inks and charcoal on a range of different surfaces.</p>
Printmaking	<p>Candidates should:</p> <ul style="list-style-type: none"> • understand the specialist requirements of the discipline, exploiting those innate characteristics – layering, working in multiples or a series of related images; • demonstrate high levels of technical competence as well as being experimental in their use of techniques and processes, manual or photographic; • work with at least one of the following methods: <ul style="list-style-type: none"> relief – lino, woodcut, card; intaglio – etching, drypoint, collograph; planographic – silk-screen, litho; monoprinting.

<p>Sculpture</p>	<p>Candidates should:</p> <ul style="list-style-type: none"> • demonstrate high levels of technical competence in formal elements and techniques, e.g for instance form, space, mass and volume, whilst also demonstrating an experimental approach; • demonstrate how position, manipulation and interaction within space can be physically manifested through a whole range of differing forms; • be provided with a range of materials and processes to select from: <ul style="list-style-type: none"> carving – cutting and shaping; modelling – forming, moulding and bending; casting – metal, clay and plaster; constructing –welding, soldering, joining, gluing, stitching; site specific – produced and designed for a particular place; installation – the design and construction of specific installations, which may be temporary in nature, exploring one or more of the following: film, video, photography, sound.
<p>Lens-based imagery</p>	<p>Candidates are required: to demonstrate command of the production of still images and/or moving images through the lens-based approach.</p> <p>Candidates are expected to use a range of methods, techniques and processes such as: traditional chemical technology, printing and developing films; digital technology to print photographic images; camera equipment (both traditional and digital), format and lenses; traditional and experimental chemical darkroom processes; lighting and exposure techniques; alternative chemical print processes, for example, liquid emulsions, toning and the use of various types of paper.</p>
<p>Alternative media</p>	<p>Candidates should produce innovative work in two-dimensions and/or three-dimensions, which transcends the boundaries of either skills- or materials-based processes. Candidates explore more orthodox forms such as collage or montage, as well as considering the interaction of a range of different areas such as printmaking and computer imaging, or combining photographic imagery with painting or drawing.</p>

Photography – lens and light-based media

Rationale	
To seek an expressive and/or interpretative artistic response to the visual world, which is produced with the aid of lens-based media and may be manipulated by digital technology.	
Knowledge, understanding and skills	
<p>Knowledge is defined as the understanding of meaning, information and experiences relating to that body of work achieved through lens-based media.</p> <p>Understanding is demonstrated through the process of learning and is communicated by the production of an outcome.</p> <p>Skills refer to the use of formal elements, techniques and technologies and their application to their selected media.</p>	
Skills	
Candidates may demonstrate the following:	<ul style="list-style-type: none">a range of approaches to working with images, signs and symbols, such as observation, analysis, expression, communication and imagination;an understanding of conventions and genres, such as portrait, landscape and movement;an understanding of role and function, such as documentary, war photography and fashion photography;a range of techniques appropriate to the specialism of photography, such as the control of shutter speed and the use of aperture;the ability to make effective use of different lighting conditions, pictorial space, composition, rhythm, sequence, scale and structure;the ability to make effective use of formal elements, such as colour, tone, texture, shape, form and sound.
Context	
Understanding the context of photography is a significant element in the process of building knowledge of the subject. It provides the relevant circumstances that help to explain ideas, feelings and meanings. It can refer to both the context in which a candidate produces his/her own work and to the wider context of professional work as demonstrated by varying styles, genres and traditions. Candidates need to demonstrate an understanding of context in their work.	

Specialisms

Lens-based imagery

Candidates must demonstrate their command of the production of still images through the lens-based approach.

This approach emphasises the selection of production shots, whether using tradition or digital approaches; manipulation of these shots may occur at a later stage.

They are expected to use a range of methods, techniques and processes such as:

- traditional chemical technology, printing and developing films;

- digital technology to print photographic images;

- the use of camera equipment (both traditional and digital), format and lenses;
- traditional and experimental chemical darkroom processes;

- lighting and exposure techniques;

- alternative chemical print processes, for example, liquid emulsions, toning and the use of various types of paper.

The candidates may work in black and white and/or colour. All imagery should be the candidate's original work, although trade processed prints, photocopied or scanned images and digitally produced images are all possible.

Candidates could well consider combining methods and processes to produce a response, such as combining lens-based images with paint or collage techniques or printing a lens-based image onto a piece of textile.

<p>Digital imagery</p>	<p>Candidates must demonstrate an understanding of the production of still images by relevant digital techniques. This approach emphasizes the manipulation and presentation of imagery within a computer. Candidates are expected to use a range of methods, techniques and processes such as:</p> <ul style="list-style-type: none"> making use of editing software to crop, resize, sharpen or alter colour and/or tonal balance; exploring and understanding the range of options offered by digital cameras, in such areas as white balance, flash control, colour saturation and digital filters; using dodging and burning techniques, building up compositions using layering approaches and combining text with images; combining digital imagery with painting tools or creating digital joiners and panoramas. <p>All imagery should be the candidate's own work but it will of necessity involve the use of a range of manufactured software and hardware. A successful candidate will demonstrate an understanding and control of this technology and be able to use it to create personal work.</p>
<p>The moving image</p>	<p>This specialism requires the candidate to demonstrate an understanding of the recording and presenting of moving images. This will, in all probability, involve the consideration of sound to enhance the visual image. Candidates are expected to use a range of methods, techniques and processes such as:</p> <ul style="list-style-type: none"> the production of story boards and scripts, the direction of cameras and the control or use of light and the involvement of "actors or actresses"; animation techniques involving cut-outs or models; digital editing and production of the final outcome; creating slide shows from original photographic imagery; producing interactive websites or presentations. <p>All the work must be the candidate's own work but an appropriate use of manufactured software and hardware is inevitable. Similarly, the cooperation of other students for acting or other performing roles is possible, but the candidate must be the creator, director and producer of the final finished piece.</p>

Quality of Written Communication

When candidates use continuous prose they are to be assessed on the quality of written communication. This relates to clarity and expression of ideas, presentation, spelling, punctuation and grammar. This is assessed through AO1 (develop), AO3 (record) and A04 (present) in the last bullet point of each band mark in the assessment criteria.

In written work candidates are expected to:

- describe and make judgements in a clear and organised way;
- develop the skill of written analysis and begin to formulate a position or argument about the work studied, using supporting statements;
- use and correctly spell specialist vocabulary.

Candidates will:

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

Assessment and Moderation

All units are marked by the teacher and internally standardised by the Centre. The Centre should make available details of how the marks have been awarded in relation to the marking criteria. A selection will be marked by the visiting Moderator. Work for assessment should ideally be displayed, but may be presented in folders.

The purpose of moderation is to ensure that the standard for the award of marks for each component and across Subsidiary Area of studies and Endorsements is the same for each Centre, and that each teacher has applied the standards appropriately across the range of candidates within the Centre. Moderation also ensures that each teacher has applied the standards appropriately across the range of candidates within a Centre.

Minimum Coursework Requirements

If a candidate submits no work for a coursework unit, then the candidate should be indicated as being absent from that unit on the coursework mark sheets submitted to OCR. If a candidate completes any work at all for the unit, they the work should be assessed according to the criteria and marking instructions and the appropriate mark awarded, which may be 0 (zero).

Special Arrangements

For candidates who submit some coursework but are unable to complete the full assessment or whose performance may be adversely affected through no fault of their own, teachers should consult the *inter -Board Regulations and Guidance Booklet for Special Arrangements and Special Consideration*. In such cases advice should be sought from OCR as early as possible during the course. Applications for special consideration in coursework components should be accompanied for internal assessment by Coursework Assessment Forms giving the breakdown of marks in each assessment objective.

Authentication

As with all coursework, the teachers must verify that the work submitted for assessment is the candidate's own work.

Differentiation

In both coursework and question papers (Controlled Assignment and Controlled Test), differentiation will be by outcome. Candidates will undertake assignments, which enable them to display positive achievement.

OCR Reading List

- Acton. M. *Learning to Look at Paintings*, Routledge, London, 1997;
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- Dawtre L et al, *Critical Studies and Modern Art*, OUP, Oxford, 1996.
- Dormer, Peter, *Tre Culture of Craft*, MUP, Manchester, 1997.
- Forty Adrian, *Objects of Desire*, Thames & Hudson, London, 1986.
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- Hebdige, Dick, *Subculture*, Routledge, London, 1979.
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- Mollerup, Pier, *Marks of Excellence*, Phaidon, London, 1997.
- Nelmes, Jill, *An Introduction to Film Studies*, Routledge, London, 1997.
- Noehin, L, *Realism*, Penguin, London. 1971.
- Philips, P & Bruce, G, *Repeat Patterns*, Thames & Hudson, London, 1993.
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- Read, H, *Concise History of Modern Sculpture*, Thames & Hudson, London.
- Sabin, R, *Comics. Comix & Graphic Novels*, Phaidon, London, 1997.
- Scharf, Aaron, *Art and Photography*, Penguin, London.
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- Sparke, Penny, *Design in Context*, Bloomsbury, London, 1987.
- Tucker, W, *Language and Sculpture*, Thames & Hudson, London, 1974.
- Walker, J A, *Art in the Age of Mass Media*, Pluto, London, 1963.
- Welch, *Art & Society in Italy*, OUP, Oxford, 1997.
- Wells, L, *Photography. A Critical Introduction*, Routledge, London, 1996.
- Weston, R, *Modernism*, Phaidon, London, 1997.
- Williams, N, *Paperwork*, Phaidon, London, 1997.
- Woodham, J, *Twentieth Century Design*, OUP, Oxford, 1997

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

Assessment Criteria A2 Course

<p>A2 A/B boundary Performance Descriptions</p>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) develop and expand their ideas confidently by focused and in-depth investigation of a range of relevant sources; b) demonstrate clear critical understanding by perceptively analysing sources. 	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) experiment with a wide range of appropriate resources, media, materials, techniques and processes by recognising and exploiting emerging possibilities to successfully develop creative solutions; b) demonstrate skills and competencies effectively, perceptively and with focus by recognising, reviewing and refining potential solutions as work develops. 	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) record ideas, observations and insights confidently and with focus, to inform personal interests and concerns; b) demonstrate reflective, evaluative and independent judgements regarding their ideas, intentions and progress. 	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) present personal intentions in an imaginative, coherent and independent manner; b) make significant connections between visual and, where appropriate, written, oral and other elements and show these convincingly in their responses.
<p>A2 E/U boundary Performance Descriptions</p>	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) develop and expand their ideas from a range of relevant sources; b) demonstrate critical understanding by analysing sources. 	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) experiment with a range of appropriate resources, media, materials, techniques and processes to extend their work; b) demonstrate an ability to control and organise their ideas, by reviewing and refining them as work develops. 	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) record ideas, observations and insights, showing some sense of purpose and relevance to their intentions; b) demonstrate an ability to reflect on and evaluate their work and progress. 	<p>Candidates characteristically:</p> <ul style="list-style-type: none"> a) present evidence of personal interests, concerns and qualities in their response; b) show evidence of some connections between visual and, where appropriate, written, oral and other elements.

Appendix B: AS Assessment Criteria

The assessment criteria are based on an incremental system from partial to mature. The following criteria are designed to indicate how marks are to be awarded.

AS Unit F410–F415: *Coursework Portfolio* and Unit F421–F425: *Controlled Assignment*

Band	ASSESSMENT OBJECTIVES							
	AO1 (Develop)	Marks	AO2 (Experiment)	Marks	AO3 (Record)	Marks	AO4 (Present)	Marks
1 partial	<ul style="list-style-type: none"> shows a partial development of Ideas through Investigations; demonstrates a limited understanding of objects, Ideas, Images and artefacts; shows an incomplete understanding of purpose; quality of language has limited spelling and structure and is disconnected from task. 	1–5	<ul style="list-style-type: none"> shows a partial exploration of materials, processes and resources, demonstrating a limited selection and use of Ideas. 	1–5	<ul style="list-style-type: none"> partially records observations, Ideas and insights in visual and other forms; quality of language disconnected from task with limited structure and spelling. 	1–3	<ul style="list-style-type: none"> presents personal response that partially realises intentions in a limited way; makes uneven connections between visual, written, oral or other elements; partial understanding and use of appropriate language. 	1–3
2 basic	<ul style="list-style-type: none"> provides a basic development of Ideas through Investigations by an uneven analysis of objects, Ideas, Images and artefacts; some awareness of purpose and meaning; quality of language is inaccurate and basic in structure and grammar. 	6–10	<ul style="list-style-type: none"> provides a basic exploration in the use of materials, processes and resources; shows basic awareness in understanding with some refining of Ideas. 	6–10	<ul style="list-style-type: none"> shows a basic recording of observations, Ideas and insights in visual and other forms; quality of language relates some elements of observed response but in a basic form with inaccurate spelling. 	4–7	<ul style="list-style-type: none"> presents a basic personal response; with some accurate realisation of intentions; demonstrates some connections between visual, written, oral or other elements; basic understanding and use of appropriate language. 	4–7
3 competent	<ul style="list-style-type: none"> presents a competent development of Ideas through Investigations by analysis of relevant objects, Ideas, Images and artefacts with an emerging awareness of purpose and meaning; quality of language has some relevance but informs the task in a purely descriptive form. 	11–15	<ul style="list-style-type: none"> presents a competent exploration in the use of relevant materials, techniques processes and resources; shows an emerging awareness in understanding and refining Ideas. 	11–15	<ul style="list-style-type: none"> competently records observations, Ideas and insights in visual and other forms; demonstrates a growing understanding of intentions, meanings and their related contexts. quality of language aids recording process in a relevant form to show some understanding. 	8–11	<ul style="list-style-type: none"> presents a competent personal response, realising intentions; demonstrates an emerging understanding of connections between visual, written, oral or other elements; competent understanding and use of appropriate language. 	8–11

AS Unit F410 - F415: Coursework Portfolio and Unit F421 - F425 Controlled Assignment

Band	ASSESSMENT OBJECTIVES							
	AO1 (Develop)	Marks	AO2 (Experiment)	Marks	AO3 (Record)	Marks	AO4 (Present)	Marks
4 coherent	<ul style="list-style-type: none"> develops ideas through coherent investigations by a thoughtful analysis of objects, ideas, images and artefacts; shows relevant understanding of purpose and meaning; quality of language has growing accuracy and starts to analyse in a positive way. 	16–20	<ul style="list-style-type: none"> develops a coherent exploration in the use of appropriate materials, techniques, processes and resources; presents a relevant understanding of reviewing and refining ideas. 	16–20	<ul style="list-style-type: none"> coherently records observations, ideas and insights in visual and other forms; demonstrates relevant understanding of intentions, meanings and their related contexts; quality of language gives clarity to the recording process and has good structure and vocabulary. 	12–14	<ul style="list-style-type: none"> presents a personal, coherent, response and demonstrates a thoughtful realisation of intentions; explains some relevant connections between visual, written, oral or other elements; coherent understanding and use of appropriate language. 	12–14
5 confident	<ul style="list-style-type: none"> communicates evidence of a confident development of ideas through investigations with an equally confident analysis of objects, ideas, images and artefacts; demonstrates evidence of a detailed and sustained understanding of purposes, meanings and their related contexts; quality of language has good structure and informs connections and gives clear, fluid analysis. 	21–25	<ul style="list-style-type: none"> communicates evidence of a confident and detailed exploration in the use of materials, techniques, processes and resources; confidently selects and demonstrates a sustained understanding of reviewing and refining ideas. 	21–25	<ul style="list-style-type: none"> confidently records observations, ideas and insights in visual and other forms; demonstrates an informed and sustained understanding of intentions, meanings and their related contexts; quality of language informs the recording process with confidence and good structure and grammar. 	15–17	<ul style="list-style-type: none"> presents evidence of a confident and informed response in realising intentions; confidently articulates sustained connections between visual, written, oral or other elements; confident understanding and use of appropriate language. 	15–17
6 mature	<ul style="list-style-type: none"> convincingly communicates evidence of an inventive development of ideas through investigations; perceptively analyses objects, ideas, images and artefacts; demonstrates evidence of a mature understanding of purposes, meanings and their related contexts; quality of language communicates ideas and development with perceptive analysis. 	26–30	<ul style="list-style-type: none"> communicates evidence of an inventive exploration of the use of materials, processes techniques and resources; convincingly selects and demonstrates a mature understanding of reviewing and refining ideas, successfully identifying and interpreting relationships. 	26–30	<ul style="list-style-type: none"> perceptively records and analyses images, objects and artefacts; evidence of a mature understanding of intentions, meanings and their related contexts; quality of language fully aids recording process with mature structure. 	18–20	<ul style="list-style-type: none"> presents evidence of a personal, creative, mature engaged and informed response realising intentions; fluently and perceptively articulates the connections between visual, written, oral or other elements; perceptive understanding and use of appropriate language. 	18–20

Appendix C: A2 Assessment Criteria

A2 Unit F431–F435: Personal Investigation and Unit F441–F445: Controlled Assignment

Band	ASSESSMENT OBJECTIVES							
	AO1 (Develop)	Marks	AO2 (Experiment)	Marks	AO3 (Record)	Marks	AO4 (Present)	Marks
1 partial	<ul style="list-style-type: none"> shows a partial development of Ideas through Investigations; demonstrates a limited understanding of objects, Ideas, Images and artefacts; shows an incomplete understanding of purpose; quality of language falls to aid development and has limited grammar and spelling. 	1–3	<ul style="list-style-type: none"> shows a partial exploration of materials, processes and resources, demonstrating a limited selection and use of Ideas. 	1–3	<ul style="list-style-type: none"> partially records observations, Ideas and insights in visual and other forms; quality of language uneven and disconnected from task with limited grammar and spelling 	1–5	<ul style="list-style-type: none"> presents personal response that partially realises intentions in a limited way; makes uneven connections between visual, written, oral or other elements; partial understanding and use of appropriate subject language. 	1–5
2 basic	<ul style="list-style-type: none"> provides a basic development of Ideas through Investigations by an uneven analysis of objects, Ideas, Images and artefacts; some awareness of purpose and meaning; quality of language aids development in a basic way but is inaccurate and poorly structured. 	4–7	<ul style="list-style-type: none"> provides a basic exploration in the use of materials, processes and resources; shows basic awareness in understanding with some refining of Ideas. 	4–7	<ul style="list-style-type: none"> shows a basic recording of observations, Ideas and insights in visual and other forms; quality of language starts to inform the recording process but is imprecise and weak in grammar and spelling. 	6–10	<ul style="list-style-type: none"> presents a basic personal response; with some accurate realisation of intentions; demonstrates some connections between visual, written, oral or other elements; basic understanding and use of appropriate subject language. 	6–10
3 competent	<ul style="list-style-type: none"> presents a competent development of Ideas through Investigations by analysis of relevant objects, Ideas, Images and artefacts with an emerging awareness of purpose and meaning; quality of language aids the development of Ideas and intentions accurately but is not evenly sustained. 	8–11	<ul style="list-style-type: none"> presents a competent exploration in the use of relevant materials, techniques processes and resources; shows an emerging awareness in understanding and refining Ideas. 	8–11	<ul style="list-style-type: none"> competently records observations, Ideas and insights in visual and other forms; demonstrates a growing understanding of intentions, meanings and their related contexts; quality of language has sound grammar and spelling and starts to aid recording process in a positive way. 	11–15	<ul style="list-style-type: none"> presents a competent personal response, realising intentions; demonstrates an emerging understanding of connections between visual, written, oral or other elements; competent understanding and use of appropriate subject language. 	11–15

Band	ASSESSMENT OBJECTIVES							
	AO1 (Develop)	Marks	AO2 (Experiment)	Marks	AO3 (Record)	Marks	AO4 (Present)	Marks
4 coherent	<ul style="list-style-type: none"> develops Ideas through coherent Investigations by a thoughtful analysis of objects, Ideas, Images and artefacts; shows relevant understanding of purpose and meaning; quality of language has good grammar and spelling and gives clarity. 	12–14	<ul style="list-style-type: none"> develops a coherent exploration in the use of appropriate materials, techniques, processes and resources; presents a relevant understanding of reviewing and refining Ideas. 	12–14	<ul style="list-style-type: none"> coherently records observations, Ideas and insights in visual and other forms; demonstrates relevant understanding of intentions, meanings and their related contexts; quality of language good in structure and clearly informs recording process. 	16–20	<ul style="list-style-type: none"> presents a personal, coherent, response and demonstrates a thoughtful realisation of intentions; explains some relevant connections between visual, written, oral or other elements; coherent understanding and use of appropriate language. 	16–20
5 confident	<ul style="list-style-type: none"> communicates evidence of a confident development of Ideas through Investigations with an equally confident analysis of objects, Ideas, Images and artefacts; demonstrates evidence of a detailed and sustained understanding of purposes, meanings and their related contexts; quality of language has confident structure and informs and clearly explains Ideas and intentions. 	15–17	<ul style="list-style-type: none"> communicates evidence of a confident and detailed exploration in the use of materials, techniques, processes and resources; confidently selects and demonstrates a sustained understanding of reviewing and refining Ideas. 	15–17	<ul style="list-style-type: none"> confidently records observations, Ideas and insights in visual and other forms; demonstrating an informed and sustained understanding of intentions, meanings and their related contexts; quality of language has well-organised structure that confidently aids recording and observations. 	21–25	<ul style="list-style-type: none"> presents evidence of a confident and informed response in realising intentions; confidently articulates sustained connections between visual, written, oral or other elements; confident understanding and use of appropriate language. 	21–25
6 mature	<ul style="list-style-type: none"> convincingly communicates evidence of an inventive development of Ideas through Investigations; perceptively analyses objects, Ideas, Images and artefacts; demonstrates evidence of a mature understanding of purposes, meanings and their related contexts; quality of language is mature and fluid and is fully engaged with informing development of Ideas and images. 	18–20	<ul style="list-style-type: none"> communicates evidence of an inventive exploration of the use of materials, processes techniques and resources; convincingly selects and demonstrates a mature understanding of reviewing and refining Ideas, successfully identifying and interpreting relationships. 	18–20	<ul style="list-style-type: none"> perceptively records and analyses images, objects and artefacts; evidence of a mature understanding of intentions, meanings and their related contexts; quality of language is perceptive and analytical fully aiding the recording process. 	26–30	<ul style="list-style-type: none"> presents evidence of a personal, creative, mature engaged and informed response realising intentions; fluently and perceptively articulates the connections between visual, written, oral or other elements; perceptive understanding and use of appropriate language. 	26–30

