GCSE

Rewarding Learning

CCEA GCSE Specification in

Art and Design

For first teaching from September 2017
For first assessment in Summer 2019
For first award in Summer 2019
Subject Code: 3510

Version 2: 27 September 2019

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Version 2: 27 September 2019

1 Introduction

This specification sets out the content and assessment details for our GCSE course in Art and Design. We have designed this specification to meet the requirements of:

- Northern Ireland GCSE Design Principles; and
- Northern Ireland GCE and GCSE Qualifications Criteria.

First teaching is from September 2017. We will make the first award based on this specification in Summer 2019.

This specification is a linear course. The guided learning hours, as for all our GCSEs, are 120 hours.

The specification supports the aim of the Northern Ireland Curriculum to empower young people to achieve their potential and to make informed and responsible decisions throughout their lives, as well as its objectives:

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

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

1.1 Aims

This specification aims to encourage students to:

- actively engage in the creative process of art, craft and design to develop as effective and independent learners;
- become 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 working with ideas, media, materials, processes and technologies;
- 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 found 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; and
- demonstrate safe working practices in art, craft and design.

1.2 Key features

The following are important features of this specification.

- It offers opportunities to build on the skills and capabilities developed through the delivery of the Northern Ireland Curriculum at Key Stage 3.
- It places a renewed emphasis on drawing, and on understanding and applying the design process.
- It encourages students to engage with the creative and cultural industries.
- It enables the transition from Key Stage 3 to GCSE and progression from GCSE to A level courses.
- It offers broad and flexible content, allowing students to pursue a range of creative pathways.

1.3 Prior attainment

Students do not need to have reached a particular level of attainment before beginning to study this specification.

1.4 Classification codes and subject combinations

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

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

2 Specification at a Glance

The table below summarises the structure of this GCSE course.

Content	Assessment	Weightings	Availability
Component 1: **Part A: Exploratory Portfolio** **Part B: Investigating the Creative and Cultural Industries**	Controlled assessment Internally set and assessed Externally moderated Internally set and assessed Teachers set tasks based on examples from a controlled assessment booklet that we provide. Externally moderated	60% Part A: 25% 50 marks Part B: 35% 70 marks	**This is a linear qualification.** **Assessment is available each Summer from 2019.**
Component 2: Externally Set Assignment	Controlled assessment Externally set and internally assessed We set a stimulus paper that provides a choice of themed starting points. Externally moderated	40% 80 marks	

3 Subject Content

We have divided this course into two components. This section sets out the content and learning outcomes for each component.

3.1 Core knowledge and understanding

Students demonstrate knowledge and understanding through practical application of skills. They realise personal intentions relevant to their chosen disciplines. Students explore and develop understanding of:

- the work and approaches of artists, craft practitioners or designers from contemporary and/or historical contexts, periods, societies and cultures;
- contemporary and/or historical contexts, influences or issues;
- the ways in which meanings, ideas and intentions can be communicated through visual and tactile language, using formal visual elements, including:
  - colour;
  - line;
  - shape;
  - form;
  - texture;
  - tone; and
  - pattern;
- the characteristics, properties and effects of using different media, materials, techniques, processes and technologies and the ways in which they can be used for students' own creative intentions and chosen disciplines; and
- the different purposes, intentions and functions of art, craft and design in a variety of contexts and as appropriate to students' own work.

Please note that visual language in this specification is defined as formal visual elements, media, materials, techniques, processes and technologies, as well as non-visual communication such as tactile and sensory.

3.2 Core skills

Students must 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 experimentation;
- record their ideas, observations, insights and independent judgements, visually and through annotation, using appropriate specialist vocabulary, as work progresses; and

- use visual language critically as appropriate to their own creative intentions and chosen area of study through effective and safe use of:
  - media;
  - materials;
  - techniques;
  - processes; and
  - technologies.

3.3 Drawing

Drawing is fundamental to the creative process in all art, craft and design disciplines. It is a core practice of artists, designers and craft practitioners. It helps students to see and understand the visual and tactile world. All students can use drawing to record information, visualise thoughts and communicate possibilities.

Students must use primary and secondary sources to develop original imagery, working at times from direct observation (not photographs). Working from primary sources will lead to more original and personal outcomes. Where secondary sources are used, students must acknowledge them. Students are not required to demonstrate technical mastery of drawing skills unless this is relevant to their chosen area of study. Students should also be aware of new and emerging technologies, which can be used in the processes of drawing and mark making.

In this specification, drawing means:

- exploring and recording the visual and observed world, using mark making in appropriate media;
- exploring and expressing ideas, feelings, sensory responses (including tactile) and imagination visually through the act of mark making;
- investigating and developing ideas, images and plans through the exploration of drawing media; and
- experimenting through drawing with various tools, materials and techniques, including digital media.

Drawing for fine art, including painting and printmaking

Students use a wide range of appropriate media and materials. Drawing may take the form of:

- mark making;
- sketches or linear representations;
- analytical observational studies;
- compositional or structural thumbnail sketches;
- perspective studies;
- layouts and roughs;
- monoprinting in a range of media; and
- experimental, gestural or expressive studies.

Drawing for graphic communication

Drawing in graphic communication can be part of the process from initial idea to final realisation of the product. Drawing may take the form of:

- illustrations;
- layout and typography;
- design roughs;
- storyboards; and
- digital drawings.

Drawing for photography, moving image and animation

Photography is a form of drawing using light. It can be used for storyboarding and image manipulation. Photographic images can be altered using appropriate drawing media and materials. Drawing may enhance students' development and understanding of how to:

- plan shots;
- create thumbnail compositions;
- analyse their own or others' imagery; and
- record ways in which practitioners have used formal visual elements and visual language.

Drawing for textiles

Drawing can be part of the development process of textile design. It is used for visual research, recording from primary sources and exploring mark making techniques in a range of media. Drawing may take the form of stitch, collage, felt making and pattern creation using appropriate media and materials.

Drawing for three-dimensional design, fine art sculpture and ceramics

Drawing can be used to show a three-dimensional idea in a two-dimensional format. Students can use technical and freehand drawings and computer-aided design to visualise ideas and create elevations. Students should be able to create three-dimensional drawings, for example through:

- cutting, modelling and folding card;
- drawing with wire and similar materials;
- building maquettes; or
- making scale models.

3.4 Annotation

Quality of written communication is not formally assessed in this qualification. However, written explanations and annotation can be integrated into visual work to help support and explain it. Even at a basic level, students can link key vocabulary such as formal visual elements to practical work, demonstrating their understanding. They can use annotation to record and justify their ideas, observations and insights, for example they:

- analyse critically, interpret and reflect on their own and others' work using subject-specific vocabulary;
- record gallery visits or practical workshops, describing and evaluating images, objects, products and their own understanding and learning;
- record or explain experiments, developments, influences, suitability of media, materials, techniques, processes and technology;
- express ideas, feelings and meanings;
- discuss how images, artefacts and products relate to social, historical, cultural and vocational contexts;
- record their growing understanding of practices in the creative and cultural industries and its relevance in their own work; or
- record and evaluate their collaboration with others where relevant.

Students can use any appropriate means to develop and present annotation and evaluation. They can record conversations, critiques and discussions and present their ideas through any appropriate digital means, providing it can be authenticated and made easily available if presented for assessment.

All secondary visual source material should be acknowledged and used thoughtfully and creatively. Written sources, including direct quotes by other authors, must also be referenced. See Appendix 3 for a list of expected subject-specific vocabulary and knowledge.

3.5 Art, craft and design disciplines

Students can study any of the art, craft and design disciplines listed below, or a combination of them across this course, with the exception of Component 1 Part A, where they must study at least two different disciplines.

- Fine art – drawing and painting
- Fine art – sculpture
- Fine art – printmaking
- Textiles
- Ceramics
- Graphic design
- Photography
- Moving image or animation
- Digital media
- 3D design

3.6 Component 1 Part A: Exploratory Portfolio

Component 1 is worth 60 percent of the overall marks for the course and has two parts (A and B).

The focus of Part A is to encourage students to develop their ability to experiment in the disciplines listed previously. Students learn through practical exploration of practitioners, the contexts they work in, and the processes they use. Students develop their ideas by responding creatively to others' work. They must explore at least **two** different disciplines from those listed but they can explore and combine as many different disciplines as they wish.

Students explore and understand through their own and others' work, the formal visual elements of art and design in relation to chosen disciplines. These may include some of but not necessarily all of:

- colour;
- line;
- shape;
- form;
- texture;
- tone; and
- pattern.

They explore the characteristics, properties and effects of different media, materials, techniques, processes and technologies. They experiment with and refine their work as it progresses.

They are encouraged to be innovative, creative and reflective in their work. Students record their work in a sketchbook, journal or other form of portfolio as it progresses.

Students present a portfolio for assessment that demonstrates learning and progress. Exploration may lead to outcomes; however, the production of final outcomes is not required in this component. Their completed portfolio of experimental work is presented as an outcome for the purpose of assessment.

Assessment Objectives	**Learning Outcomes**
AO1 Develop ideas through investigations, demonstrating critical understanding of sources	Students should be able to: • analyse the use of the formal visual elements of art and design in the work of others and explore them in their own work; • research and explore the techniques and processes of other practitioners to inform their own practice; and • develop work through their practical investigations.

Assessment Objectives	Learning Outcomes
AO2 Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes **AO3** Record ideas, observations and insights relevant to intentions as work progresses **AO4** Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language	Students should be able to: •explore the characteristics, properties and effects of different media, materials, techniques, processes and technologies; •take risks and learn from experience when exploring and experimenting with ideas and processes; •refine their work as it progresses through experimentation; •express their ideas, observations and insights coherently, using visual language and/or annotation including specialist vocabulary; •explore mark making and drawing skills for different needs and purposes; and •present a coherent portfolio of work, demonstrating learning and progress and understanding of visual language.

3.7 Component 1 Part B: Investigating the Creative and Cultural Industries

Students complete **one** of the following practical tasks as described in the Component 1 Part B controlled assessment booklet.

1. An investigation into an artist, designer, movement or other aspect of art and design leading to a personal response.
2. A response to a design brief or visual arts commission.
3. Participation in a collaborative project with a clearly defined role leading to an outcome that can be presented for individual assessment.

Students build on the knowledge, skills and confidence gained in Component 1 Part A. They engage with and demonstrate understanding of different roles and opportunities in the creative and cultural industries.

Teachers set the tasks, based on examples from the controlled assessment booklet that we provide. Teachers consider the resources available to them and plan their course accordingly. This section of the course can be delivered as a brief to the whole teaching group or teachers can allow students to choose from a range of options based on the examples given in the controlled assessment booklet. This booklet is available on the GCSE Art and Design microsite and may be reviewed and updated during the life of the specification.

Teachers create opportunities for one or more of the following when planning their course:

- an investigation into art, craft and design in historical and contemporary contexts, societies and cultures;
- a museum visit, gallery visit or field trip;
- a workshop or workshops with practitioners or industry professionals;
- investigating or engaging with the working practice of practitioners or industry professionals; or
- collaborating on an art, craft or design project, either inside school or in the wider community, as a group or as an individual.

Students engage with the work and practices of artists, designers or craft practitioners. They develop an understanding of the different roles and individual work practices evident in the production of art, craft and design in the creative and cultural industries. They begin to develop their own ideas through this practical engagement.

Students explore and experiment with relevant media, materials, techniques, processes and technologies in response to their task. They develop and refine their skills and ideas as their work progresses. They become increasingly independent and further develop their understanding and implementation of visual language.

Students document their research, learning and progress through a contextual investigative sketchbook, journal, portfolio, digital record such as PowerPoint, video with soundtrack, website, installed presentation or other appropriate format. They use visual language and/or annotation to demonstrate how their work has developed.

Students use drawing to support the development process relating to their practical task. Students are not required to demonstrate technical mastery of drawing skills unless this is relevant to their chosen area of study.

Students produce an outcome in the form of a personal response, a response to a brief, or a design solution. The outcome may be presented in any appropriate format, including digital media.

Assessment Objectives	**Learning Outcomes**
AO1 Develop ideas through investigations, demonstrating critical understanding of sources **AO2** Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes	Students should be able to: •develop ideas through investigating relevant artists, designers or craft practitioners; •demonstrate understanding of one or more roles or working practices relating to the production of art, craft and design in the creative and cultural industries; •experiment with relevant media, materials, techniques, processes and technologies to refine skills in response to their practical task; and •refine ideas and proposals, personal outcomes and solutions with increasing independence, (and, if appropriate to their task, through collaboration with others).

Assessment Objectives	Learning Outcomes
AO3 Record ideas, observations and insights relevant to intentions as work progresses	Students should be able to: •record their ideas, insights, plans and intentions coherently; •record using appropriate visual language and/or annotation relevant to their task and the creative and cultural industries; •use drawing skills for the needs and purposes appropriate to the context of their work (as an expressive process, and/or as a planning, recording or developmental tool);
AO4 Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language	•realise intentions and complete an outcome through the sustained application of the creative process; •apply an understanding of visual language in their outcome; and •demonstrate understanding of the purposes, intentions and functions of art, craft and design.

3.8 Component 2: Externally Set Assignment

Component 2 is the externally set assignment and makes up 40 percent of the overall marks for the course. We release the stimulus paper at the beginning of January of the examination year and students must complete a **minimum of 20 hours** of preparatory work in response to the theme.

Students must produce and complete a final outcome based on this preparatory work within a set period of **10 hours**. They carry this out under controlled examination conditions (see Section 6.5) and complete it by the date that we specify.

Students develop ideas in response to the stimulus paper. They investigate the work of artists, craft practitioners and designers and other sources to inspire and inform their creative process.

Students develop the skills to:

- explore and build on their understanding of the formal visual elements of art and design, including:
  - colour;
  - line;
  - shape;
  - form;
  - texture;
  - tone; and
  - pattern;
- explore the formal visual elements through the media, materials, techniques, processes and technologies they have selected;
- exploit the qualities and characteristics of materials and technologies;
- apply and evaluate a range of existing and innovative approaches to solve problems;
- reflect on and evaluate their own work, and recognise the value of changing direction or taking risks to make progress;
- organise and present their work for assessment and moderation, demonstrating learning and progress;
- use visual language and/or annotation to show an understanding of the way their work has developed; and
- use drawing to support the development process in their chosen area of study. (Students are not required to demonstrate technical mastery of drawing skills unless this is relevant to their chosen area of study.)

Students develop and create an outcome that is fit for purpose and communicates personal intentions or meets design requirements. They should realise intentions through purposeful engagement with visual language. They consider audience, consumer and/or function in the presentation of their work. They plan and manage their time effectively so that they can complete the final outcome within a set period of 10 hours, under examination conditions.

Assessment Objectives	Learning Outcomes
AO1 Develop ideas through investigations, demonstrating critical understanding of sources	Students should be able to: •develop ideas through investigations informed by selecting and critically analysing the work of other practitioners; •understand how the formal visual elements can communicate meanings, ideas and intentions in their own and others' work;
AO2 Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes	•demonstrate evidence of creativity, innovation, and/or problem solving and sustain purposeful development to make progress; •refine ideas and skills as work progresses through selecting and experimenting with appropriate media, materials, techniques, processes and technologies;
AO3 Record ideas, observations and insights relevant to intentions as work progresses	•record ideas, observations and insights visually and/or through annotation, using appropriate specialist vocabulary; •draw from primary and secondary sources, as a recording tool or expressive and/or planning tool;
AO4 Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language	•realise intentions and present a response, through the sustained application of the creative process; •apply understanding of visual language in producing their outcome; and •demonstrate understanding of the purposes, intentions and functions of art, craft and design in contexts relating to their own work.

4 Scheme of Assessment

4.1 Assessment opportunities

For the availability of controlled assessment, see Section 2.

This is a linear specification; candidates must take all the assessments at the end of the course. Candidates who wish to improve their overall grade must retake the qualification. They can retake one or both controlled assessment components or reuse (carry forward) the marks they have already been awarded for either component. Candidates can only carry forward these marks once.

Candidates must redo both Part A and Part B of Component 1 if they do not wish to reuse their previous mark. If candidates retake a controlled assessment component, they must complete the task(s) set for the series in which they are seeking a new grade. For up-to-date details on tasks, see your subject microsite at www.ccea.org.uk

4.2 Assessment objectives

There are four assessment objectives for this specification.

AO1 Develop ideas through investigations, demonstrating critical understanding of sources.

AO2 Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.

AO3 Record ideas, observations and insights relevant to intentions as work progresses.

AO4 Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

4.3 Assessment objective weightings

The table below sets out the assessment objective weightings for each assessment component and the overall GCSE qualification.

Assessment Objective	Unit Weighting (%)		Overall Weighting (%)
	Controlled Assessment		
	Component 1 Part A and Part B	Component 2	
AO1	15	10	25
AO2	15	10	25
AO3	15	10	25
AO4	15	10	25
Total Weighting	60	40	100

4.4 Quality of written communication

In GCSE Art and Design, there are no specific marks awarded for quality of written communication. References to communication skills, using subject-specific language and annotation, and developing visual communication are made across the specification. However, all assessment criteria can be met through visual communication.

Quality written communication is encouraged as good practice. Written communication and annotation can be used to demonstrate knowledge and understanding and to meet relevant assessment criteria where there is reference to subject-specific language.

4.5 Reporting and grading

We award GCSE qualifications on a grade scale from A* to G, with A* being the highest. The nine grades available are as follows:

Grade	A*	A	B	C*	C	D	E	F	G

If candidates fail to attain a grade G or above, we report their result as unclassified (U).

5 Grade Descriptions

Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by candidates awarded particular grades. The descriptions must be interpreted in relation to the content in the specification; they are not designed to define that content. The grade awarded depends in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of candidates' performance in the assessment may be balanced by better performances in others.

Grade	Description
A	Candidates creatively develop and explore ideas through investigations. They sustain related activity perceptively and effectively analyse and evaluate images, artefacts and products. Responses, interpretations and subsequent developments are thoughtfully informed by an understanding of culture and context. They thoughtfully develop and refine their ideas through experimentation, confidently manipulating and exploiting a wide range of relevant media, materials, techniques, processes and technologies. They combine their knowledge, skills and understanding in resourceful, discriminating and purposeful ways. Candidates establish significant relationships between process and product through continuing evaluation, planning and modification as their work progresses. They sensitively and skilfully record ideas and interpret observations and experiences. They present imaginative and personal responses, communicating the results of thorough research and enquiry in appropriate forms that clearly relate to and facilitate the realisation of intentions. They make perceptive and informed connections between personal lines of enquiry and the work of others.

Grade	Description
C	Candidates effectively develop and explore ideas through relevant investigations. They analyse and evaluate images, artefacts and products with a developing sense of purpose. They demonstrate a general understanding of context and culture, which informs developing responses. They refine their ideas and select and employ a range of media, materials, techniques, processes and technologies appropriately. They combine their knowledge, skills and understanding in a generally appropriate and successful manner. They demonstrate understanding of the relationship between process and product, and demonstrate growing ability to review, modify and refine their work as it progresses. They demonstrate the necessary skills to effectively record and respond to observations and experiences. They present ideas and the results of their research and enquiry competently in forms that are consistent with their intentions. They make connections with the work of others, which inform personal responses and support the realisation of intentions.
F	Candidates develop and explore ideas through experimentation. They make an attempt to analyse and evaluate images, artefacts and products, and in their responses show evidence of a limited understanding of culture and context. They make an attempt to refine and modify their work as it progresses. They use media, materials, techniques, processes and technologies with limited control and understanding. They demonstrate some ability to combine the knowledge, skills and understanding they have developed. They select and record observations in a direct way and draw on their experiences. They present ideas with a basic understanding of the links between form and intention. They make a personal response, endeavouring to realise intentions, and seeking to make connections between their own work and that of others.

6 Guidance on Controlled Assessment

6.1 Controlled assessment review

We will review and where necessary replace the **Component 1 Part B controlled assessment booklet** every two years to ensure that it continues to set an appropriate challenge and remains valid, reliable and stimulating.

We will change the **Component 2 Externally Set Assignment stimulus paper** every year and release it at the beginning of January of the examination year.

6.2 Skills assessed by controlled assessment

Teachers must assess the following skills through controlled assessment:

- developing ideas through investigations informed by selecting and critically analysing sources;
- applying an understanding of relevant practices in the creative and cultural industries to their work;
- refining ideas as work progresses through experimentation;
- recording ideas, observations, insights and independent judgements, visually and through annotation, using appropriate specialist vocabulary, as work progresses;
- using visual language critically as appropriate to the candidates creative intentions and chosen area of study through effective and safe use of:
  - media;
  - materials;
  - techniques;
  - processes; and
  - technologies;
- using drawing skills for different needs and purposes, appropriate to the context;
- realising personal intentions through the sustained application of the creative process; and
- using drawing to support the development process within each chosen area of study. (Candidates are not required to demonstrate technical mastery of drawing skills unless this is relevant to their chosen area of study.)

6.3 Level of control

Rules for controlled assessment in GCSE Art and Design are defined for the three stages of the assessment:

- task setting;
- task taking; and
- task marking.

6.4 Task setting

In Component 1 Part A, the level of control for task setting is limited. This means that the centre sets the task.

In Component 1 Part B, the level of control for task setting is medium. We set suggested tasks in a controlled assessment booklet. Centres adapt these suggested tasks to their own specific context, taking into consideration the availability of and access to resources.

In Component 2, the level of control for task setting is high. We set the tasks through a stimulus paper that we release every January.

6.5 Task taking

In Component 1 Part A and Part B, the level of control for task taking is medium.

In Component 2, there are different levels of control. Preparatory studies must have a medium level of control and the timed test should be carried out under a high level of control.

In both components, candidates may carry out research under limited supervision.

Areas of Control	Detail of Control
Authenticity Component Part A and Part B Component 2 Preparatory Studies	Candidates must complete work under informal supervision (medium level of control). They can complete research under limited supervision (limited level of control). Candidates can work independently outside of the classroom, but teachers must be able to verify that all work presented for assessment is the candidate's own. Where candidates present the imagery of others as part of their research, they must make clear that it is not their own imagery and that they are referencing it as part of their learning process and not as their own original work. Where candidates present photographs, they must state clearly whether these are their own or have been sourced from elsewhere (for example images from the internet). Where candidates present text from other sources, they must reference it. To copy the text of others and present it as their own is plagiarism.

Areas of Control	Detail of Control
Component 2 Timed Test	Candidates may only access their own preparatory studies during the 10 hour timed test. During this period, candidates must work unaided under examination conditions to produce their final responses to the externally set assignment. The 10 hour timed test may take place over no more than four sessions but must include a minimum of one session of at least 4 consecutive hours. All sessions must be completed within a three week period. Once the timed test has started, all work produced in the examination must be retained by the centre under secure conditions and candidates must not have access to it. It is the centre's responsibility to ensure that candidates do not add to their final response between the supervised sessions for the 10 hour period. Work must not be added to or altered once submitted for assessment. The timed test (10 hours) must be carried out under formal supervision (high level of control). In this specification, formal supervision is appropriate to an art and design setting and the particular processes expected within the subject. External invigilators, displaying the JCQ No Mobile Phone poster and the JCQ Warning to Candidates are **not** required. Centres must ensure that supervisors are aware of subject-specific requirements and that: • all candidates are under direct sight of the supervisor throughout the sessions; • there is no access to email, the internet or mobile phones; • candidates complete their work independently; • interaction with other candidates does not occur; and • candidates are not given any assistance or advice with ideas, decisions and techniques. Technical assistance may be given if required, for example setting up equipment such as batik pots, irons, sewing machines and glue guns, or using materials and processes that require adult intervention for health and safety reasons.

Areas of Control	Detail of Control
Feedback	Teachers must guide and supervise candidates in relation to the following: • monitoring progress; • preventing plagiarism; • ensuring compliance with health and safety requirements; • ensuring work is completed in accordance with the specification requirements; and • ensuring work can be assessed in accordance with the procedures and marking criteria. Candidates should reach their own conclusions.
Time Limit	Candidates have a minimum of **45 hours** to complete the work for Component 1. We recommend that they divide this time approximately as follows: Part A: 20 hours Part B: 25 hours. Candidates have a minimum of **20 hours** to produce preparatory work for Component 2. They must complete the final outcome from start to finish in a **10 hour** supervised high control examination.
Collaboration	A candidate's work may be informed by working with others; however, each candidate must provide an individual response and must clearly demonstrate which work is their own in order for it to be assessed.
Resources	Candidates' access to resources is determined, to an extent, by those available to the centre. Candidates may also find their own resources. Teachers should be aware of candidates' access to resources beyond the classroom. Teachers must ensure that candidates acknowledge and reference any sources used. Candidates must reference any online resources they use.

6.6 Task marking

The level of control for task marking is medium. Teachers mark the controlled assessment tasks using assessment criteria that we provide. They should use professional judgement to select and apply the criteria in each successive mark band appropriately and fairly to candidates' work. They should follow a 'best fit' approach when selecting a candidate's mark, making allowance for balancing strengths and weaknesses in each response. **See Appendix 2 for the assessment matrices.**

Teachers must ensure that the work they mark is the candidate's own. For up-to-date advice on plagiarism, or any kind of candidate malpractice, see *Suspected Malpractice in Examinations and Assessments: Policies and Procedures* on the Joint Council for Qualifications website at www.jcq.org.uk

6.7 Internal standardisation

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

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

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

6.8 Moderation

Centres must submit their marks to us by a date specified in April or May in any year. We may adjust centres' marking to bring the assessment of the candidates' work into line with our agreed standards.

We issue full instructions each year on:

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

Teachers and centre staff may contact us at any stage if they require advice, assistance or support relating to any aspect of controlled assessment.

6.9 Drafting/Redrafting

Teachers may give candidates advice and guidance on their work. They may support them in developing techniques and finding resources to support their learning. Candidates should become increasingly independent throughout the course. In awarding marks, teachers should consider the level of help that they gave to each candidate.

Once a candidate has submitted the controlled assessment and it has been awarded a mark, that mark is final. The candidate may not carry out further work.

Once candidates begin the 10 hour final outcome in Component 2, they should not remove it from the centre. After the 10 hours, the candidate must not carry out any further work on the outcome, apart from reasonable adaptation for presenting it for assessment, for example framing, drying or similar processes.

See Appendix 1 for a glossary of controlled assessment terms. For more details, see the Joint Council for Qualifications document *Instructions for Conducting Controlled Assessments*, available at www.jcq.org.uk

7 Curriculum Objectives

This specification builds on the learning experiences from Key Stage 3 as required for the statutory Northern Ireland Curriculum. It also offers opportunities for students to contribute to the aim and objectives of the Curriculum at Key Stage 4, and to continue to develop the Cross-Curricular Skills and the Thinking Skills and Personal Capabilities. The extent of the development of these skills and capabilities will be dependent on the teaching and learning methodology used.

7.1 Cross-Curricular Skills at Key Stage 4

Communication
Students should be able to: • communicate meaning, feelings and viewpoints in a logical and coherent manner, *for example using the written or visual language of art and design or making a personal response informed by contextual understanding*; • make oral and written summaries, reports and presentations, taking account of audience and purpose, *for example visual analysis and interpretation or explanation of intentions*; • participate in discussions, debates and interviews, *for example analysing artworks, exploring different interpretations with others or interviewing artists or practitioners*; • interpret, analyse and present information in oral, written and ICT formats, *for example annotating practical work and reviewing artworks and exhibitions*; and • explore and respond, both imaginatively and critically, to a variety of texts, *for example investigating and interpreting information from books, publications and the internet, and interpreting artworks to inform their own creative process*.
Using Mathematics
Students should be able to: • use mental computation to calculate, estimate and make predictions in a range of simulated and real-life contexts, *for example to estimate quantities of materials required and cost a design;* • select and apply mathematical concepts and problem-solving strategies in a range of simulated and real-life contexts, *for example:* – *making prototypes for designs or sculptures, scaling up, drawing nets and visualising constructed forms and shapes*; and – *in relation to aesthetics and visual representation such as composition, golden ratio, rule of thirds and perspective*; and • assess probability and risk in a range of simulated and real-life contexts, *for example considering practical implications of weight, dimension and proportion when planning and making 3D structures or armatures.*

Using ICT
Students should be able to make effective use of information and communications technology in a wide range of contexts to access, manage, select and present information, including mathematical information, *for example digital graphic design, website design, video art, animation, using social media and experimenting with relevant software to help explore and realise creative intentions*.

7.2 Thinking Skills and Personal Capabilities at Key Stage 4

Self-Management
Students should be able to: • plan work, *for example record ideas, responses, intentions and outcomes in coherent forms such as sketchbooks, journals, photographs or blogs*; • set personal learning goals and targets to meet deadlines, *for example create a timeline in relation to a brief*; • monitor, review and evaluate their progress and improve their learning, *for example through learning from experience, when exploring and experimenting and refining ideas as work progresses*; and • effectively manage their time, *for example plan their 10 hour examination period*.
Working with Others
Students should be able to: • learn with and from others through co-operation, *for example by sharing materials and resources and considering health and safety guidelines;* • participate in effective teams and accept responsibility for achieving collective goals*, for example when developing collaborative artworks or consulting with clients on a brief;* and • listen actively to others and influence group thinking and decision-making, taking account of others' opinions, *for example when collaborating or analysing and reviewing artworks.*

Problem Solving
Students should be able to: • identify and analyse relationships and patterns, *for example in the visual world and as part of their creative process;* • reason, form opinions and justify their views, *for example by applying knowledge of formal elements in their analysis of artworks;* • analyse and evaluate multiple perspectives, *for example when exploring a theme or comparing the work of artists and designers;* • explore unfamiliar views without prejudice*, for example when evaluating unfamiliar or contemporary artistic approaches;* • weigh up options and justify decisions, *for example by recognising and responding to the demands, constraints and parameters of set briefs, projects or commissions;* and • apply and evaluate a range of approaches to solve problems in familiar and novel contexts, *for example by recognising the value of changing direction and taking risks in art and design contexts, thinking creatively and exploring alternatives.*

Although not referred to separately as a statutory requirement at Key Stage 4 in the Northern Ireland Curriculum, **Managing Information** and **Being Creative** may also remain relevant to learning.

8 Links and Support

8.1 Support

The following resources are available to support this specification:

- our Art and Design microsite at www.ccea.org.uk
- specimen assessment materials; and
- controlled assessment booklet for Component 1 Part B.

We also intend to provide:

- past papers;
- mark schemes;
- Chief Examiner's reports;
- Principal Moderator's reports;
- planning frameworks;
- centre support visits;
- support days for teachers;
- agreement trials;
- controlled assessment guidance for teachers;
- controlled assessment guidance for candidates;
- a resource list; and
- exemplification of examination performance.

8.2 Examination entries

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

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

8.3 Equality and inclusion

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

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

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

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

In GCSE Art and Design, students with a visual impairment may have difficulty preparing for assessment, as there is a requirement to respond, record and present mainly in a visual form. Those with a physical disability may have a limited choice of media they can work in.

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

8.4 Contact details

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

- Specification Support Officer: Louise Millar
  (email: lmillar@ccea.org.uk)

- Education Manager: Anne McGinn
  (email: amcginn@ccea.org.uk)

- For a full list of contacts within CCEA visit our website at
  www.ccea.org.uk/examiner-centre-support/examinations-support/key-contacts

Appendix 1

Glossary of Terms for Controlled Assessment Regulations

Term	Definition
Component	A discrete, assessable element within a controlled assessment/qualification that is not itself formally reported and for which the awarding organisation records the marks May contain one or more tasks
Controlled assessment	A form of internal assessment where the control levels are set for each stage of the assessment process: task setting, task taking, and task marking
External assessment	A form of independent assessment in which question papers, assignments and tasks are set by the awarding organisation, taken under specified conditions (including detailed supervision and duration) and marked by the awarding organisation
Formal supervision **(High level of control)**	The candidate must be in direct sight of the supervisor at all times. Use of resources and interaction with other candidates is tightly prescribed.
Informal supervision **(Medium level of control)**	Questions/Tasks are outlined, the use of resources is not tightly prescribed and assessable outcomes may be informed by group work. Supervision is confined to: • ensuring that the contributions of individual candidates are recorded accurately; and • ensuring that plagiarism does not take place. The supervisor may provide limited guidance to candidates.
Limited supervision **(Limited level of control)**	Requirements are clearly specified, but some work may be completed without direct supervision and will not contribute directly to assessable outcomes.

Term	Definition
Mark scheme	A scheme detailing how credit is to be awarded in relation to a particular unit, component or task Normally characterises acceptable answers or levels of response to questions/tasks or parts of questions/tasks and identifies the amount of credit each attracts May also include information about unacceptable answers
Task	A discrete element of external or controlled assessment that may include examinations, assignments, practical activities and projects
Task marking	Specifies the way in which credit is awarded for candidates' outcomes Involves the use of mark schemes and/or marking criteria produced by the awarding organisation
Task setting	The specification of the assessment requirements Tasks may be set by awarding organisations and/or teachers. Teacher-set tasks must be developed in line with awarding organisation specified requirements.
Task taking	The conditions for candidate support and supervision, and the authentication of candidates' work Task taking may involve different parameters from those used in traditional written examinations. For example, candidates may be allowed supervised access to sources such as the internet.
Unit	The smallest part of a qualification that is formally reported May comprise separately assessed components

Appendix 2

Assessment Matrices

Guidance for using the assessment matrices

- Each assessment matrix relates directly to the learning outcomes for each component or component part as stated in Section 3. Performance indicators across each level relate directly to the assessment objectives in the first column. These assessment objectives summarise the learning outcomes.
- When applying the assessment objectives, each candidate's work should be considered holistically. Candidates will meet the performance indicators through a wide variety of approaches, disciplines, media and outcomes. Teacher examiners and moderators must consider the inherent challenges and required skills, which relate to specific disciplines and media.
- Component 1 Part A and Component 1 Part B are assessed on separate matrices. However, the marks for each matrix are added together and the total for the whole component submitted to us on one candidate record sheet and one TAC 1.
- In Component 1 Part B, ***understanding roles and working practices relating to the creative and cultural industries*** refers to candidates identifying with the purpose of art and design through the context of their own work. (See Appendix 3 for further information).
- ***Develop and refine*** means to improve and make progress with techniques, ideas and imagery. It links to reviewing, reconsidering, resilience and problem solving. It can apply to any process including expressive drawing and painting, and experimental use of materials. It does not mean ***fine, detailed work or technical mastery.***

GCSE Art and Design Assessment Matrix – Component 1

Total marks available for this component is 120

Component 1 Part A: Exploratory Portfolio (50 marks)					
Assessment criteria	**Level 1 (1–3 marks)**	**Level 2 (4–6 marks)**	**Level 3 (7–9 marks)**	**Level 4 (10–12 marks)**	**Level 5 (13–15 marks)**
AO1: Develop ideas through investigations, demonstrating critical understanding of sources					
Analyse the use of the formal visual elements of art and design in the work of others and explore them in their own work	Limited analysis and exploration of formal visual elements	Some analysis and basic exploration of formal visual elements	Some relevant analysis and competent exploration of formal visual elements	Good analysis and confident exploration of formal visual elements	Perceptive analysis and creative exploration of formal visual elements
Research and explore the techniques and processes of other practitioners to inform their own practice	Inadequate exploration of techniques and processes of practitioners	Basic exploration of techniques and processes of practitioners	Competent exploration of techniques and processes of practitioners	Effective and successful exploration of techniques and processes of practitioners	Extensive and creative exploration of techniques and processes of practitioners
Develop work through their practical investigations	Minimal development of work	Basic development of work	Some success in development of work	Effective and logical development of work	Independent and imaginative development of work

Component 1 Part A: Exploratory Portfolio (cont.)					
Assessment criteria	**Level 1 (1–3 marks)**	**Level 2 (4–6 marks)**	**Level 3 (7–9 marks)**	**Level 4 (10–12 marks)**	**Level 5 (13–15 marks)**
AO2: Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes					
Explore the characteristics, properties and effects of different media, materials, techniques, processes and technologies	Minimal exploration of media, materials, techniques, processes and technologies	Superficial exploration of media, materials, techniques, processes and technologies	Some effective exploration of media, materials, techniques, processes and technologies	Focused exploration of media, materials, techniques, processes and technologies	In-depth and creative exploration of media, materials, techniques, processes and technologies
Take risks and learn from experience when exploring and experimenting with ideas and processes	Limited evidence of risk taking or learning from experience	Little effective risk taking or learning from experience	Risk taking attempted and some learning from experience	Predictable risk taking and effective learning from experience	Imaginative risk taking and extensive learning from experience
Refine their work as it progresses through experimentation	Limited refinement of work through experimentation	Some refinement of work through experimentation	Adequate refinement of work through experimentation	Good refinement of work through experimentation	Rigorous refinement of work through experimentation

Component 1 Part A: Exploratory Portfolio (cont.)					
Assessment criteria	**Level 1 (1–3 marks)**	**Level 2 (4–6 marks)**	**Level 3 (7–9 marks)**	**Level 4 (10–12 marks)**	**Level 5 (13–15 marks)**
AO3: Record ideas, observations and insights relevant to intentions as work progresses					
Express their ideas, observations and insights coherently	Ideas, observations and insights lack coherence	Some coherent ideas, observations and insights	Ideas, observations and insights are coherent	Ideas, observations and insights are informed and effective	Ideas, observations and insights are in-depth, personal and meaningful
Use visual language and/or annotation including specialist vocabulary	Inadequate use of appropriate visual language and/or specialist vocabulary	Basic use of some appropriate visual language and/or specialist vocabulary	Competent use of mostly appropriate visual language and/or specialist vocabulary	Confident use of appropriate visual language and/or specialist vocabulary	Skilful and informed use of appropriate visual language and/or specialist vocabulary
Explore mark making and drawing skills for different needs and purposes	Limited exploration of mark making and drawing skills, inappropriate to purpose	Basic exploration of mark making and drawing skills, some relevant to purpose	Competent exploration of mark making and drawing skills, relevant to purpose	Confident and effective exploration of mark making and drawing skills, relevant to purpose	Skilful, creative and/or highly expressive exploration of mark making and drawing skills, fully relevant to purpose

Component 1 Part A: Exploratory Portfolio (cont.)					
Assessment criteria	**Level 1 (1 mark)**	**Level 2 (2 marks)**	**Level 3 (3 marks)**	**Level 4 (4 marks)**	**Level 5 (5 marks)**
AO4: Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language Present a coherent portfolio of work demonstrating learning and progress and understanding of visual language	Limited coherence in presentation with limited learning and progress	Some coherence in presentation with basic learning and progress	Coherent presentation with adequate learning and progress	Logical and effective presentation with sustained learning and progress	Excellent, imaginative and/or creative presentation with significant learning and progress
Award zero for work not worthy of credit.					

Component 1 Part B: Investigating the Creative and Cultural Industries (Total 70 marks)					
Assessment criteria	**Level 1 (1–3 marks)**	**Level 2 (4–6 marks)**	**Level 3 (7–9 marks)**	**Level 4 (10–12 marks)**	**Level 5 (13–15 marks)**
AO1: Develop ideas through investigations, demonstrating critical understanding of sources					
Develop ideas through the investigation of relevant artists, designers or craft practitioners	Minimal development of ideas through investigation of relevant practitioners	Basic development of ideas through investigation of relevant practitioners	Adequate development of ideas through investigation of relevant practitioners	Purposeful development of ideas through thoughtful investigation of relevant practitioners	Informed and independent development of ideas through perceptive investigation of relevant practitioners
Demonstrate understanding of one or more roles or working practices relating to the production of art, craft and design in the creative and cultural industries	Limited understanding of roles or working practices in the creative and cultural industries	Basic understanding of roles or working practices in the creative and cultural industries	Growing understanding of roles or working practices in the creative and cultural industries	Clear understanding of roles or working practices in the creative and cultural industries	Excellent understanding of roles or working practices in the creative and cultural industries

Component 1 Part B: Investigating the Creative and Cultural Industries (cont.)					
Assessment criteria	**Level 1 (1–3 marks)**	**Level 2 (4–6 marks)**	**Level 3 (7–9 marks)**	**Level 4 (10–12 marks)**	**Level 5 (13–15 marks)**
AO2: Refine work by exploring ideas, selecting and experimenting with appropriate materials, techniques and processes					
Experiment with relevant media, materials, techniques, processes and technologies to refine skills in response to their practical task	Limited experimentation and limited skills	Basic experimentation and unrefined skills	Adequate experimentation and competent skills	Confident and effective experimentation and very good skills	Creative and sophisticated experimentation and exceptional skills
Refine ideas and proposals, personal outcomes and solutions	Little refinement of ideas, proposals, personal outcomes and solutions	Basic refinement of ideas, proposals, personal outcomes and solutions	Methodical refinement of ideas, proposals, personal outcomes and solutions	Sustained and purposeful refinement of ideas, proposals, personal outcomes and solutions	Imaginative and sophisticated refinement of ideas, proposals, personal outcomes and solutions
Demonstrate independence and, if appropriate to task, collaborate with others	Lack of independence (or collaboration where appropriate)	Minimal independence (or collaboration where appropriate)	Growing independence (or collaboration where appropriate)	Works independently (or collaboratively where appropriate)	Highly independent (or excellent collaborative skills where appropriate)

Component 1 Part B: Investigating the Creative and Cultural Industries (cont.)					
Assessment criteria	**Level 1 (1–3 marks)**	**Level 2 (4–6 marks)**	**Level 3 (7–9 marks)**	**Level 4 (10–12 marks)**	**Level 5 (13–15 marks)**
AO3: Record ideas, observations and insights relevant to intentions as work progresses					
Record their ideas, insights, plans and intentions coherently	Recording and planning are limited	Some coherent recording and planning	Recording and planning are coherent	Recording and planning are logical and effective	Recording and planning are organised, meaningful and comprehensive
Record using appropriate visual language and/or annotation relevant to their task and the creative and cultural industries	Limited use of visual language and/or specialist vocabulary	Basic use of visual language and/or specialist vocabulary	Growing understanding in the use of visual language and/or specialist vocabulary	Sound understanding and appropriate use of visual language and/or specialist vocabulary	Full understanding and skilful and informed use of visual language and/or specialist vocabulary
Use drawing skills for the needs and purposes appropriate to the context of their work (as an expressive process, and/or as a planning or developmental tool)	Drawing skills are weak or inappropriate in relation to purpose or context	Drawing skills are basic with some relevance to purpose or context	Drawing skills are competent and appropriate to purpose or context	Drawing is confident; and is effective and appropriate to purpose or context.	Drawing is skilful, experimental and/or highly expressive; and fully relevant to purpose or context.

Component 1 Part B: Investigating the Creative and Cultural Industries (cont.)					
Assessment criteria	**Level 1 (1–5 marks)**	**Level 2 (6–10 marks)**	**Level 3 (11–15 marks)**	**Level 4 (16–20 marks)**	**Level 5 (21–25 marks)**
AO4: Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language					
Realise intentions and complete an outcome through the sustained application of the creative process	Intentions not realised and outcome is limited	Intentions partially realised and outcome is basic	Intentions realised and outcome is satisfactory	Intentions are clear and adapted appropriately to complete a successful outcome	Intentions are realised or creatively adapted to complete a highly successful outcome
Apply an understanding of visual language in their outcome	Little understanding of visual language	Basic understanding of visual language	Adequate understanding of visual language	Confident understanding of visual language	Excellent understanding of visual language
Demonstrate understanding of the purposes, intentions and functions of art, craft and design in their outcome	Little understanding of the purposes, intentions and functions of art, craft and design	Basic understanding of the purposes, intentions and functions of art, craft and design	Adequate understanding of the purposes, intentions and functions of art, craft and design	Good understanding of the purposes, intentions and functions of art, craft and design	Informed and/or perceptive understanding of the purposes, intentions and functions of art, craft and design
Award zero for work not worthy of credit.					

GCSE Art and Design Assessment Matrix – Component 2

Total marks available for this component is 80

Assessment criteria	Level 1 (1–4 marks)	Level 2 (5–8 marks)	Level 3 (9–12 marks)	Level 4 (13–16 marks)	Level 5 (17–20 marks)
AO1: Develop ideas through investigations, demonstrating critical understanding of sources					
Develop ideas through investigations informed by selecting and critically analysing the work of other practitioners	Inadequate development of ideas	Basic development of ideas	Some success in development of ideas	Confident development of ideas	Independent and imaginative development of ideas
	Insufficient investigation and critical analysis of the work of other practitioners	Little investigation and critical analysis of the work of other practitioners	Competent investigation and critical analysis of the work of other practitioners	Effective relevant investigation and critical analysis of the work of other practitioners	In-depth investigation and perceptive critical analysis of the work of other practitioners
Understand how the formal visual elements can communicate meanings, ideas and intentions in their own and others' work	Limited understanding of communicating through formal visual elements	Some understanding of communicating through formal visual elements	Adequate understanding of communicating through formal visual elements	Good understanding of communicating through formal visual elements	Excellent understanding of communicating through formal visual elements

Assessment criteria	Level 1 (1–4 marks)	Level 2 (5–8 marks)	Level 3 (9–12 marks)	Level 4 (13–16 marks)	Level 5 (17–20 marks)
AO2: Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes					
Demonstrate evidence of creativity, innovation and/or problem solving and sustain purposeful development to make progress	Insufficient evidence of creativity, innovation or problem solving	Little evidence of creativity, innovation or problem solving	Some evidence of creativity, innovation or problem solving	Clear evidence of creativity, innovation and some original solutions	Evidence of original and imaginative solutions and/or willingness to change direction or take risks
	Limited development or progress	Some development and some progress	Predictable development and adequate progress	Sustained and purposeful development and progress	Creative and rigorous development and progress
Refine ideas and skills as work progresses through selecting and experimenting with appropriate media, materials, techniques, processes and technologies	Ideas and skills are unrefined and there is a lack of appropriate experimentation	Some refining of ideas and skills with basic experimentation	Some effective refining of ideas and skills with appropriate experimentation	Successful refining of ideas and skills with confident experimentation	Highly successful refining of ideas and skills with innovative experimentation

Assessment criteria	Level 1 (1–4 marks)	Level 2 (5–8 marks)	Level 3 (9–12 marks)	Level 4 (13–16 marks)	Level 5 (17–20 marks)
AO3: Record ideas, observations and insights relevant to intentions as work progresses					
Record ideas, observations and insights visually and/or through annotation, using appropriate specialist vocabulary	Recording is limited	Some coherence in recording	Recording is coherent	Recording is logical and effective	Recording is insightful, personal and meaningful
	Little use of appropriate visual language and/or specialist vocabulary	Basic use of some appropriate visual language and/or specialist vocabulary	Competent use of mostly appropriate visual language and/or specialist vocabulary	Confident use of appropriate visual language and/or specialist vocabulary	Skilful and informed use of appropriate visual language and/or specialist vocabulary
Draw from primary and secondary sources, as a recording tool or expressive and/or planning tool	Drawing skills are weak or inappropriate in relation to purpose or context	Drawing skills are basic with some relevance to purpose or context	Drawing skills are competent and appropriate to purpose or context	Drawing is confident; and is effective and appropriate to purpose or context	Drawing is skilful, experimental and/or highly expressive; and fully relevant to purpose or context

Assessment criteria	Level 1 (1–4 marks)	Level 2 (5–8 marks)	Level 3 (9–12 marks)	Level 4 (13–16 marks)	Level 5 (17–20 marks)
AO4: Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language					
Realise intentions and present a response, through the sustained application of the creative process	Intentions are not realised and outcome is limited	Intentions are partially realised and outcome is basic	Intentions are realised and outcome is satisfactory	Intentions are clear and adapted appropriately to complete a successful outcome	Intentions are realised or creatively adapted to complete a highly successful outcome
Apply understanding of visual language in producing their outcome	Minimal understanding of visual language	Basic understanding of visual language	Adequate understanding of visual language	Good understanding of visual language	In-depth understanding of visual language
Demonstrate understanding of the purposes, intentions and functions of art, craft and design in contexts relating to their own work	Little understanding of the purposes, intentions and functions of art, craft and design	Basic understanding of the purposes, intentions and functions of art, craft and design	Adequate understanding of the purposes, intentions and functions of art, craft and design	Good understanding of the purposes, intentions and functions of art, craft and design	Informed and/or perceptive understanding of the purposes, intentions and functions of art, craft and design
Award zero for work not worthy of credit.					

Appendix 3

Glossary and Art and Design Vocabulary

Glossary

Creative and cultural industries

For the purpose of this specification, 'the creative and cultural industries' refers to visual arts based practice and includes:

- advertising;
- architecture;
- fine art;
- craft;
- design:
  - product;
  - graphic;
  - fashion; and
  - interior;
- games;
- photography; and
- moving image arts.

These areas can be expanded further to include a broad range of art, craft and design activities, for example:

- typography and computer graphics in advertising;
- video installations and work exhibited in public spaces or galleries;
- stage sets, props or costume design;
- storyboards for moving image arts;
- stop motion animation; or
- narrative or fine art photography.

Design process or design cycle

This is essentially a problem-solving technique. Many versions exist but the following summary covers common approaches to the design cycle or process.

Design Stage	Key Activities		
1	Investigate	Develop or respond to a design brief Research	Identify the problem Identify criteria and constraints of the specification Research existing models
2	Plan	Explore Ideas Review	Brainstorm possible solutions Generate ideas Explore possibilities
3	Create	Create Test Review Modify	Select an approach Build model or prototype
4	Evaluate	Evaluate	Test prototype Refine the design
5	Cycle can be repeated by returning to previous steps if results are not satisfactory.		

Sources refers to artworks, artefacts, texts and primary and secondary images used to inform the development of work.

Thumbnail sketches are like shorthand notes for artists. Usually they are small abbreviated **drawings**, rapidly produced and with no corrections. They are often used to explore options when planning the composition, structure, colour or layout for a subsequent larger piece. They may also be used to record the structure or composition when analysing artworks on site or in a gallery.

Visual language in this specification is defined as formal visual elements, media, materials, techniques, processes and technologies, as well as non-visual communication such as tactile and sensory.

Art and Design Vocabulary

Colour

Colour has three properties:

- **hue** – the name we give to a colour, such as red, yellow, blue or green;
- **intensity** – the vividness or saturation of the colour; and
- **value/tone** – how light or dark the colour is (to add **tint** means to add white, to add **shade** means to add black).

The colour wheel and mixing colours

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

Composition

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

- **Focal point** is what the artwork is trying to guide your eyes to. Usually the composition is designed so that your eye is directed to a particular point. The 'focal point' is also known as 'emphasis'.

- **Golden section** is a ratio of approximately 5:8 in a pictorial composition or architectural design. It is considered an aesthetically ideal mathematical proportion. This 'golden ratio' is also generally referred to as the rule of thirds.

- **Foreground**, **middle ground** and **background** are terms used to describe planes in a painting that has depth.

- **Perspective** in drawing or painting is a way of portraying three dimensions on a flat, two-dimensional surface by suggesting depth or distance, including:
  - **linear perspective** – a series of lines converging on a vanishing point at eye level (including one-point perspective and two-point perspective); and
  - **aerial perspective** – using desaturation of colour or tone to imply distance.

- **Space** can be **positive** (light or white, or filled) or **negative** (dark or black, or empty). It is the area between or within components in the artwork. It can be two-dimensional or three-dimensional.

Formal visual elements

- Colour
- Line
- Shape
- Form
- Texture
- Tone

Pattern

Summary of Changes since First Issue

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

Revision History Number	Date of Change	Page Number	Change Made
Version 1	N/A	N/A	First issue
Version 2	27 September 2019	11—12, 14, 36—46	Deletions and insertions

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COUNCIL FOR THE **CURRICULUM, EXAMINATIONS** AND **ASSESSMENT**
29 Clarendon Road, Clarendon Dock, Belfast BT1 3BG
Tel: +44 (0)28 9026 1200 Fax: +44 (0)28 9026 1234
Email: info@ccea.org.uk Web: www.ccea.org.uk

Rewarding Learning