

**Edexcel GCSE in
Art & Design (1027–1032)
Edexcel GCSE (Short Course) in
Art & Design (3027–3032)**

October 2003

Issue 2

London Qualifications is one of the leading examining and awarding bodies in the UK and throughout the world. It incorporates all the qualifications previously awarded under the Edexcel and BTEC brand. We provide a wide range of qualifications including general (academic), vocational, occupational and specific programmes for employers.

Through a network of UK and overseas offices, our centres receive the support they need to help them deliver their education and training programmes to learners.

For further information please call Customer Services on 0870 240 9800, or visit our website at www.edexcel.org.uk

Acknowledgements

This specification has been produced by Edexcel on the basis of consultation with teachers, examiners, consultants and other interested parties. Edexcel recognises and values all those who contributed their time and expertise to the development of GCSE specifications.

Authorised by Peter Goff

Publications Code UG008951

All the material in this publication is copyright

© London Qualifications Limited 2003

Contents

Introduction	1
Rationale	1
Key features	1
Specification titles	2
Other qualifications	2
Scheme of assessment	3
Coursework (60% of GCSE)	5
Externally Set Assignment (40% of GCSE)	5
Availability of external assessment	6
Key Stages 1, 2 and 3	7
Prior learning and progression	7
Forbidden combinations	7
Specification aims and assessment objectives	8
National Qualifications Framework criteria	8
Aims	8
Knowledge, understanding and skills	9
Assessment objectives	9
Specification content	10
Art & Design (unendorsed) Full Course 1027/Short Course 3027	10
Endorsed titles	11
Art & Design: Fine Art Full Course 1028/Short Course 3028	11
Art & Design: Three-Dimensional Design Full Course 1029/Short Course 3029	13
Art & Design: Textiles Full Course 1030/Short Course 3030	15
Art & Design: Photography Full Course 1031/Short Course 3031	17
Art & Design: Graphic Design Full Course 3032/Short Course 3032	18
Guidance for marking	20
Awarding, reporting and equivalence	22
Language of assessment	23
Students with particular requirements	23
Private candidates	23
Assessment Matrix	23
Grade descriptions	27

The wider curriculum	29
Key skills	29
Quality of written communication (QoWC)	29
Spiritual, moral, ethical, social and cultural issues	29
Spiritual issues	30
Moral, ethical and social issues	30
Cultural issues	30
Education for citizenship	31
Information and communication technology	31
Environment education	32
The European dimension	32
Health and safety education	32
Support and training	33
Training	33
Website	33
Chief Examiners' comments	33
Edexcel Publications	33
Regional offices and Customer Services	34
Appendices	35
Appendix 1 — Key skills	37

Introduction

Rationale

The Edexcel GCSE in Art & Design encourages an adventurous and enquiring approach to art and design. Successful students should be able to demonstrate an understanding of past and contemporary art and design practice and be able to produce a personal response that embraces a range of ideas.

This specification has been written in a form that emphasises the changes brought about by the Subject Criteria for Art. It may be helpful to bear in mind the following:

- The new GCSE Subject Criteria for Art require that not only practical artistic skills and abilities should be developed in any course of study, but also that the study of art and its various contexts should form part of any student's education.
- It can therefore be said that students are both practitioners and critics. This understanding forms the basis of this specification and the examination.

Key features

- Focus on art and design practice and the integration of theory, knowledge and understanding to reach a personal response.
- Content is appropriate and accessible to a range of levels of experience and ability.
- Provides for a number of specialist titles within the same framework.
- There are no forbidden combinations with the Full Course or Short Course specifications. However, students may not enter for a Full and Short Course specification bearing the same title in the same examination series.
- Coursework 60%, Externally Set Assignment 40%.
- Both components internally assessed and externally moderated.
- Prepares students for the requirements at Advanced Subsidiary and Advanced GCE.
- Makes links to other art and design qualifications such as AS/Advanced GCE, GNVQ and BTEC National Diplomas.
- The form of the Externally Set Assignment is similar to the Externally Set Assignments in the *Edexcel AS/Advanced GCE in Art & Design*.
- Full support package — see page 33.

Specification titles

Study of this specification may lead to the qualification title GCSE Art & Design or to one or more of the ‘endorsed’ qualification titles listed below. For these endorsed titles, study should take place as defined by the relevant title(s), described in full on pages 11–19.

Specification number		Specification title
Full Course	Short Course	
1027	3027	Art & Design
1028	3028	Art & Design: Fine Art
1029	3029	Art & Design: Three Dimensional Design
1030	3030	Art & Design: Textiles
1031	3031	Art & Design: Photography
1032	3032	Art & Design: Graphic Design

Other qualifications

There are similar core art-based activities in GCSE Art & Design and Foundation and Intermediate GNVQ in Art & Design, including Part One GNVQ. Although the assessment criteria and the unit structures are different for each qualification, with careful assignment design there can be common activities that span these qualifications.

The teaching of the formal elements, for example colour, form, line, pattern, shape, tone, texture etc, can be taught across the qualifications and form the core on which many of the later activities are built. Depending on the endorsements or optional units chosen, there may be further opportunities to exploit common activities.

The six-unit Intermediate GNVQ is designed to be of a standard equivalent to four GCSEs, at grades A* to C. The six-unit Foundation GNVQ is designed to be of a standard equivalent to four GCSEs, at grades D to G.

There is no overlap with other GCSEs, including other Short Course GCSEs. There may be opportunities to combine practical activities across courses — for example, GCSE Art & Design students working with GCSE Drama students on joint projects — but the activities they undertake will be very different.

Scheme of assessment

The scheme of assessment establishes the extent to which a student has met the assessment objectives.

Full Course GCSE

The Full Course GCSE is made up of Paper 1 (Coursework Unit 1 **and** Unit 2) and Paper 2.

Paper	Component	Weighting	Method of assessment	Requirements	
1	Coursework Unit 1	60%	Internally set	Must include work journal	Must show evidence of all assessment objectives
	Coursework Unit 2		Internally marked		
			Externally moderated	Must include work journal	
2	Externally Set Assignment	40%	Externally set Internally marked Externally moderated Eight weeks preparation time 10 hours timed test	Must show evidence of all assessment objectives Must include work journal	

Short Course GCSE

The Short Course GCSE is made up of Paper 1 (Coursework Unit 1 **only**) and Paper 2.

Paper	Component	Weighting	Method of assessment	Requirements
1	Coursework Unit 1	60%	Internally set Internally marked Externally moderated	Must show evidence of all assessment objectives Must include work journal
2	Externally Set Assignment	40%	Externally set Internally marked Externally moderated Eight weeks preparation time 10 hours timed test	Must show evidence of all assessment objectives Must include work journal

The only difference between the Full Course GCSE and the Short Course GCSE is the number of coursework units in Paper 1. The Full Course requires two units of coursework for Paper 1, the Short Course requires only one unit of coursework for Paper 1.

Paper 2, Externally Set Assignment, is common for both Full and Short Courses.

All other guidance in this specification refers to both Full and Short Courses.

Coursework (60% of GCSE)

For the Full Course GCSE, students are required to complete two units of coursework (Units 1 and 2) for Paper 1. For the Short Course, students are required to complete one unit of coursework (Unit 1) for Paper 1.

A unit of coursework is defined as a body of research, supporting studies and developmental work leading to one or more outcomes or to a variety of resolutions. All four assessment objectives must be covered within the coursework component (Paper 01).

For the Full Course, the two coursework units together with the Externally Set Assignment must provide evidence of two years' full-time study at Key Stage 4. Submissions for each unit must contain a work journal. For the Full Course GCSE, the two units of coursework may be separate in focus or students may wish to follow a common theme for both units. There must be a discrete body of evidence for each unit.

For the Short Course, the Coursework Unit together with the Externally Set Assignment must provide evidence of one or two years study at Key Stage 4. Submissions for the unit must contain a Work Journal.

Externally Set Assignment (40% of GCSE)

The Externally Set Assignment (Paper 2) is common to both the Full Course and Short Course GCSE in Art & Design. The Externally Set Assignment represents the culmination of the GCSE course.

Students will be given an eight-week preparatory period for the timed test. During this period students should consult with staff and be supplied with supporting guidance and materials. Preparatory supporting studies should be evident in the work journals and elsewhere. Preparatory supporting studies carried out during the eight-week preparatory period and the work produced under examination conditions must be discrete entries.

The timed test (10 hours) must not be carried out until after 14 February in the year of the examination. The work produced under exam conditions must be unaided in execution.

The work journal, preparatory/supporting work and unaided work must, as a whole, show evidence of each of the four assessment objectives and an understanding of their interrelationships.

The Externally Set Assignment will take the form of a thematic paper. The theme will change for each examination session and will form the starting point for the students' eight-week preparatory work, supporting studies in work journals and final work produced in the 10 hours timed examination. The Externally Set Assignment will also give some suggestions for possible starting points and directions or areas of study. This guidance will cover all the endorsements.

The Externally Set Assignment in any examination session will be identical for both Full and Short Courses.

Work journal

In order to comply with established good practice and to ensure continuity and progression, it is a **mandatory** requirement that students keep a work journal. The work journal is a combination of sketchbook and time-based record.

The work journal should not merely be seen as a sketchbook. The form of the work journal will reflect the student's approach but most particularly the contents will provide evidence of the student's ability to address the assessment objectives. The work journal is most likely to contain evidence for assessment objective 1, assessment objective 2 and assessment objective 3. It could also contain evidence of assessment objective 4, this is most likely where the student makes informed connections with the work of others. The relationship of the contents of the work journal to each paper and to individual units of coursework must be clearly identified by the student.

The journal must contain evidence of the development of students' ideas, including reference to the work of others, showing understanding of meanings, contexts and the ability to make skilled judgements, using an appropriate visual/verbal form.

The work journal is a vital tool in supporting and stimulating the artistic process and has a major role in the production of preparatory work through offering a context for exploration and discovery. Its use encourages creative thinking and can improve students' general learning skills.

Work journals must be presented as indicated below:

Paper 1		Paper 2
Coursework Unit 1 Work Journal	Coursework Unit 2 Work Journal	Externally Set Assignment Separate Work Journal (Preparatory Supporting Studies)
OR		
A single Work Journal divided into separate and distinct (clearly labelled) 'chapters' or sections for each of the coursework units.		

Availability of external assessment

Assessment will be available in each summer examination session.

Key Stages 1, 2 and 3

The specification is intended to form part of an educational continuum which progresses from Key Stages 1, 2 and 3 of the National Curriculum. The emphasis within the GCSE is on the process of developing work and the central importance of the work journal. This builds on art practice carried out at Key Stages 1, 2 and 3.

Prior learning and progression

Recommended prior learning for a GCSE in Art & Design is an interest in Art & Design and some ability in the fields of art, craft and design.

The specification is intended to meet the needs of the following groups of students:

- those, who whilst having an interest and aptitude in the subject, are not intending to study the subject beyond GCSE
- those who will undertake further studies in art and design at level 3 and beyond, for example AS/Advanced GCE, Advanced Vocational Certificate of Education (VCE) or BTEC National Diploma
- those who will study subjects or take up careers for which an art and design background is relevant.

Forbidden combinations

Every specification is assigned a national classification code indicating the subject area to which it belongs. These codes should not be confused with the specification numbers given on page 2.

Centres should be aware that students who enter for more than one GCSE qualification with a single awarding body with the same classification code will have only one grade (the highest) counted for the purpose of the school and college performance tables.

The classification codes for this specification are:

Classification code	Specification title
3510	Art & Design
3690	Art & Design: Fine Art
3670	Art & Design: Three Dimensional Design
3650	Art & Design: Textiles
3570	Art & Design: Photography
3550	Art & Design: Graphic Design

There are no forbidden combinations with the Full Course or Short Course specifications. However, students may not enter for a Full and Short Course specification bearing the same title in the same examination series.

If students are studying for specifications from more than one awarding body, students entering for Edexcel's GCSE in Art & Design may not, in the examination series, enter for another GCSE specification **from another awarding body** with the title Art & Design. Students entering for an Edexcel endorsed title may not, in the same examination series, enter for another GCSE specification **from another awarding body** with the same endorsed title.

Specification aims and assessment objectives

National Qualifications Framework criteria

This specification is based on the common criteria and the GCSE Criteria, which are prescribed by the regulatory authorities including Qualifications and Curriculum Authority (QCA) and are mandatory for all awarding bodies.

The specification is also derived from the GCSE **Subject Criteria for Art**, which are published by QCA and which are mandatory for all awarding bodies. The Subject Criteria for Art require that not only practical artistic skills and abilities should be developed in any course of study, but also that the study of art and design and its various contexts should form part of any student's education. Therefore, in addition to making artefacts, students should be encouraged to reflect on their own work and on the works of others. Students may be entered for more than one Art & Design specification title.

- The same aims, assessment objectives and assessment criteria apply to **all** specification titles.
- The majority of the work submitted for each component must be in the chosen endorsed specialism. Students taking an endorsed title should submit both units of coursework from their chosen specialist area. However, a student entered, for example, for the endorsed title Art & Design: Textiles (1030/3030) (therefore working predominantly in textiles disciplines for each component) might also submit some photographs for a component, using photography as a tool to address issues through the eyes of a textile artist.
- If a student is entered for more than one specification, **separate and distinct** bodies of work must be submitted for each.
- The generic terms **art** and **art and design** are intended to embrace art, craft, design and any other associated activities. In the same way, the term artist(s) includes craftworkers and designers.

Aims

The specification develops, for all titles:

- creative and imaginative powers and the practical skills for communicating and expressing ideas, feelings and meanings in art, craft and design
- investigative, analytical, experimental and interpretative capabilities, aesthetic understanding and critical skills
- an understanding of codes and conventions of art, craft and design and awareness of the contexts in which they operate
- knowledge and understanding of art, craft and design in contemporary societies and in other times and cultures.

Knowledge, understanding and skills

This GCSE specification requires students to develop practical and theoretical knowledge and understanding of:

- how ideas, feelings and meanings are conveyed in images and artefacts
- a range of art, craft and design processes in two and/or three dimensions including, where appropriate, information and communication technology
- how images and artefacts relate to their social, historical and cultural context
- a variety of approaches, methods and intentions and the contribution of contemporary practitioners and others from different times and cultures to continuity and change in art, craft and design.

Assessment objectives

A01	Record observations, experiences and ideas in forms that are appropriate to intentions.	25%
A02	Analyse and evaluate images, objects and artefacts showing understanding of context.	25%
A03	Develop and explore ideas using media, processes and resources, reviewing, modifying and refining work as it progresses.	25%
A04	Present a personal response, realising intentions and making informed connections with the work of others.	25%

The assessment objectives are equally weighted and form the basis of the course.

The mark scheme (assessment matrix and taxonomy), derived from the assessment objectives, **must** be used when making the final assessment of Paper 1 and Paper 2.

The assessment objectives are the means by which the formal elements, processes and practices can be defined and assessed to ensure that a coherent and meaningful course has been followed. By making all four assessment objectives compulsory and of equal value, the specification ensures that the above is accomplished.

Specification content

Art & Design (unendorsed) Full Course 1027/ Short Course 3027

The unendorsed route will enable students to explore a range of two- or three-dimensional approaches to their studies either as free-standing or related experiences.

Work produced for this specification will demonstrate the use of formal elements and creative skills, and give visual form to individual thoughts, feelings, observations and ideas. Students will show evidence of trying to extend their own and others' ways of seeing the world. They will use the visual language of the discipline sensitively and thoughtfully to support their intentions.

In the Full Course and Short Course students may choose to work in one discipline in the Externally Set Assignment. However, this must be in a discipline in which they have worked in already during the course.

Students must work in **two or more** disciplines in Coursework (Paper 01).

For all disciplines, students should:

- undertake visual research using primary and secondary sources and record observations, experiences and ideas in appropriate ways. Primary sources must include first-hand experience of original work
- develop and realise ideas and outcomes, exploring and reviewing possible solutions and modifying work appropriately
- understand and use appropriately and safely a range of materials, equipment, processes and techniques in two and/or three dimensions, using information and communication technology where appropriate
- know and understand a range of work, from contemporary practice, past practice and different cultures, so that they are able to demonstrate an understanding of continuity and change in art, craft and design.

The disciplines associated with the unendorsed Art & Design GCSE are painting, drawing, printmaking, sculpture, ceramic design, interior, product or environmental design, jewellery, constructed textiles, dyed textiles, printed textiles, woven textiles, knitted textiles, fashion, photography, film and video, advertising, illustration, packaging and typography. For more detail on these disciplines, please refer to the endorsements on the following pages.

Endorsed titles

Art & Design: Fine Art — Full Course 1028/ Short Course 3028

Fine art may be defined as work which is produced as an outcome of the students' personal experience, rather than that which is created exclusively for a practical function or that which is the outcome of a tightly prescribed brief. It is a means by which ideas are explored, communicated and, through visual information and enquiry, translated into art outcomes.

Work produced for this specification will demonstrate the use of formal elements and creative skills, and give visual form to individual thoughts, feelings, observations and ideas. Students will show evidence of trying to extend their own and others' ways of seeing the world. They will use the visual language of the subject sensitively and thoughtfully to support their intentions.

In the context of this specification, students are required to work in at least one of the following disciplines which include painting, drawing, printmaking and sculpture. However, fine art interpretations are increasingly conceptual and can involve found objects, site-specific and installation work.

For all disciplines within this endorsement, students should:

- undertake visual research using primary and secondary sources and record observations, experiences and ideas in appropriate ways. Primary sources must include first-hand experience of original work
- develop and realise ideas and outcomes, exploring and reviewing possible solutions and modifying work appropriately
- understand and use appropriately and safely a range of materials, equipment, processes and techniques in two and/or three dimensions, using information and communication technology where appropriate
- know and understand a range of work, from contemporary practice, past practice and different cultures, so that they are able to demonstrate an understanding of continuity and change in art, craft and design.

Painting

Students will be expected to develop a knowledge and understanding of the following:

- an appreciation of colour, form, tone, texture and shape
- the use of a range of tools and surfaces in painting
- a range of materials for painting and the different purposes of mark-making
- work in at least one of the following mixed media — collage, assemblage and environments (landscape, natural and man-made objects), non-figurative, non-representation and/or abstract art
- technical skills in an appropriate range of media.

Drawing

Students will be expected to develop a knowledge and understanding of the following:

- an appreciation of form, tone, texture and shape
- the use of a range of tools and surfaces in drawing
- a range of materials for drawing and the different purposes of mark-making
- work in one of the following; non-figurative, non-representational and/or abstract
- technical skills in an appropriate range of media.

Printmaking

Students will be expected to develop a knowledge and understanding of the following:

- origination of personal ideas and the means by which personal ideas are transferred to print
- surface qualities and the transmission of those qualities of block, plate or screen to an alternative surface such as paper or fabric, in order to realise personal intentions
- the appropriateness of the medium to images and the realisation of the full potential of their ideas through the techniques of printmaking
- at least one of the following printing processes — screen printing, mono-printing, lino-printing, etching, lithography and dry point.

Sculpture

Students will be expected to develop a knowledge and understanding of the following:

- producing forms in three dimensions, utilising volume, space, materials and movement
- some of the following processes — fixing or joining materials such as card, metals, plastics using processes such as soldering, brazing, welding, gluing, jointing, riveting, and bolting
- some of the following modelling techniques — the manipulation of plastic materials such as clay, plaster, wax using hands and/or tools, carving, cutting and abrading
- some of the following materials should be used — wood, stone, plaster, leather, clay, textiles, card, plastics, wax and found objects/materials.

Art & Design: Three-Dimensional Design — Full Course 1029/Short Course 3029

Three-dimensional design is primarily concerned with designing to meet a need in a functional and aesthetic manner. Students should show evidence of an understanding of the appropriateness of the medium to function and of fitness for purpose. They should be able to realise the full potential of their ideas through the technical processes associated with three-dimensional design.

A practical consideration of form, function, materials and the ultimate destination and utilisation of the design in time and space should also be evident. Students should understand the circular nature of the design process from concept, formulation of brief, research, experimentation and realisation.

In the context of this specification, students are required to work in at least one of the following disciplines which include ceramic design, interior, product or environmental design and jewellery.

For all disciplines within this endorsement, students should:

- undertake visual research using primary and secondary sources and record observations, experiences and ideas in appropriate ways. Primary sources must include first-hand experience of original work
- develop and realise ideas and outcomes, exploring and reviewing possible solutions and modifying work appropriately
- understand and use appropriately and safely a range of materials, equipment, processes and techniques in two and/or three dimensions, using information and communication technology where appropriate
- know and understand a range of work, from contemporary practice, past practice and different cultures, so that they are able to demonstrate an understanding of continuity and change in art, craft and design.

Ceramic design

Students will be expected to develop a knowledge and understanding of the following:

- ceramics as a sculptural medium, studio ceramics, functional ceramics
- some of the following ceramics techniques — casting, throwing, hand-building methods
- some of the following materials — the use of slips, oxides, pigments and glazes
- the processes and techniques of firing clay
- an appreciation of colour, form, tone, texture and shape.

Interior, product or environmental design

Students will be expected to develop a knowledge and understanding of at least one of the following:

- the generation and development of product design ideas which will include appropriate drawing skills and the preparation of maquettes
- the appropriate and necessary skills of modelling, bending, cutting and fastening in some of the following — clay, wood, plastic, glass, metal, textiles
- those contextual connections which can be made between design problems the student experiences and the work of others and methods of extracting and using meaningful information
- the realisation of product design concepts through an understanding of the appropriate manipulation of clay, wood, plastics, glass, metal, textiles.

Jewellery

Students will be expected to develop a knowledge and understanding of the following:

- working properties
- techniques involved with forming and embellishing
- some of the following jewellery processes — cutting, shaping, bending, soldering, gluing, fastening
- some of the following jewellery techniques — casting, enamelling
- an appreciation of colour, form, tone, texture and shape.

Art & Design: Textiles — Full Course 1030/ Short Course 3030

Textile design involves the creation, selection and manipulation of textiles across a variety of practices. Contemporary practice is often a hybrid activity which brings together different features of textile disciplines, using combinations of different disciplines freely and often embracing both traditional and contemporary technologies.

The tools used in textiles cover a large range, encompassing traditional hand crafts and computer-aided technology. These can range from hand embroidery to computerised sewing machines, knitting machines and looms. A wide range of natural and manufactured materials including paper, wire, tissue, gauze, plastics, re-cycled packaging and cloths, silk, wool, cotton, polyester and hessian is used to address aspects of design in fashion, furnishing and fine art.

In the context of this specification, students are required to work in at least one of the following disciplines which include constructed textiles, dyed textiles, printed textiles, woven textiles, knitted textiles and fashion.

For all disciplines within this endorsement, students should:

- undertake visual research using primary and secondary sources and record observations, experiences and ideas in appropriate ways. Primary sources must include first-hand experience of original work
- develop and realise ideas and outcomes, exploring and reviewing possible solutions and modifying work appropriately
- understand and use appropriately and safely a range of materials, equipment, processes and techniques in two and/or three dimensions, using information and communication technology where appropriate
- know and understand a range of work, from contemporary practice, past practice and different cultures, so that they are able to demonstrate an understanding of continuity and change in art, craft and design.

Constructed textiles

Students will be expected to develop a knowledge and understanding of the following:

- the means of recording and developing ideas in one or more of the following dry media — pencil, charcoal, oil pastels, coloured pencil chalk, pastels, collage; and one or more of the following wet media — inks, dyes, acrylic pigments, gouache
- the appropriate and necessary manipulative skills for development in colour, materials and construction
- embroidery (hand and sewing machines), appliqué.

Dyed textiles

Students will be expected to develop a knowledge and understanding of the following:

- the means of recording and developing ideas in one or more of the following dry media — pencil, charcoal, oil pastels, coloured pencil chalk, pastels, collage; and one or more of the following wet media — inks, dyes, acrylic pigments, gouache
- the appropriate and necessary manipulative skills for development in colour, design and materials
- one or more of the following techniques — batik, silk painting, tie and dye, hand-painting and spraying.

Printed textiles

Students will be expected to develop a knowledge and understanding of the following:

- the means of recording and developing ideas in one or more of the following dry media — pencil charcoal, oil pastels, coloured pencil chalk, pastels, collage; and one or more of the following wet media — inks, dyes, acrylic pigments, gouache
- the appropriate and necessary manipulative skills for development in colour, image and materials
- one or more of the following techniques — mono-print, transfer-relief, relief-print, wood-cut, lino-cut, silk-screen.

Woven textiles

Students will be expected to develop a knowledge and understanding of the following:

- consideration of the more traditional hand-drawn methods where appropriate
- some of the following techniques — tapestry, hand-loom, powered loom, off-loom
- the use of wood frame weaving
- craft skills used in traditional weaving
- creation of design ideas and carrying these forward to outcomes.

Knitted textiles

Students will be expected to develop a knowledge and understanding of the following:

- some of the following techniques — hand-knitting, knitting machines, knotting, crochet, innovative manipulation of threads
- colour texture and various materials as appropriate
- creation of useful links with other art and design practices in both textiles and fine art.

Fashion

Students will be expected to develop a knowledge and understanding of the following:

- drawing and design from drawings ideas suitable for fashion use
- consideration of the function and purpose of fashion
- realisation of ideas in the making of actual garments
- use of appropriate ICT skills in designing and making.

Art & Design: Photography — Full Course 1031/ Short Course 3031

Photography covers a broad area and is frequently used to document and record ideas and images for use in fine art as well as the graphic disciplines.

Work in photography should form a means of personal enquiry and expression involving the selection and manipulation of images. Students must employ creative approaches which go beyond mere observation and recording. Students are encouraged to work in either silver-based and/or digital technologies.

In the context of this specification, students are required to work in at least one of the following disciplines which include photography and film and video.

For all disciplines within this endorsement, students should:

- undertake visual research using primary and secondary sources and record observations, experiences and ideas in appropriate ways. Primary sources must include first-hand experience of original work
- develop and realise ideas and outcomes, exploring and reviewing possible solutions and modifying work appropriately
- understand and use appropriately and safely a range of materials, equipment, processes and techniques in two and/or three dimensions, using information and communication technology where appropriate
- know and understand a range of work, from contemporary practice, past practice and different cultures, so that they are able to demonstrate an understanding of continuity and change in art, craft and design.

Photography

Students will be expected to develop a knowledge and understanding of the following:

- the uses of light as the most important element in photography
- view points, composition, depth of field
- dark room techniques involving the recognition of appropriate paper types, developing and printing, emulsions, exposures, tone and contrast
- manipulation of the image, either silver-based technology or digital format, through electronic and mechanical means including laser, computer, scanners and photocopiers.

Film and video

Students will be expected to develop a knowledge and understanding of the following:

- the development of story boards, scripting, camera angles, viewpoints, length of shot, cutting, cropping and pacing
- qualities of lighting in both studio- and location-based work
- vision mixing, the use of sound, sound and vision mixing
- editing, including knowledge of the variety of ways in which images might be juxtaposed to create appropriate effects
- the work of others as a means of extending the film and video vocabulary of the student.

Art & Design: Graphic Design — Full Course 3032/ Short Course 3032

Graphic design is the communication of information and ideas by visual means. Often work is realised in two-dimensional form but carries the illusion of three dimensions through the manipulation of images and the formal elements. The critical elements for a graphic designer are the successful communication of a message through the organisation of words and images.

Students must be alert to the possibilities offered by a huge range of materials and processes within graphic design and of the important role of signs and symbols. In producing graphic solutions to defined problems, students must be able to keep in balance aesthetic and commercial considerations.

Students must investigate specific areas of a problem, determine relevant sources of information and use these to research and further define the problem. Ideas should be developed using appropriate design methodology, recognising the constraints of moral, social, cultural, environmental and legal issues.

In the context of this specification, students are required to work in at least one of the following disciplines which include advertising, illustration, packaging, typography and printmaking.

For all disciplines within this endorsement, students should:

- undertake visual research using primary and secondary sources and record observations, experiences and ideas in appropriate ways. Primary sources must include first-hand experience of original work
- develop and realise ideas and outcomes, exploring and reviewing possible solutions and modifying work appropriately
- understand and use appropriately and safely a range of materials, equipment, processes and techniques in two and/or three dimensions, using information and communication technology where appropriate
- know and understand a range of work, from contemporary practice, past practice and different cultures, so that they are able to demonstrate an understanding of continuity and change in art, craft and design.

All the work produced in the different disciplines in this endorsement can be produced in digital form. Students are encouraged to explore the creative potential of software packages and realise their ideas through a variety of media.

Advertising

Students will be expected to develop a knowledge and understanding of the following:

- how graphic design is used to convey information, make familiar a brand image, sell a product or service
- promotional campaigns, corporate identity design
- advertising design briefs, the advertising client, the advertising audience
- the use of images and typography in advertising
- the advertising message and the links to visual images.

Illustration

Students will be expected to develop a knowledge and understanding of the following:

- the relationships which are established between illustration and narrative
- illustration briefs, the illustration client, the illustration audience
- thumbnails, sketches, dissections, plans and elevations
- one or more of the following — book illustration, magazine illustration, advertising illustration, CD-cover illustration, website illustration.

Packaging

Students will be expected to develop a knowledge and understanding of the following:

- how packaging is determined by its contents
- packaging briefs, the packaging client, the packaging audience
- making suitable production drawings
- surface decoration or pattern for packaging
- development and construction of three-dimensional prototypes
- develop a logical planning procedure for manufacture/making.

Typography

Students will be expected to develop a knowledge and understanding of the following:

- the relationship between letter forms, their disposition and text
- the development of font types, serif types and sans serif fonts
- leading, paragraph indents, hanging indents, justification, alignment, headings, kerning and sub-headings
- the specific typographical requirements of one or more of the following — magazine design, newspaper design, leaflet and poster design, website design.

Printmaking

Students will be expected to develop a knowledge and understanding of at least one of the following:

- originating ideas suitable for use in print in the context of graphic design
- the skills essential to printmaking
- making judgements confirming an understanding of composition in print and specifically in relation to graphic design work
- the appropriateness of the medium to images and a realisation of the full potential of ideas through a variety of techniques
- one or more of the following printing processes — screen print mono-print, lino-print, etching, lithography and dry point
- surface qualities and the effect that different techniques have on these surfaces, and how these different techniques can be employed to good effect in graphic design.

Guidance for marking

Each student's work **must** be assessed by the teacher-examiner using the assessment criteria in the Assessment Matrix published in this specification on page 25. Any decisions made by the teacher-examiner must be determined by these criteria.

The Assessment Matrix and taxonomy must be used in conjunction with the grade descriptions to support the assessment process. The Assessment Objectives are equally weighted and have no order of priority.

The teacher-examiner, and subsequently the External Moderator, must award marks based solely on the work presented with respect to the requirements and criteria of the specification. It is important that the marks awarded are based **only on the work as it is presented**.

External moderators will review a pre-selected sample of students' work. This work must be displayed separately by component ie the coursework must be displayed separately from the Externally Set Assignment.

Further support and guidance is provided through a full programme of INSET (see *Training* on page 33).

Submission of work for moderation

Please note that the work of all students must be made available for moderation.

Work to be externally moderated should be completed by the student and assessed by the teacher-examiner before the moderation visit.

Centres have the following options:

- to send the work to Edexcel for external moderation. Work sent in for moderation is subject to size restrictions as detailed in the section of the Instructions for the Conduct of Examination entitled 'Moderation of work at Edexcel'
- to have the GCSE work externally moderated at the centre by a Visiting Moderator. There are no size restrictions for work moderated at the centre.

Work which is to be externally moderated at the centre should be completed by the student and assessed by the teacher-examiner before the moderation visit.

Students are responsible for the selection of work to be submitted, but the teacher may advise. Students should evaluate their work and carefully select the work which is to be submitted for assessment to ensure that they have covered all the Assessment Objectives. All the Assessment Objectives must be covered in coursework and in the Externally Set Assignment.

External moderators will review all components of the examination. Where necessary, adjustments will be made to the centre's proposed marks to bring the centre's assessment into line with the standards for the examination as a whole.

Summary of examination requirements

All the assessment objectives must be covered in the coursework as a whole (Paper 1 Units 1 and 2 — Full Course, Unit 1 — Short Course) and in the Externally Set Assignment (Paper 2).

The distinct papers/units of the student's submission must be clearly identified for the purposes of assessment and moderation.

Internal standardisation

Centres are reminded that it is their responsibility to ensure that where more than one teacher-examiner has marked the work, effective internal standardisation has been carried out. This procedure ensures that the work of all students at the centre is marked to the same standards. The statement confirming this on the OPTEMS or the EDI printout **MUST** be signed.

If the Visiting Moderator suspects that internal standardisation has not been carried out, s/he will withdraw from the centre and another moderation visit will be scheduled at the centre's expense.

The Externally Set Assignment

Preparatory/Supporting Studies and timed text (Paper 2)

Centres must ensure that suitable art room accommodation is available for the examination and that students are able to work with equipment and materials to which they are normally accustomed, as far as permitted by the examination regulations.

Students entering for more than one endorsed specification title must be permitted the full time allowed for each endorsement entered.

All materials must be supplied by the centre. Edexcel will not supply paper for the use of students in the GCSE Art & Design examination.

Edexcel's regulations require that all persons except members of staff acting as invigilators, or other authorised members of staff, and the students actually engaged in each examination shall be excluded from the examination room.

Edexcel recommends that the timed test should normally be invigilated by an art and design teacher.

The work done by the students during the timed test period should be unaided and carried out under examination conditions, that is, with the absence of unnecessary noise and movement and with conversation limited to essential requests such as those relating to materials and equipment.

There are some cases where students may require technical assistance which may be given by teachers. The following are examples of the technical assistance which may properly be given:

- the welding of an armature for a figure, the student having determined the proportions and disposition of the components
- the selection of the type of dye to be used on a particular material, but not the colour. It should, however, be noted that students who offer printmaking in any form will be expected to carry out all necessary processes themselves without the teacher's aid
- the loading of the kiln and the firing of the ware (the latter is in any case not included in the time allowance) but not the preparation of the clay and the shaping or throwing of the ware.

Where an activity is part of the creative process, that activity should be counted within the timed test period. Students are advised to keep a time sheet in order to record the time spent on such activities.

The following activities are **not** to be included in the time allowance for the examination:

- rest periods for models
- arrangement of still-life groups
- stretching of screens, preparation of blocks and plates
- mixing of photographic chemicals and washing and drying prints

- drying of printing inks
- the mounting of models and sculptures
- drying and firing of pottery and sculpture
- casting and mounting of models and sculpture
- fixing dye, dyeing yarn, washing and finishing of hand-woven fabrics, stretching of embroidery
- the making of a bare model stage.

Ceramic work should be fired and completed before presentation for assessment. It is appreciated that in certain cases considerable time is required for drying-out and firing. It is suggested that students working with clay should commence their examination sufficiently early to ensure that the work is completed in good time.

Students may take into the examination room any Preparatory Supporting Studies, work journal(s), notes or sketches which they have produced and which are to be submitted for assessment along with the work done in the period of the timed test. At the end of the 10 hour timed element, students must hand in any Preparatory Supporting Studies work to be assessed. Students may also take into the examination room the objects and materials which are required to set up a still-life group.

The invigilator must ensure that when students take Preparatory Supporting Studies into the examination room, these are their own studies.

Incomplete examination work must be stored in a secure place when students are not working on the work during the timed test.

Complete examination work must be stored in a secure place until the deadline for enquiries about results has passed.

Internal standardisation

Centres are reminded that it is their responsibility to ensure that where more than one teacher-examiner has marked the work, effective internal standardisation has been carried out. This procedure ensures that the work of all students at the centre is marked to the same standards. The statement confirming this on the OPTEMS or the EDI printout **must** be signed.

If the visiting moderator suspects that internal standardisation has not been carried out, s/he will withdraw from the centre and another moderation visit will be scheduled at the centre's expense.

Awarding, reporting and equivalence

The grading, awarding and certification of this specification will comply with the requirements of the GCSE and AS/Advanced GCE Code of Practice for courses starting in September 2001, which is published by QCA. There are no tiers within this specification. Qualifications will be graded and certificated on a eight grade scale from A* to G, where A* is the highest grade. Students who fail to reach the minimum standard for a grade to be awarded will be recorded as U (unclassified) and will not receive a qualification certificate.

Two GCSE (Short Course) awards are equivalent to one GCSE.

GCSEs have broad equivalence to General National Vocational Qualifications in the following terms:

- two GCSEs at grade D to G and two GCSEs at grade A* to C are equivalent to one three-unit GNVQ at Foundation and Intermediate level respectively

- four GCSEs at grades D to G and four GCSEs at grade A* to C are equivalent to one six-unit GNVQ at Foundation and Intermediate level respectively.

Language of assessment

Assessment of this specification will be available in English only. Assessment materials will be published in English only and all written and spoken work submitted for examination and moderation must be produced in English.

Students with particular requirements

Regulations and guidance relating to students with special requirements are published annually by the Joint Council for General Qualifications and are circulated to examinations officers. Further copies of guidance documentation may be obtained from the following address or by telephoning 0870 240 9800.

Edexcel will assess whether or not special consideration or concession can be made for students with particular requirements. Requests should be addressed to:

Special Requirements
Edexcel
Stewart House
32 Russell Square
London WC1B 5DN

Private candidates

This specification is not available to private candidates.

Assessment Matrix

The Assessment Matrix **must** be used for the assessment of student work and to show clearly how decisions have been made by the teacher-examiner in the awarding of marks to each student's work in each of the components. (Paper 01 and Paper 02). The assessment matrix and taxonomy is identical for the Full Course and Short Course.

All four assessment objectives should be met in the work of the student in Paper 1 and in Paper 2.

Using the Assessment Matrix

The Assessment Matrix is a working document and **must** be used to indicate how the teacher-examiner arrived at a student's final marks for each component. It is essential that marks awarded by the teacher-examiner are based only on the evidence of the Assessment Objectives having been met in the work as it is presented.

Each candidate's submission for GCSE Art must be assessed by the teacher-examiner using the Assessment Matrix in conjunction with the taxonomy. All decisions made by the teacher-examiner must be justifiable in terms of these criteria.

All four assessment objectives must be met in each component. Each component must be assessed separately using the Assessment Matrix.

Each assessment objective is divided into two strands.

A mark out of 10 should be awarded for each of the two strands within each assessment objective, giving a total of 20 marks for each assessment objective.

The four assessment objective marks should then be added together, giving a total mark out of 80 for each component. (Paper 01 and Paper 02).

These two marks should then be transferred to the relevant OPTEMS for submission to Edexcel.

GCSE Art & Design Assessment Matrix

All four Assessment Objectives must be met in each paper. A mark out of 10 should be awarded for each of the two strands within each Assessment Objective, giving a total of 20 marks each Assessment Objective. The four Assessment Objective marks should then be added together to give a paper total mark out of 80 for each paper.

Centre number:	Candidate name:	Specification number:
	Candidate number:	Specification title:

ASSESSMENT OBJECTIVES

STRANDS	MARKS	AO1: record observations, experiences and ideas that are appropriate to intentions.	AO2: analyse and evaluate images, objects and artefacts showing understanding of context.	AO3: develop and explore ideas using media, processes and resources, reviewing, modifying and refining work as it progresses.	AO4: present a personal response, realising intentions and making informed connections with the work of others.
STRAND 1	0	no rewardable work	no rewardable work	no rewardable work	no rewardable work
	1–2	a limited ability to collect and use primary and secondary source material, appropriate to intentions	a limited ability to note examples of work from other times and cultures, demonstrating an understanding of context	a limited ability to explore and develop different ideas, through the use of media, processes and resources	candidate presents a personal response, realising their intentions using limited visual language skills and techniques
	3–4	basic consideration in their selection and use of primary and secondary source material, appropriate to intentions	make a basic response to examples of work from other times and cultures, demonstrating an understanding of context	a basic ability to explore and develop different ideas, through the use of media, processes and resources	candidate presents a personal response, realising their intentions using basic visual language skills and techniques
	5–6	competent selection and use of primary and secondary source material, appropriate to intentions	make a competent response to examples of work from other times and cultures, demonstrating an understanding of context	a competent ability to explore and develop different ideas, through the use of media, processes and resources	candidate presents a personal response, realising their intentions using competent visual language skills and techniques
	7–8	confident discrimination in their selection and use of primary and secondary source material, appropriate to intentions	make a confident response to examples of work from other times and cultures, demonstrating an understanding of context and using a specialist art vocabulary	a confident ability to explore and develop different ideas, through the use of media, processes and resources	candidate presents a personal response, realising their intentions using confident visual language skills and techniques
	9–10	a fluent ability to make independent judgements in their selection and use of primary and secondary source material, appropriate to intentions	make a fluent response to examples of work from other times and cultures, demonstrating an understanding of context and making fluent use of a specialist art vocabulary	a fluent ability to explore and develop different ideas, through the use of media, processes and resources	candidate presents a personal response, realising their intentions using fluent visual language skills and techniques
STRAND 2	0	no rewardable work	no rewardable work	no rewardable work	no rewardable work
	1–2	a limited ability to record observations, experiences and ideas, appropriate to intentions	a limited ability to analyse and evaluate sources, demonstrating an understanding of context	a limited ability to review, modify and refine work as it progresses, through the use of media, processes and resources	candidate presents a personal response, making limited connections between their own work and that of others
	3–4	basic ability to record observations, experiences and ideas, appropriate to intentions	a basic ability to analyse and evaluate sources, demonstrating an understanding of context	a basic ability to review, modify and refine work as it progresses, through the use of media, processes and resources	candidate presents a personal response, making basic connections between their own work and that of others
	5–6	competent ability to record observations, experiences and ideas, appropriate to intentions	a competent ability to analyse and evaluate sources, demonstrating an understanding of context	a competent ability to review, modify and refine work as it progresses, through the use of media, processes and resources	candidate presents a personal response, making competent connections between their own work and that of others
	7–8	confident ability to record observations, experiences and ideas, appropriate to intentions	a confident ability to analyse and evaluate sources, demonstrating an understanding of context	a confident ability to review, modify and refine work as it progresses, through the use of media, processes and resources	candidate presents a personal response, making confident connections between their own work and that of others
	9–10	fluent ability to record observations, experiences and ideas, appropriate to intentions	a fluent ability to analyse and evaluate sources, demonstrating an understanding of context	a fluent ability to review and refine work as it progresses, through the use of media, processes and resources	candidate presents a personal response, making fluent connections between their own work and that of others

RECORDING OF MARKS

	Indicate below a mark out of 10 for each of the two strands within each of the Assessment Objectives 1 to 4, and the TOTAL mark out of 20 (eg 8 + 4 = 12)				
COMPONENT	AO1 MARKS	AO2 MARKS	AO3 MARKS	AO4 MARKS	TOTAL MARKS OUT OF 80 FOR EACH COMPONENT
PAPER 01: FULL COURSE: <i>Coursework 1&2</i> SHORT COURSE: <i>Coursework 1</i>					
PAPER 02: EXTERNALLY SET ASSIGNMENT					

PAPER MARKS

(A TOTAL MARK FOR EACH PAPER MUST BE TRANSFERRED TO THE RELEVANT OPTEMS):

PAPER 01: COURSEWORK (FULL COURSE OR SHORT COURSE: TRANSFER COMPONENT MARK)
PAPER 01 MARK =

PAPER 02: EXTERNALLY SET ASSIGNMENT (TRANSFER COMPONENT MARK)
PAPER 02 MARK =

GCSE ART & DESIGN

Full course: 1027–1032 Short course: 3027–3032

GCSE ART TAXONOMY (1027–1032 / 3027–3032)

The GCSE Art Assessment Matrix is based on a system of progression from limited to fluent ability. Indicators for each of these levels of achievement, from limited to fluent, can be found in this taxonomy. The taxonomy should be used in conjunction with the Assessment Matrix when making judgements regarding candidates' marks. It must be remembered that the levels of achievement described by these key words exist in the context of GCSE Art.

LIMITED	BASIC	COMPETENT	CONFIDENT	FLUENT
<p>The following are indicators of the attributes of a candidate demonstrating limited ability:</p> <ul style="list-style-type: none"> • little understanding of the importance of visual research • over-reliance on second hand material • insufficient subject knowledge (understanding of formal elements/visual language) • little sense of order in development of ideas • obvious and literal ideas • work lacks subtlety and sensitivity • lack of technical competence frustrates development of ideas and outcomes • little appreciation of or response to aesthetic considerations • little understanding of artists'/designers' preoccupations • little or no use of critical vocabulary to express judgements 	<p>The following are indicators of the attributes of a candidate demonstrating basic ability:</p> <ul style="list-style-type: none"> • some understanding of the importance of visual research • may be a disproportionate reliance on second hand material • partial understanding of visual language/formal elements • some sense of order and structure in the way ideas are formed • investigations abandoned too early; a tendency to repeat ideas • deliberate and methodical; working practice shows a sense of purpose but is laboured • some awareness of aesthetic considerations but lack of technical competence frustrates attempts to put this into practice • superficial research and analysis • some understanding of artists'/designers' preoccupations but concerned more with technique than complex issues • some use of critical vocabulary but this may be clumsy and unrefined 	<p>The following are indicators of the attributes of a candidate demonstrating competent ability:</p> <ul style="list-style-type: none"> • understanding of the purpose of visual research but research is sometimes inconsistent • meaningful information gleaned from sources • established skill level and foundation of subject knowledge (formal elements/visual language) but there may be some inconsistency • appreciation of sequential development but short cuts sometimes taken • original ideas may be consolidated too early • ideas are complete but sometimes predictable and safe • reliance on proved and sometimes clumsy techniques • lack of emergence of the unexpected; little or no inclination to take risks • work is methodical but there is an emerging sense of own style/individuality • analysis goes beyond the purely technical to begin to consider more complex issues but lacks breadth/depth 	<p>The following are indicators of the attributes of a candidate demonstrating confident ability:</p> <ul style="list-style-type: none"> • understanding of the purposes of visual research; research is relevant and consistent • understanding of visual language/formal elements; consistent command of skills/technique • solutions are well-constructed but not always exciting/original • perseverance but sometimes a lack of focus • enthusiasm and imagination but there may be a tendency to reiterate ideas • risks may sometimes be taken but not always when appropriate • appreciation of the characteristics of media and functional constraints of materials; however knowledge may not always be fully integrated and applied • work has developed personal identity although it may sometimes be mannered with the sense of an imposed personal style • sound judgements showing understanding of the more complex issues involved • use of critical vocabulary to express emerging independent judgements 	<p>The following are indicators of the attributes of a candidate demonstrating fluent ability:</p> <ul style="list-style-type: none"> • understanding has become knowledge • technique, style, content and judgements consistent and sensitive from conception to realisation • in-depth subject knowledge (visual language/formal elements) and high command of skills/technique • in-depth and authoritative research, enquiry and evaluations, showing independent and discriminating judgements • sequential thinking but also imaginative leaps, at appropriate times • sense of discovery and a willingness to take risks • work is intuitive, imaginative, exciting and original • full appreciation and understanding of the characteristics of media and the functional constraint of materials • manipulation of formal elements with regard for both functional and aesthetic concerns • well informed and effective use of critical vocabulary
1–2 marks	3–4 marks	5–6 marks	7–8 marks	9–10 marks

In cases where strands within the Assessment Objectives have not been met within a particular component, no marks can be awarded for that particular strand. The category 'no rewardable mark' should therefore be used.

Grade descriptions

The following grade descriptions indicate the level of attainment characteristic of the given grade at GCSE. They give a general indication of the required learning outcomes and standards of achievement at each specified grade. The descriptions should be interpreted in relation to the content outlined in the specification; they are not designed to define that content. The grade awarded will depend in practice upon the extent to which the student has met the assessment objectives overall. Shortcomings in some aspects of the examination may be balanced by better performances in others.

The grade descriptions provided by the Subject Criteria for Art at Grades F, C and A follow.

Grade F

Students demonstrate some ability to combine the knowledge, skills and understanding they have developed; they select and record observations and draw upon their experiences and present ideas with some understanding of the links between form and intention.

Students make an attempt to analyse and evaluate images, objects and artefacts and, in their responses, evidence modest understanding of context. They develop and explore ideas and use media, processes and resources with some control and understanding and make an attempt to review, modify and refine their work as it progresses.

Students make a personal response when endeavouring to realise intentions and seek to make connections between their own work and that of others.

Grade C

Students combine their knowledge, skills and understanding in a generally appropriate manner. They record and respond to observations and experiences and present ideas and results of their research and enquiry in forms that are consistent with intentions.

Students analyse and evaluate images, objects and artefacts with a sense of purpose. They demonstrate understanding of context when developing responses.

Students effectively develop and explore ideas. They select and employ media, processes and resources appropriately, understand the relationship between process and product and demonstrate an ability to review, modify and refine their work as it progresses. Students make connections with the work of others which inform personal responses and support the realisation of intentions.

Grade A

Students combine their knowledge, skills and understanding in resourceful, discriminating and purposeful ways and sensitively and skilfully record and interpret observations and experiences. They present ideas and the results of thorough research and enquiry in forms that clearly relate to and facilitate the realisation of intentions.

Students perceptively and effectively analyse and evaluate images, objects and artefacts. Responses, interpretations and subsequent developments are clearly informed by an understanding of context.

Students creatively develop and explore ideas and sustain related activity. They confidently manipulate and exploit appropriate media, processes and resources. Significant relationships are established between process and product and work is subjected to continuing review, modification and refinement as it progresses.

Students present imaginative and personal responses and intentions are realised in a coherent and competent manner. They make perceptive and informed connections between personal lines of enquiry and the work of others.

The wider curriculum

Key skills

This specification will provide opportunities, as appropriate, to develop the key skills of application of number, communication, information technology, improving own learning and performance, working with others and problem solving.

It is important that these opportunities fall naturally into a programme of study, and it may be that not all the examples given in the key skills signposting (*Appendix 1*) are appropriate for all programmes of study. The examples offered may be adapted to suit particular situations, and it will be possible to devise many alternative opportunities and approaches. The development of key skills can enhance teaching and learning strategies can be a stimulus to new approaches, and increase levels of student involvement.

Key skills opportunities are detailed more fully in *Appendix 1*.

Quality of written communication (QoWC)

Students will be assessed on their ability to communicate their knowledge and understanding in a clear and effective way. This may be assessed wherever extended writing is involved. Students should demonstrate an ability to:

- present relevant information in an appropriate form
- use a structure and style of writing appropriate to purpose
- ensure writing is legible, with accurate use of spelling, punctuation and grammar in order to make the meaning clear.

Most of the writing will take place when a student provides evidence of assessment objectives AO1 and AO2 (see page 9 for full descriptions of the assessment objectives). This writing may take the form of annotations, short paragraphs or extended pieces of text.

Spiritual, moral, ethical, social and cultural issues

Art and design plays an extremely broad role in the education of young people. In addition to developing literacy, oracy and numeracy, it is vital that young people become visually aware if they are to become discriminating and critical in respect of the world about them. The growth of confidence and skills in art and design can lead to students becoming familiar and comfortable in dealing with their own feelings and intuitions and in empathising with the conditions of others.

Learning programmes should be constructed to ensure that the balance between different cultures and the student's own is maintained.

Spiritual issues

Much of the information communicated about the world's religions and attitudes to spirituality has been through art and design. Images of deities, religious artefacts and calligraphy all express the spiritual longings of people throughout time and space. In the modern world a knowledge of such imagery may inform students' own growing awareness of spiritual and religious issues, and a study of these beliefs and traditions may inspire students' practical outcomes. More importantly, the practice of art and design can prove personally uplifting for students and can provide them with deep and moving experiences which go far beyond the skills, knowledge and understanding associated with learning in this, and many other, areas of the curriculum.

Moral, ethical and social issues

In chosen coursework themes, teachers and their students often explore issue-based topics. Any study of the history of art will reveal the concerns of artists and designers on social and moral issues as fundamental as war and peace, the family and society, multi-cultural issues, sexuality and the role of men and women as artists and as subjects.

Students might, for example, study work by Goya, Picasso or Kollnitz on the horrors of war and develop a personal response to war and peace, perhaps related to a contemporary world issue. Such a study might lead to outcomes in painting or sculpture.

Many students will be developing personal attitudes to moral, ethical and social issues, for example, homelessness, hunting, environmental pollution and personal freedom. These concerns may lead to graphic design or photography outcomes campaigning for such causes.

Art and design education is concerned with making decisions, as well as with making things, and students are required to continually make value judgements based on evidence. They become familiar with the processes of making judgements and develop confidence in their abilities to discriminate and to articulate their decisions. They become aware that things are rarely to be seen in simplistic terms and develop skills in arriving at difficult conclusions and in recognising that alternative conclusions may carry equal weight.

Although students usually work independently, there are occasions when collaborative work can build on skills of communication, negotiation and co-operation. The context for much of the work is social, addressing issues which relate to individuals, to communities and to society as a whole. Graphic and product design, for example, require students to investigate aspects of individual and group psychology.

Cultural issues

Art and design provides us with access to the cultural identities of societies other than our own and raises students' awareness of the richness and variety of world culture. The emphasis, in this specification, on the importance of investigating the history, tradition and skills of other societies, can play an important role in valuing these cultures and reducing the negativity and ignorance which fosters bigotry, xenophobia and racism.

In textiles, for example, much inspiration can be gained from an investigation of the cultures and traditions of Africa and Asia. Students of ceramics and printmaking might research a subject from the culture of Japan and China. Sculpture students might base their studies on work from African and early American traditions, as well as the Graeco-Roman tradition of western art.

Education for citizenship

This specification makes a contribution towards coverage of the Key Stage 4 Programme of Study for Citizenship. Education for citizenship includes the development of social and moral responsibility, participation in community and activity and development of political literacy. Issues addressed by art and design play an important role in the development of social, moral and cultural responsibility and the building of informed and tolerant members of society. A discriminating and critical approach in respect of the natural and material world about them can build in students an awareness of social responsibility and the importance of skills of enquiry and visual communication in today's society.

Collaborative work builds the students' skills of communication and negotiation and can provide the basis for participation and responsible action in both their educational establishments and in society. Art and design provides students with readily available access to the political and social identities of societies other than our own. Such access can increase students' awareness of societies, communities and political systems other than their own.

Information and communication technology

The GCSE criteria state that students should make effective use of information and communication technology (ICT) in ways appropriate to the subject. There are many situations where the use of ICT is an appropriate method of achieving a particular purpose in art and design, for example in researching and gathering information, information analysis or the production of a study or report.

It is envisaged that use of ICT will take place in four main areas:

- the use of the internet to browse and retrieve visual and text-based information
- the use of drawing tablets and software. Often this software will involve the animation or sequencing of images
- the use of desktop publishing, drawing, word processing, and photographic-handling packages, primarily in graphic design
- the use of Computer Aided Design (CAD) and Computer Aided Manufacture (CAM) packages, particularly in three-dimensional work, especially in the development stages.

The internet provides opportunities to study artists, movements, styles and techniques. Many sites offer detailed information on a range of contemporary and historical references, and many art galleries now have internet sites that not only show the works exhibited but also offer more detailed information on the site.

Depending on the specialism, digital devices such as scanners and digital cameras can capture images that can be manipulated or reproduced. Computer software can be used to store, manipulate and share work and CAD packages can be used to inform study within relevant disciplines. Where appropriate or possible, word-processing (for studies, annotations or research) could be used, and email could help students communicate and share ideas or promote discussion.

See *Appendix 1* for signposted opportunities to evidence the key skill of information technology.

Environment education

The impact of art in the environment continues to be significant. The design of buildings and the built environment affects all our lives, and the local environment will provide many opportunities for research and observation. Art and design in the environment may also be explored through sculpture and major installations like Anthony Gormley's 'Angel of the North'. Students may gain inspiration from the work of environmental artists like Andy Goldsworthy. Students should also be aware how art, craft and design practices and processes interact with the environment.

Wherever possible students should be encouraged to consider the use of re-cyclable materials in their work. This especially applies to students working in the endorsed title Three-dimensional Design (1029/3029) but applies to other endorsed titles as well.

The European dimension

Art and design have a significant role to play in understanding the European dimension. The development of art in the western world, specifically in Europe, must play an important part of contextual and cultural awareness in art and design. This study should be balanced with an awareness of other practitioners and cultures from outside Europe, but there are significant opportunities using this specification to address European issues.

Some centres may well be able to take advantage of visits to European cities to study their art and design at first hand. Students should have access, through books and using the internet, to view the work of European artists and practitioners whose experience has been significant to the development of art, craft and design.

A particular European art movement might well provide a starting point for study for projects in painting or sculpture.

Health and safety education

Many of the processes involved in any art studio require careful consideration of risk and health and safety issues.

Particularly significant are processes such as those in ceramics, printmaking and photography. Students should be fully aware of the importance of safe working practices in the studio. A careful approach here will reinforce the messages in design technology and similar areas.

Support and training

Training

A programme of Professional Development and Training courses covering various aspects of the specifications and assessment will be arranged by Edexcel each year on a regional basis.

Full details may be obtained from:

Professional Development and Training

Edexcel

Stewart House

32 Russell Square

London WC1B 5DN

Telephone: 0870 240 9800

Fax: 020 7758 5951

Email: trainingenquiries@edexcel.org.uk

Website

www.edexcel.org.uk

Please visit the Edexcel website, where further information about training and support for all qualifications, including GCSE in Art & Design, can be found.

The website is regularly updated, and an increasing amount of support material and information will become available through it.

Chief Examiners' comments

Chief Examiners' comments will be issued to centres after each summer examination.

Additional copies may be obtained from Edexcel Publications at the address below.

Edexcel Publications

Support materials and further copies of this specification can be obtained from:

Edexcel Publications

Adamsway

Mansfield

Notts NG18 4FN

Telephone: 01623 467467

Fax: 01623 450481

Email: publications@linneydirect.com

Regional offices and Customer Services

Further advice and guidance is available through a national network of regional offices. For general enquiries and for details of your nearest office please call Edexcel Customer Services on 0870 240 9800.

Appendices

Appendix 1 — Key skills

37

Appendix 1 — Key skills

The GCSE in Art & Design offers a range of opportunities for students to:

- develop their key skills
- generate assessed evidence for their portfolio.

In particular, the following key skills can be developed and assessed through this specification at level 2:

- application of number
- communication
- information technology
- improving own learning and performance
- problem solving
- working with others.

Students requiring application of number may be able to develop this skill through other parts of their GCSE portfolio or through stand-alone sessions.

Copies of the key skills specifications can be ordered from Edexcel Publications.

The individual key skills units are divided into three parts:

- Part A: what you need to know — this identifies the underpinning knowledge and skills required of the student
- Part B: what you must do — this identifies the evidence that students must produce for their portfolio
- Part C: guidance — this gives examples of possible activities and types of evidence that may be generated.

This specification signposts development and internal assessment opportunities which are based on Part B of the level 2 key skills units.

For those students working at level 1, these level 2 opportunities can also be used to generate evidence at level 1. Reference should be made to the appropriate level 1 statements in the key skills specifications.

The key skills evidence generated through the GCSE in Art & Design will be internally assessed and contribute to the student's key skills portfolio. In addition, in order to achieve the Key Skills Qualification, students will need to take the additional external tests associated with communication, information technology and application of number. Centres should check the current position on proxy qualifications as some students may be exempt from part or all of the assessment of a specific key skill.

This appendix identifies the key skills evidence requirements and also provides a mapping of those opportunities. Students will need to have opportunities to develop their skills over time before they are ready for assessment. This appendix contains illustrative activities for each key skill that will aid development and facilitate the generation of appropriate portfolio evidence. To assist in the recording of key skills evidence Edexcel has produced recording documentation which can be ordered from Edexcel Publications.

Communication

The key skill of communication is integral to the study of GCSE Art & Design, and will be assessed in the context of the subject as specified in the mark scheme.

When reading and responding to written material, students should:

- recognise and identify the writer's intentions and the main lines of reasoning
- use different sources to obtain relevant information from text and images
- summarise information for a purpose
- gain a general idea of content and images to identify the required information from straightforward, extended documents.

When producing written material, students should:

- structure materials to help readers follow what is written and understood
- suit style of writing to purpose and present written information in different forms, including images
- use standard conventions of spelling, punctuation and grammar and present arguments clearly and logically.

When taking part in discussion or giving a short talk, students should:

- use varied vocabulary and expressions to suit purpose and adapt to different situations
- identify the speaker's intentions and be able to move the discussion forward in an appropriate manner
- adapt language to suit the subject and use suitable images where appropriate to illustrate the main points clearly.

Other key skills

Other key skills appropriate to the study of art and design are:

- application of number
- information technology
- improving own learning and performance
- problem solving
- working with others.

Opportunities to develop and to generate evidence for the assessment of these key skills at level 2 are identified in the key skills mapping on the following pages.

Mapping of key skills: summary table

Key skills (level 2)	Paper 1	Paper 2
Application of number		
N2.1	✓	
N2.2	✓	
N2.3	✓	
Communication		
C2.1a	✓	
C2.1b	✓	
C2.2	✓	
C2.3	✓	
Information technology		
IT2.1	✓	✓
IT2.2	✓	✓
IT2.3	✓	✓
Improving own learning and performance		
LP2.1	✓	
LP2.2	✓	
LP2.3	✓	
Problem solving		
PS2.1	✓	
PS2.2	✓	
PS2.3	✓	
Working with others		
WO2.1	✓	
WO2.2	✓	
WO2.3	✓	

Application of number — level 2

The GCSE in Art & Design provides opportunities for students to develop the key skill of application of number and also to generate evidence for their portfolio. As well as undertaking tasks related to the three areas of evidence needed, students are also required to undertake a substantial activity that includes straightforward tasks. This will involve students obtaining and interpreting information, using this information when carrying out calculations, and interpreting and presenting the results of the calculations.

Key skill portfolio evidence requirement	Paper	Opportunities for development or internal assessment
N2.1 Interpret information from two different sources, including material containing a graph.	Paper 1	Students are required to obtain and use the information required; selecting appropriate methods to get the results required. For example , students could collect statistical information in the popularity of an image or series of images.
N2.2 Carry out calculations to do with: a amounts and sizes b scales and proportions c handling statistics d using formulae.	Paper 1	Students must carry out their calculations, which could relate to volumes, ratios, averages, formulae, etc, and show their methods of working. They must show how they have checked results and corrected their work as necessary. For example , students could work with the statistical information they have gathered. They could also work with images in terms of scales and proportions.
N2.3 Interpret results of your calculations and present your findings. You must use at least one graph, one chart and one diagram.	Paper 1	Based on their findings, students must select effective methods of presentation using, as appropriate, charts, diagrams, and tables. Students should explain how the results of their calculations meet the purpose of the activity undertaken. For example , students could present their statistical information in graph form.

Evidence

Student evidence for application of number could include:

- description of the substantial activity
- copies of source materials
- records of calculations showing methods used
- descriptions of findings.

Communication — level 2

For the key skill of communication, students are required to hold discussions and give presentations, read and summarise information, and write documents. Students will be able to develop all of these skills through an appropriate teaching and learning programme based on this GCSE specification.

Key skill portfolio evidence requirement	Paper	Opportunities for development or internal assessment
<p>C2.1a Contribute to a discussion about a straightforward subject.</p>	Paper 1	<p>The discussion should be about a straightforward subject. This may be a subject often met in students' studies, etc and the vocabulary will be familiar. During the discussion students should make clear and relevant contributions, listen and respond to others, helping to move the discussion forward.</p> <p>For example, students may make a critical appraisal of their own or others' work or may take part in discussion groups or consultation with staff and others.</p>
<p>C2.1b Give a short talk about a straightforward subject, using an image.</p>	Paper 1	<p>Following a period of research students could be given the opportunity to give a short talk to the rest of their group.</p> <p>During the talk students should speak clearly in a way that suits the subject and situation. They should keep to the subject. The structure of the talk should help listeners follow points made. The talk should include an image to illustrate main points clearly.</p> <p>For example, students could make a presentation to their peer group on art, craft or design issues; could make an art historical/critical presentation using slide or video techniques or they could make a presentation using slides, OHP, video or computer presentation techniques. This could explore the work of a single artist, a movement or a critical issue, with emphasis on imagery.</p>
<p>C2.2 Read and summarise information from two extended documents about a straightforward subject.</p> <p>One of the documents should include at least one image.</p>	Paper 1	<p>Students will have a number of opportunities to read and synthesise information from two extended documents. For example, as part of their preparation for a discussion and talk, or during their research or critical studies.</p> <p>Extended documents may include textbooks and reports and articles of more than three pages. At least one of these documents should contain an image from which students can draw appropriate and relevant information.</p> <p>Students will need to select and read relevant material. From this information they will need to identify accurately the lines of reasoning and main points from the text and images. Students will then need to summarise this information in a form that suits the purpose – eg for a talk, discussion or an piece of writing/annotations.</p> <p>For example, students could research into artists or movements, using two separate sources or produce a summary of the information in written/visual form.</p>

Key skill portfolio evidence requirement	Paper	Opportunities for development or internal assessment
<p>C2.3 Write two different types of documents about straightforward subjects.</p> <p>One piece of writing should be an extended document and include at least one image.</p>	Paper 1	<p>Students are required to produce two different types of document. At least one of these should be an extended document, for example a report or an essay of more than three pages. This section may require evidence from another GCSE within the students' course of study.</p> <p>The document should present relevant information in an appropriate form. At least one of the documents should include an appropriate image that contains and effectively conveys relevant information. The information in the document should be clearly structured eg through the use of headings, paragraphs, appropriately placed images etc.</p> <p>Students should ensure that the text is legible and that spelling, punctuation and grammar are accurate.</p> <p>For example, students could produce an annotated sketchbook or work journal, including references to past and contemporary art and design and a record of personal ideas development, or they could produce a piece of writing about an artist or movement, that later informs the development of their work.</p>

Evidence

Student evidence for communication could include:

- annotations to images
- preparatory notes
- tutor observation records
- audio/video tapes
- notes based on documents read
- extended pieces of writing or essays.

Information technology — level 2

When producing work for their GCSE in Art & Design, students will have numerous opportunities to use information technology. The internet, CD-Roms etc could be used to research and collect information. Documents can be produced using relevant software and images may be incorporated in those documents. Early drafts of documents could be emailed to tutors for initial comments and feedback.

If students undertaking coursework as part of their GCSE in Art & Design use information technology, they will have opportunities to generate evidence for all three sections identified in Part B of the key skills specification.

In addition, students will be able to use information technology to generate evidence for the communication key skill. For example, the extended document with images, required for C2.3, could be generated using appropriate software.

As part of their GCSE Art & Design programme, students may not be able to generate sufficient evidence required for this key skills unit. For example, working with numbers through the use of a spreadsheet application, or some aspects of database use. In this situation, students may use stand-alone IT sessions for development and evidence generation and/or other parts of their GCSE course.

Key skill portfolio evidence requirement	Paper	Opportunities for development or internal assessment
IT2.1 Search for and select information for two different purposes.	Paper 1 Paper 2	Students will need to identify suitable sources of information and effectively search for information using multiple criteria. Information selected should be interpreted and students should decide what is relevant for their purpose. For example , students could use CD-Roms and internet sources in the development of ideas and in researching the work of other artists, movements or galleries.
IT2.2 Explore and develop information, and derive new information for two different purposes.	Paper 1 Paper 2	Students are required to bring together information in formats that help development. The information should be explored by, for example, changing information in a spreadsheet model. Information should also be developed and new information derived as appropriate, for example through the use of headings, tables, charts and graphs. New information should be derived from, for example, comparing information from different sources, using formulae to calculate totals or averages. For example , students could search the internet for an information source. They could refine and develop the searching process until relevant or ‘new’ information is found. They could then use this information to develop their own work and to explore the work of others.

Key skill portfolio evidence requirement	Paper	Opportunities for development or internal assessment
<p>IT2.3 Present combined information for two different purposes.</p> <p>This work must include at least one example of text, one example of images and one example of numbers.</p>	<p>Paper 1 Paper 2</p>	<p>In presenting combined information students will need to select and use appropriate layouts in a consistent way through, for example the use of margins, headings, borders, font size, etc. Layouts, etc should be refined to suit both the purpose and the needs of the audience (early drafts should be kept as portfolio evidence).</p> <p>The final piece of work should be suitable for its purpose and audience eg GCSE coursework, OHTs/handouts for a presentation etc. The document should have accurate spelling (use of spell-checker) and have been proof-read.</p> <p>For example, students could use a software presentation package to present information to their peers. The information could be gained from a wide variety of sources. The presentation should be image-based with a supporting leaflet. They could present information to peers about the work of an artist and make reference to any mathematical principles present in their work, eg proportion, ratio etc.</p>

Evidence

Student evidence for information technology could include:

- tutor observation records
- notes of sources used
- print-outs with annotations
- draft documents.

Improving own learning and performance — level 2

Within GCSE in Art & Design programmes, students will have opportunities to develop and generate evidence that meets part of the evidence requirement of this key skill.

To achieve this key skill, students will need to provide at least **two** examples of meeting the standard required. Students are also required to improve their performance through studying a straightforward subject and through learning a straightforward practical activity. This GCSE in Art & Design will provide opportunities for students to study a straightforward subject. Evidence for learning through a practical activity may come from other GCSEs in the students' programme or from enrichment activities.

Activities that generate evidence for this key skill should take place over a period of a few weeks. Over the period of the activity there will be times when the students should work without close supervision. However, students should seek and receive feedback, from tutors and others, on their target setting and performance.

Any project or assignment work (including coursework) is a suitable learning activity and may be used to generate evidence for this key skill.

Key skill portfolio evidence requirement	Paper	Opportunities for development or internal assessment
<p>LP2.1 Help set short-term targets with an appropriate person and plan how these will be met.</p>	Paper 1	<p>Students plan how they are to meet short-term targets with an appropriate person, eg agreeing a assignment with their tutor. This will include setting realistic targets and action points. Review dates with, for example, their tutor should be built into the plan.</p> <p>For example, students could produce a time-management plan for a project for one week, or a time plan for a major project for not less than three months work. They could agree the time schedule for production of coursework or assignments, or could produce a coursework diary in an illustrated form.</p>
<p>LP2.2 Take some responsibility for some decisions about your learning, using your plan and support from others to help meet targets.</p> <p>Improve your performance by:</p> <ul style="list-style-type: none"> • studying a straightforward subject • learning through a straightforward practical activity. 	Paper 1	<p>The plan should be implemented with performance reviews and should include working for short periods without close supervision.</p> <p>For example, students could produce a project diary in the form of a sketchbook or work journal, or present the finished product in the context of an exhibition.</p>

Key skill portfolio evidence requirement	Paper	Opportunities for development or internal assessment
<p>LP2.3 Review progress with an appropriate person and provide evidence of your achievements, including how you have used learning from one task or activity to meet the demands of a new task.</p>	<p>Paper 1</p>	<p>Students should review their own progress with the help, for example, of their tutor. They should identify, with evidence, what and how they have learned and provide information on what has gone well and what has gone less well and targets met, providing evidence of achievements from relevant sources. They should identify with, for example, their tutor, action for improving their performance.</p> <p>For example, students could demonstrate, in the context of planning, that plans have been modified as the project has progressed. They could demonstrate modifications to plans in working drawings, studies, plans or any other visual form.</p>

Evidence

Student evidence for improving own learning and performance could include:

- tutor records
- annotated action plans
- records of discussions
- learning log
- work produced.

Problem solving — level 2

To achieve this key skill, students will need to provide at least **two** examples of meeting the standard required. They need to show that they can identify problems, plan and try out options, and check whether the problem has been solved. For this GCSE, students may not be able to try out options and check results as there may be difficulties in implementing practical solutions in a school or college context.

Key skill portfolio evidence requirement	Paper	Opportunities for development or internal assessment
<p>PS2.1 Identify a problem and come up with two options for solving it.</p>	Paper 1	<p>Students will need to identify the problem and describe its main features and how to show it has been solved. They need to identify different ways of tackling the problem and ways of identifying success. They should use the help of others, for example their tutor, as appropriate.</p> <p>For example, students could recognise art, craft and design-based problems. They could outline the problems in written and visual form and agree the standards that define to what degree the problems have been solved. Using their sketchbook/work journal as a way of recording ideas, they could explore a range of possible solutions available.</p>
<p>PS2.2 Plan and try out at least one option for solving the problem, obtaining support and making changes to your plan when needed.</p>	Paper 1	<p>Students should confirm with their tutor, for example, their chosen option and how they will implement it. Upon implementation relevant tasks should be organised and changes made as necessary. Support should be obtained when needed.</p> <p>For example, having explored a range of art, craft and design-based problems and solutions, students could implement one solution and produce a piece of work. They could then review and record their progress as they develop the piece.</p>
<p>PS2.3 Check if the problem has been solved by applying given methods, describe results and explain your approach to problem solving.</p>	Paper 1	<p>Students should check if the problem has been solved using agreed methods, for example by test, observation, inspection etc. The results of this should be described with an explanation of decisions taken.</p> <p>Students should identify the strengths and weaknesses of their approach and how they would do things differently if they met a similar problem.</p> <p>For example, students could use their sketchbook/work journal notes and visual information to check whether or not the solutions to their problem have been successful. They should make written and visual notes of thoughts and evaluate their methods.</p>

Evidence

Student evidence for problem solving could include:

- description of the problem
- tutor records and agreement of standards and approaches
- annotated action plans
- records of discussions
- descriptions of options
- records of reviews.

Working with others — level 2

To achieve this key skill, students are required to carry out at least two activities. One example must show that they can work in one-to-one situations, and one example must show that they can work in group situations. Students will plan their work with others and confirm working arrangements; work co-operatively towards achieving identified objectives, and exchange information on progress.

Key skill portfolio evidence requirement	Paper	Opportunities for development or internal assessment
<p>WO2.1 Plan straightforward work with others, identifying objectives and clarifying responsibilities, and confirm working arrangements.</p>	Paper 1	<p>Students should identify the objectives of working together and the tasks, resources and timescales required to meet these objectives. Information should be exchanged to clarify responsibilities. For example, suggesting ways help can be given, asking what others can do, checking their own and others' responsibilities. The group needs to confirm responsibilities and working arrangements.</p> <p>For example, students could plan a visit to a museum or gallery; plan an exhibition in their school or community; plan and make a video or film; plan and make environmental installations or sculpture; plan and produce graphic design work for a book or magazine.</p>
<p>WO2.2 Work co-operatively with others towards achieving identified objectives, organising tasks to meet responsibilities.</p>	Paper 1	<p>Students will need to organise tasks so that responsibilities can be met. For example, obtaining resources, completing tasks on time etc. Tasks should be completed accurately and safely. Co-operative ways of working should be supported through, for example, anticipating the needs of others, avoiding actions that offend etc. Advice from others, including group members, tutor etc should be sought when needed.</p> <p>For example, students could make contributions to a group activity which has been agreed, or provide information in any of the planning processes in WO2.1, above.</p>
<p>WO2.3 Exchange information on progress and agree ways of improving work with others to help achieve objectives.</p>	Paper 1	<p>Once completed the full group needs to review outcomes against the agreed objectives. In doing this they should identify what has gone well and what has gone less well. Students should listen and respond to progress reports from others and agree ways of improving work with others to help achieve objectives.</p> <p>For example, students should participate in group discussions that are reviewing outcomes, take notes or minutes during the planning process and develop sketchbooks/work journals that review decisions and form part of the planning process.</p>

Evidence

Student evidence for working with others could include:

- tutor observation records
- preparatory notes
- records of process and progress made.

Further copies of this publication are available from
Edexcel Publications, Adamsway, Mansfield, Notts, NG18 4FN

Telephone 01623 467467
Fax 01623 450481
Email: publications@linneydirect.com

Order Code UG008951 October 2003

For more information on Edexcel and BTEC qualifications please contact our
Customer Services on 0870 240 9800
or email: enquiries@edexcel.org.uk
or visit our website: www.edexcel.org.uk

London Qualifications Limited. Registered in England and Wales No. 4496750
Registered Office: Stewart House, 32 Russell Square, London WC1B 5DN

Edexcel
Success through qualifications