

# GCSE ART AND DESIGN

(8201, 8202, 8203, 8204, 8205,  
8206)

## Specification

For teaching from September 2016 onwards  
For exams in June 2018 onwards

Version 1.0 23 October 2015

These specifications include the following titles:

- Art, craft and design
- Fine art
- Graphic communication
- Textile design
- Three-dimensional design
- Photography





“My artwork is about being free and having fun.”

**Dipendra Gurung**  
Kent College  
Canterbury

The artwork featured on the front cover of this specification was created by Dipendra, a GCSE Art and Design student at Kent College in Canterbury. It was the winning submission to AQA's 'Design a winning cover' competition in 2015, judged by leading figures from the creative industries.

‘We chose this piece because there is a lot going on: it embodies art and design and not just art. ...It offers new perspectives on the world: you see the world differently under water, and it really portrays the sense of freedom that creativity offers.’

**Comments from the judges**

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## Are you using the latest version of this specification?

- You will always find the most up-to-date version of this specification on our website at [aqa.org.uk/8201](https://www.aqa.org.uk/8201)
- We will write to you if there are significant changes to the specification.

# 1 Introduction

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## 1.1 Why choose AQA for GCSE Art and Design

Vibrant and dynamic, this specification will give you the freedom to teach GCSE Art and Design in ways that inspire and bring out the best in all your students, whilst equipping them with the skills to continue the subject with confidence at AS, A-level and beyond.

The qualification features a wide range of titles including Art, craft and design, Fine art, Graphic communication, Textile design, Three-dimensional design and Photography. The flexibility of its design means you can tailor your course to your students' interests and your school's strengths.

You can find out about all our Art and Design qualifications at [aqa.org.uk/art-and-design](http://aqa.org.uk/art-and-design)

## A specification designed for you and your students

We have worked closely with teachers to design our specification to inspire, challenge and motivate every student, no matter what their level of ability, while supporting you in developing creative and engaging lessons.

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

With two components, comprising a 'Portfolio' selected from the course of study and an 'Externally set assignment', the specification provides your students with a range of creative, exciting and stimulating opportunities to develop and explore their personal interests in art and design.

It allows for progression from Key Stage 3 whilst providing a strong foundation for further study at AS and A-level as well as vocational pathways. To support this progression, the assessment objectives, structure and titles are very similar to those detailed in the AS and A-level Art and Design specification.

## Choice and flexibility

There is a full range of options open to you and your students through the course titles, which allow for the study of art and design in both breadth and depth. Portfolio projects, assignments or briefs can be open-ended or more narrowly focused. There is no restriction on the choice of media, scale or format that students use to reflect and evidence their submissions.

We have retained a similar approach to the choice and flexibility seen in the current externally set assignment papers, with the same number of starting points offered under each title. Some will be open in nature, others will have a greater degree of prescription.

## Skills-based approach

The specification has been designed to allow students to develop knowledge and understanding during the course through a variety of learning experiences and approaches, including engagement with sources. This will allow them to develop the skills to explore, create and communicate their own ideas.

Students will demonstrate these skills through the development, refinement, recording, realisation and presentation of their ideas through a portfolio and by responding to an externally set assignment.

## We're behind you every step of the way

Our moderation and standardisation processes have been developed to ensure assessment is fair and consistent: with AQA you can rest assured that your students will receive the grade that fairly represents their attainment and reflects the skills that they have demonstrated.

We are committed to the partnership we have developed with teachers and will continue to offer a comprehensive range of support and provision for you and your students.

## Our difference

AQA is a registered charity. We have no shareholders to pay. We exist solely for the good of education in the United Kingdom (UK). Any surplus income is ploughed back into educational research and our service to you.

## 1.2 Support and resources to help you teach

We know that support and resources are vital for your teaching and that you have limited time to find or develop good quality materials. So we've worked with experienced teachers to provide you with a range of resources that will help you confidently plan, teach and prepare for assessments.

### Teaching resources

Visit [aqa.org.uk/8201](https://aqa.org.uk/8201) to see all our teaching resources. They include:

- **Schemes of work:** a variety of ideas across all titles to help you plan your course with confidence.
- **Teacher's guide:** including information on interpreting the assessment objectives; expanded definition of art, craft and design; guide to constructing a portfolio; ways of presenting student evidence; purposeful engagement with sources; guide to managing non-exam assessment; FAQs and further resource materials.
- **Good practice guides:** that will help you to inspire and challenge students to think creatively.
- **Exemplification materials:** that showcase sets of marked students' work supported by examiner commentaries and guidance.
- **Guide to written annotation:** including a chapter for each title.
- **Guide to drawing for different purposes and needs:** including a chapter for each title.

### Support service

- **Teacher standardisation:** to help you mark your students' work we offer over 100 free teacher standardisation half-day meetings nationally, using exhibitions of live work, covering all titles and a range of marks at each level.
- **Twilight sessions:** are after school meetings that showcase the exhibition of live students' work, with additional special interest sets. These free of charge meetings are an opportunity to inform and inspire good teaching practice.
- **Art and design advisory service:** each school or college is allocated a subject adviser. You can contact them for one-to-one advice on any aspect of the subject, assessment and/or support with planning and delivery of course content.

- **Subject community:** provides access to free resources and services offered by museums, galleries as well as from universities and art colleges.
- **Support meetings:** to help you with course delivery; offering practical teaching strategies and approaches that really work.
- **Training courses** to help you deliver AQA art and design qualifications.
- **Subject expertise courses** for all teachers, from newly qualified teachers who are just getting started to experienced teachers looking for fresh inspiration.

To find out more about our support service visit [aqa.org.uk/art-and-design](http://aqa.org.uk/art-and-design)

## Preparing for assessment

Visit [aqa.org.uk/8201](http://aqa.org.uk/8201) for everything you need to prepare for our assessment, including:

- past papers and examiners' reports
- specimen papers for new courses
- exemplar student answers with examiner commentaries.

## Analyse your students' results with Enhanced Results Analysis (ERA)

Find out how your results compare to previous years and where your students need to improve. ERA, our free online results analysis tool, will help you see where to focus your teaching. Register at [aqa.org.uk/era](http://aqa.org.uk/era)

For information about results, including maintaining standards over time, grade boundaries and our post-results services, visit [aqa.org.uk/results](http://aqa.org.uk/results)

## Keep your skills up-to-date with professional development

Wherever you are in your career, there's always something new to learn. As well as subject-specific training, we offer a range of courses to help boost your skills.

- Improve your teaching skills in areas including differentiation, teaching literacy and meeting Ofsted requirements.
- Prepare for a new role with our leadership and management courses.

You can attend a course at venues around the country, in your school or online – whatever suits your needs and availability. Find out more at [coursesandevents.aqa.org.uk](http://coursesandevents.aqa.org.uk)

## Help and support available

Visit our website for information, guidance, support and resources at [aqa.org.uk/8201](http://aqa.org.uk/8201)

If you'd like us to share news and information about this qualification, sign up for emails and updates at [aqa.org.uk/keepinformed-art-and-design](http://aqa.org.uk/keepinformed-art-and-design)

Alternatively, you can call or email our subject team direct.

E: [art@aqa.org.uk](mailto:art@aqa.org.uk)

T: 01483 437 750





## 2 Specification at a glance

This qualification is linear. Linear means that students will sit all their exams and submit all their non-exam assessment at the end of the course.

### 2.1 Subject content

Students choose one or more of the titles below for study.

1. [Art, craft and design](#) (page 16)
2. [Fine art](#) (page 17)
3. [Graphic communication](#) (page 18)
4. [Textile design](#) (page 20)
5. [Three-dimensional design](#) (page 21)
6. [Photography](#) (page 23)

### 2.2 Assessments

Student must complete **both** components.

Component 1: Portfolio
<b>What's assessed</b>  A portfolio that in total shows explicit coverage of the four assessment objectives. It must include a sustained project evidencing the journey from initial engagement to the realisation of intentions and a selection of further work undertaken during the student's course of study.
<b>How it's assessed</b> <ul style="list-style-type: none"><li>• No time limit</li><li>• 96 marks</li><li>• 60% of GCSE</li></ul>
Non-exam assessment (NEA) set and marked by the school/college and moderated by AQA during a visit. Moderation will normally take place in June.



Component 2: Externally set assignment
<b>What's assessed</b> <p>Students respond to their chosen starting point from an externally set assignment paper relating to their subject title, evidencing coverage of all four assessment objectives.</p>
<b>How it's assessed</b> <ul style="list-style-type: none"> <li>• Preparatory period followed by 10 hours of supervised time</li> <li>• 96 marks</li> <li>• 40% of GCSE</li> </ul>
<p>Non-exam assessment (NEA) set by AQA; marked by the school/college and moderated by AQA during a visit. Moderation will normally take place in June.</p>

## 2.3 Component details

### 2.3.1 Component 1: Portfolio

The content of the portfolio will be determined by the particular requirements and nature of the course of study undertaken. There is no restriction on the scale of work, media or materials used.

Each student must select and present a portfolio representative of their course of study. The portfolio must include both:

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

The work submitted for this component will be marked as a whole. Students should carefully select, organise and present their portfolio and must ensure that it provides evidence of meeting all four assessment objectives. They must identify and acknowledge sources which are not their own and provide evidence of [drawing activity](#) (page 14) and [written annotation](#) (page 15).

Work selected for the portfolio should be presented in an appropriate format and could include: mounted studies, sketchbooks, visual diaries, journals, design sheets, design proposals, models, maquettes, prototypes, storyboards, video, photographic or digital presentations, records of transient and site-specific installations.

### 2.3.2 Component 2: Externally set assignment

AQA will provide a separate externally set assignment for each title, each with seven different starting points. Students must select and respond to **one** starting point from their chosen title.

The externally set assignment provides students with the opportunity to demonstrate, through an extended creative response, their ability to draw together different areas of knowledge, skills and/or understanding in response to their selected starting point.

The extended creative response must explicitly evidence students' ability to draw together different areas of knowledge, skill and/or understanding from initial engagement with their selected starting point through to their realisation of intentions in the 10 hours of supervised time.

Students must ensure that the total submission for Component 2 evidences coverage of all four assessment objectives and evidence of [drawing activity](#) (page 14) and [written annotation](#) (page 15). Students must identify and acknowledge sources which are not their own.

Externally set assignments will be available to students and teachers from 2 January. They must be given to students in their entirety and must not be edited, changed or abridged in any way.

A preparation period which can begin on or after 2 January is followed by 10 hours of supervised unaided work in which students are required to realise their intentions. Students must not undertake any further preparatory studies once the first period of supervised time starts.

### **Preparatory period – from 2 January**

- Students and teachers can access the externally set assignments on 2 January (or as soon as possible afterwards) but not before. It is at the discretion of schools to plan when their students start work on their assignments after 2 January.
- Following receipt of the externally set assignment paper, students should select one starting point from which to develop their own work.
- Students may discuss their starting points with the teacher.
- Preparatory work may be presented in any suitable two- or three-dimensional format such as mounted sheets, sketchbooks, journals, design proposals, models and maquettes, digital or non-digital presentations.
- Students must stop work on their preparatory studies as soon as the first period of supervised time starts.
- There is no restriction on the scale of work, media or material used.

### **Supervised time – 10 hours**

- Following the preparatory period, students must undertake 10 hours of unaided focused study, under supervision.
- The first two hours of supervised time must be consecutive.
- Schools and colleges may timetable supervised sessions for the remaining eight hours at their own discretion.
- Students may refer to their preparatory work during the supervised time but must not add to it or amend it during the supervised time or between sessions.
- Students must not add to or amend work produced during the supervised time; either between sessions of supervised time or after the 10 hours of supervised time has been completed.
- Work produced in the supervised time must be clearly identified as such.
- Preparatory work and work produced during the supervised time must be kept under secure conditions between and following the supervised sessions. Work produced during the supervised time must be clearly identified as such.
- Only the preparatory work and the work produced within the 10 hours of supervised time can be submitted as assessment evidence for this component.

Students must not have access to the internet during the 10 hours of supervised time.

All work submitted for this component will be marked as a whole. Students may produce a single outcome or a series of related outcomes when realising their intentions in the supervised time. Outcomes may be evidenced in any two-dimensional, three-dimensional, digital or non-digital format. There is no restriction on scale of work, media or materials used.

The supervised time must take place under the guidelines set out in the document *JCQ Instructions for the conduct of examinations*.

## 3 Subject content

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Students are required to develop knowledge, understanding and skills relevant to their chosen title through integrated practical, critical and contextual study that encourages direct engagement with original works and practice.

Students may work in any medium or combination of media. They can work entirely in digital media or entirely non-digital media, or in a mixture of both, provided the aims and assessment objectives are met.

Students must learn through practical experience and demonstrate knowledge and understanding of sources that inform their creative intentions. Intentions should be realised through purposeful engagement with visual language, visual concepts, media, materials and the application of appropriate techniques and working methods.

Students must develop and apply relevant subject-specific skills in order to use visual language to communicate personal ideas, meanings and responses.

Students must, over time, reflect critically upon their creative journey and its effectiveness in relation to the realisation of personal intentions.

The following definitions of art, craft and design highlight the distinguishing characteristics of each domain. These domains can be addressed separately or in an integrated way depending upon the intentions and purposes of work undertaken.

**Art** based study can be defined as practice that involves the development of personal work and lines of enquiry determined by the need to explore an idea, convey an experience or respond to a theme or issue.

**Craft** based study can be defined as practice that involves making activities that draw upon knowledge of tools, materials and processes, and associated intellectual, creative and practical skills.

**Design** based study can be defined as practice that involves developing a response to a specific need, brief or starting point, taking account of established requirements, constraints and/or parameters.

### 3.1 Knowledge and understanding

Students should be introduced to a variety of learning experiences, which encourage the development of skills through the use of appropriate media, processes, techniques and technologies relevant to their chosen title(s) and related area(s) of study.

Students should show knowledge, understanding and skills in the development of their personal work informed by first-hand experiences and appropriate secondary sources.

Students should be encouraged to progressively develop their own strengths and interests in the subject and, increasingly, follow their own lines of enquiry.

Students must develop the knowledge and understanding as specified below through sustained practical application of skills to realise personal intentions.

Students must learn how sources inspire the development of ideas. For example, drawing on:

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

## 3.2 Skills

Students develop and apply the skills listed below to realise personal intentions relevant to their chosen title(s) and related area(s) of study.

Students must demonstrate the ability to:

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

## Drawing

Students must provide evidence of drawing in both their portfolio submission and externally set assignment. These can take different forms depending on intention. It can feature as an element within the developmental process and/or explicitly in the realisation of intentions. Drawing could be

demonstrated in students' evidence for AO1, AO2 and AO4, but **must** feature in their evidence for AO3. The particular value and significance of drawing should be determined by the ways in which it addresses purpose and need rather than the extent to which it demonstrates technical mastery, unless this is the explicit intention.

To ensure evidence of drawing features appropriately:

- access the online *Drawing for different purposes and needs* exemplar materials which include focused guidance on how drawing might feature in each title
- review examples of drawing within the context of students' overall submissions (provided on e-AQA)
- ensure the person responsible for internal standardisation attends a teacher standardisation meeting to see 'live' examples of how students have met this requirement (in line with the requirements set out in [Teacher Standardisation](#) (page 36)).

## Written annotation

When addressing the requirements of AO3, students must record their ideas, observations and insights both visually and through written annotation using appropriate specialist vocabulary, as work progresses. Annotation must be explicitly evidenced in both Component 1 and Component 2.

The content and presentation of annotation will be determined by what the student wishes to communicate, including how it supports the development of their work through the creative process.

For example, as ideas are developed, explored and recorded annotations might relate to initial thoughts, practical considerations, the communication of intentions, responses to sources, critical reflection on personal work and self-evaluation. Teachers should encourage students to appreciate the purposes of annotation and understand where and how annotations can feature as an integral rather than 'bolt-on' aspect of the creative process. As such, annotation can also contribute to evidence for AO1, AO2 and AO4. Annotations can be presented in hand written and/or digital form as appropriate.

To ensure evidence of written annotation features appropriately:

- access the online exemplar materials and specific guidance on how written annotation might feature in each title
- review examples of students' annotations within the context of students' overall submissions (provided on e-AQA)
- ensure the person responsible for internal standardisation attends a teacher standardisation meeting to see 'live' examples of how students have met this requirement (in line with the requirements set out in [Teacher Standardisation](#) (page 36)).

## 3.3 Titles

There are six titles offered in this specification.

1. [Art, craft and design](#) (page 16)
2. [Fine art](#) (page 17)
3. [Graphic communication](#) (page 18)
4. [Textile design](#) (page 20)
5. [Three-dimensional design](#) (page 21)
6. [Photography](#) (page 23)

Students must develop and apply the knowledge, understanding and skills in the Subject content in ways appropriate to their chosen title.

## 3.4 Art, craft and design

This title promotes learning across a variety of experiences and through various processes, tools, techniques, materials and resources to generate different kinds of evidence of working and outcomes. Emphasis is on an increased breadth of approach commensurate in demand with the other titles.

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

### Knowledge, understanding and skills

Students must explore and create work associated with areas of study from **at least two** titles listed below.

- **Fine art:** for example drawing, painting, sculpture, installation, lens-/light-based media, photography and the moving image, printmaking, mixed media and land art.
- **Graphic communication:** for example communication graphics, design for print, advertising and branding, illustration, package design, typography, interactive design, (including web, app and game), multi-media, motion graphics, signage and exhibition graphics.
- **Textile design:** for example art textiles, fashion design and illustration, costume design, constructed textiles, printed and dyed textiles, surface pattern, stitched and/or embellished textiles, soft furnishings and/or textiles for interiors, digital textiles and installed textiles.
- **Three-dimensional design:** for example architectural design, sculpture, ceramics, product design, jewellery and body adornment, interior design, environmental/landscape/garden design, exhibition design, three-dimensional digital design and designs for theatre, film and television.
- **Photography:** for example portraiture, location photography, studio photography, experimental imagery, installation, documentary photography, photo-journalism, moving image: film, video and animation, fashion photography.

**Component 1:** must show evidence of working in areas of study drawn from **two or more** of the titles taking into account the distinguishing characteristics of art, craft and design.

**Component 2:** must show evidence of areas of study drawn from **one or more** of the titles.

The areas of study selected for Component 1 can be the same as, or different from, those selected for Component 2.

Students must explore, through a range of two-dimensional and/or three-dimensional processes and media, practical application of skills and relevant critical and contextual sources such as the work of contemporary artists, craftspeople and designers and the different purposes, intentions and functions of art, craft and design as appropriate to their own work.

Students must develop and apply the knowledge, understanding and skills specified in the [Subject content](#) (page 13) within the context of their selected title(s) and area(s) of study.

Please also refer to the knowledge, understanding and skills sections for each title, to ensure students' work is clearly focused and relevant to their selected titles and areas of study.



## 3.5 Fine art

Fine art practice is defined here as the need to explore an idea, convey an experience or respond to a theme or issue of personal significance.

### Areas of study

In Component 1 and Component 2 students are required to work in **one or more** area(s) of fine art, such as those listed below:

- drawing
- painting
- sculpture
- installation
- lens-/light-based media
- photography and the moving image
- printmaking
- mixed media
- land art.

They may explore overlapping areas and combinations of areas.

### Knowledge, understanding and skills

Students must develop and apply the knowledge, understanding and skills specified in the [Subject content](#) (page 13) within the context of fine art practice and their selected area(s) of study.

The following aspects of the knowledge, understanding and skills are defined in further detail to ensure students' work is clearly focused and relevant to fine art.

### Knowledge and understanding

The way sources inspire the development of ideas, relevant to fine art including:

- how sources relate to individual, social, historical, environmental, cultural, ethical and/or issues-based contexts
- how ideas, themes, forms, feelings and concerns can inspire personally determined responses that are primarily aesthetic, intellectual or conceptual.

The ways in which meanings, ideas and intentions relevant to fine art can be communicated including the use of:

- figurative representation, abstraction, stylisation, simplification, expression, exaggeration and imaginative interpretation
- visual and tactile elements, such as:
  - colour
  - line
  - form
  - tone
  - texture
  - shape
  - composition
  - rhythm

- scale
- structure
- surface.

## Skills

Within the context of fine art, students must demonstrate the ability to:

- use fine art techniques and processes, appropriate to students' personal intentions, for example:
  - mark-making
  - monoprint, collagraph and block printing
  - assemblage
  - construction
  - carving
  - film and video
  - digital working methods
- use media and materials, as appropriate to students' personal intentions, for example:
  - charcoal, pastels, pen and ink, crayons and pencil
  - watercolour, gouache, acrylic and oil paint
  - found materials
  - clay, wood and metal
  - digital imagery
  - different papers and surfaces on which to work.

## 3.6 Graphic communication

Graphic communication is defined here as the process of designing primarily visual material to convey information, ideas, meaning and emotions in response to a given or self-defined brief.

### Areas of study

In Component 1 and Component 2 students are required to work in **one or more** area(s) of graphic communication, such as those listed below:

- communication graphics
- design for print
- advertising and branding
- illustration
- package design
- typography
- interactive design (including web, app and game)
- multi-media
- motion graphics
- signage
- exhibition graphics.

They may explore overlapping areas and combinations of areas.

## Knowledge, understanding and skills

Students must develop and apply the knowledge, understanding and skills specified in the [Subject content](#) (page 13) to realise personal intentions relevant to graphic communication and their selected area(s) of study.

The following aspects of knowledge, understanding and skills are defined in further detail to ensure students' work is clearly focused and relevant to graphic communication.

### Knowledge and understanding

The way sources inspire the development of ideas relevant to graphic communication including:

- how sources relate to a given or self-defined brief which might, for example, have a commercial, social or environmental focus or be concerned with other aspects specific to the creative industries
- how ideas, themes, forms, issues and needs can provide the stimulus for creative, imaginative, thoughtful and appropriately focused responses that are fit for a specific intended purpose.

The ways in which meanings, ideas and intentions relevant to graphic communication can be communicated include the use of:

- different forms of representation, brand identity, intended message, target audience and working within parameters determined by client and/or audience expectations and requirements
- visual and tactile elements, such as:
  - colour
  - line
  - form
  - tone
  - texture
  - shape
  - pattern
  - composition
  - stylisation
  - simplification
  - scale
  - structure.

### Skills

Within the context of graphic communication, students must demonstrate the ability to:

- use graphic communication techniques and processes, appropriate to students' personal intentions, for example:
  - typography
  - illustration
  - digital and/or non-digital photography

- hand rendered working methods
- digital working methods
- use media and materials, as appropriate to students' personal intentions, for example:
  - pencil, pen and ink, pen and wash, crayon, and other graphic media
  - watercolour, gouache and acrylic paint
  - layout materials
  - digital media
  - printmaking
  - mixed media.

## 3.7 Textile design

Textile design is defined here as the creation of designs and products for woven, knitted, stitched, printed or decorative textiles that might have a functional or non-functional purpose.

### Areas of study

In Component 1 and Component 2 students are required to work in **one or more** area(s) of textile design, such as those listed below:

- art textiles
- fashion design and illustration
- costume design
- constructed textiles
- printed and dyed textiles
- surface pattern
- stitched and/or embellished textiles
- soft furnishings and/or textiles for interiors
- digital textiles
- installed textiles.

They may explore overlapping areas and combinations of areas.

### Knowledge, understanding and skills

Students must develop and apply the knowledge, understanding and skills specified in the [Subject content](#) (page 13) to realise personal intentions relevant to textile design and their selected area(s) of study.

The following aspects of knowledge, understanding and skills are defined in further detail to ensure students' work is clearly focused and relevant to textile design.

### Knowledge and understanding

The way sources inspire the development of ideas, relevant to textile design including:

- how sources relate to cultural, social, historical, contemporary, environmental and creative contexts which might be determined or influenced by functional or non-functional considerations
- how ideas, feelings, forms, and purposes can generate responses that address personal needs or meet external requirements, such as client expectations and any associated constraints.

The ways in which meanings, ideas and intentions relevant to textile design can be communicated include the use of:

- figurative and non-figurative representations, stylisation, simplification, surface embellishment, constructional considerations and imaginative interpretation
- visual and tactile elements, such as:
  - colour
  - line
  - form
  - tone
  - texture
  - shape
  - pattern
  - composition
  - decoration
  - repetition
  - scale
  - structure
  - surface.

## Skills

Within the context of textile design, students must demonstrate the ability to:

- use textile design techniques and processes, appropriate to students' personal intentions, for example:
  - weaving
  - felting
  - stitching
  - appliqué
  - construction methods
  - printing.
- use media and materials, as appropriate to students' personal intentions, for example:
  - inks
  - yarns
  - threads
  - fibres
  - fabrics
  - textile materials
  - digital imagery.

## 3.8 Three-dimensional design

Three-dimensional design is defined here as the design, prototyping and modelling or making of primarily functional and aesthetic products, objects, and environments, drawing upon intellectual, creative and practical skills.

## Areas of study

In Component 1 and Component 2 students are required to work in **one or more** area(s) of three-dimensional design, such as those listed below:

- architectural design
- sculpture
- ceramics
- product design
- jewellery and body adornment
- interior design
- environmental/landscape/garden design
- exhibition design
- 3D digital design
- designs for theatre, film and television.

They may explore overlapping areas and combinations of areas.

## Knowledge, understanding and skills

Students must develop and apply the knowledge, understanding and skills specified in the [Subject content](#) (page 13) to realise personal intentions relevant to three-dimensional design and their selected area(s) of study.

The following aspects of knowledge, understanding and skills are defined in further detail to ensure students' work is clearly focused and relevant to three-dimensional design.

## Knowledge and understanding

The way sources inspire the development of ideas relevant to three-dimensional design including:

- how sources relate to historical, contemporary, cultural, social, environmental and creative contexts
- how ideas, feelings, forms, and purposes can generate responses that address specific needs be these personal or determined by external factors such as the requirements of an individual client's expectations, needs of an intended audience or details of a specific commission.

The ways in which meanings, ideas and intentions relevant to three-dimensional design can be communicated include the use of:

- figurative and non-figurative forms of representation, stylisation, simplification, exaggeration, the relationship between form and surface embellishment, constructional considerations and imaginative interpretation
- visual and tactile elements such as:
  - colour
  - line
  - form
  - tone
  - texture
  - space
  - proportion
  - decoration
  - scale

- structure
- shape
- pattern.

## Skills

Within the context of three-dimensional design, students must demonstrate the ability to:

- use three-dimensional techniques and processes, appropriate to students' personal intentions, for example:
  - model making
  - constructing
  - surface treatment
  - assembling
  - modelling
- use media and materials, as appropriate to students' personal intentions, for example:
  - drawing materials
  - clay
  - wood
  - metal
  - plaster
  - plastic
  - found materials.

## 3.9 Photography

Photography is defined here as the practice of producing images using light-sensitive materials such as photographic film, or digital methods of development and production to create static or moving images.

### Areas of study

In Component 1 and Component 2 students are required to work in **one or more** area(s) of photography, such as those listed below:

- portraiture
- location photography
- studio photography
- experimental imagery
- installation
- documentary photography
- photo-journalism
- moving image: film, video and animation
- fashion photography.

They may explore overlapping areas and combinations of areas.

## Knowledge, understanding and skills

Students must develop and apply the knowledge, understanding and skills specified in the [Subject content](#) (page 13) to realise personal intentions relevant to photography and their selected area(s) of study.

The following aspects of the knowledge, understanding and skills are defined in further detail to ensure students' work is clearly focused and relevant to photography.

## Knowledge and understanding

The way sources inspire the development of ideas, relevant to photography including:

- how sources relate to historical, contemporary, social, cultural and issues-based contexts and external considerations such as those associated with the cultural industries and client-oriented requirements
- how ideas, themes, subjects and feelings can inspire creative responses informed by different styles, genres and aesthetic considerations and/or an individual's distinctive view of the world.

The ways in which meanings, ideas and intentions relevant to photography can be communicated include the use of:

- figurative and non-figurative forms, image manipulation, close up, and imaginative interpretation
- visual and tactile elements such as:
  - colour
  - line
  - form
  - tone
  - texture
  - shape
  - pattern
  - composition
  - scale
  - sequence
  - surface
  - contrast.

## Skills

Within the context of photography, students must demonstrate the ability to:

- use photographic techniques and processes, appropriate to students' personal intentions, for example:
  - lighting
  - viewpoint
  - aperture
  - depth of field
  - shutter speed and movement



- use of enlarger
- chemical and/or digital processes
- use media and materials, as appropriate to students' personal intentions, for example:
  - film
  - photographic papers
  - chemicals appropriate to darkroom practices
  - digital media, programs and related technologies
  - graphic media for purposes such as storyboarding, planning and constructing shoots.

## 3.10 Progression

There are no prior learning requirements. However, the specification allows for progression from Key Stage 3 whilst providing a strong foundation for further study at AS and A-level as well as vocational pathways. To support this progression, the assessment objectives, structure and titles are very similar to those detailed in the AS and A-level Art and Design specification.



# 4 Scheme of assessment

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Find past papers and specimen papers for new courses, on our website at [aqa.org.uk/pastpapers](http://aqa.org.uk/pastpapers)

This specification is designed to be taken over two years.

This is a linear qualification. In order to achieve the award, students must complete all assessments at the end of the course and in the same series.

GCSE exams and certification for this specification are available for the first time in May/June 2018 and then every May/June for the life of the specification.

All materials are available in English only.

Our GCSE exams in Art and Design include questions that allow students to demonstrate their ability to:

- bring together the knowledge, understanding and skills acquired during their course of study
- select and present work produced during their studies to demonstrate attainment, reflecting a holistic approach to coverage of the assessment objectives
- make connections between knowledge, understanding and skills when engaging with sources such as the work of artists, craftspeople and designers and when applying working methods and processes appropriate to one or more of:
  - a starting point, stimulus or issue-based concern
  - a design brief or problem requiring a solution
  - a task which specifies an outcome such as an image, artefact or product.

There is synoptic assessment in both components of the GCSE that provides rigour and presents opportunities for students as follows:

In Component 1 (portfolio) students develop responses to initial starting points, project briefs or specified tasks and realise intentions informed by research, the development and refinement of ideas and meaningful engagement with selected sources. Responses will include evidence of drawing for different purposes and needs and written annotation.

In Component 2 (externally set assignment) students respond to a starting point provided by AQA. This response provides evidence of the student's ability to work independently within specified time constraints, realise intentions that are personal and meaningful and explicitly address the requirements of all four assessment objectives.

## 4.1 Aims and learning outcomes

Courses based on this specification should encourage students to:

- actively engage in the creative process of art, craft and design in order to develop as effective and independent learners, and as critical and reflective thinkers with enquiring minds
- develop creative, imaginative and intuitive capabilities when exploring and making images, artefacts and products
- become confident in taking risks and learn from experience when exploring and experimenting with ideas, processes, media, materials and techniques
- develop critical understanding through investigative, analytical, experimental, practical, technical and expressive skills

- develop and refine ideas and proposals, personal outcomes or solutions with increasing independence
- acquire and develop technical skills through working with a broad range of media, materials, techniques, processes and technologies with purpose and intent
- develop knowledge and understanding of art, craft and design in historical and contemporary contexts, societies and cultures
- develop an awareness of the different roles and individual work practices evident in the production of art, craft and design in the creative and cultural industries
- develop an awareness of the purposes, intentions and functions of art, craft and design in a variety of contexts and as appropriate to students' own work
- demonstrate safe working practices in art, craft and design.

## 4.2 Assessment objectives

Assessment objectives (AOs) are set by Ofqual and are the same across all GCSE Art and Design specifications and all exam boards.

The exams and non-exam assessment will measure how students have achieved the following assessment objectives.

- AO1: Develop ideas through investigations, demonstrating critical understanding of sources.
- AO2: Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.
- AO3: Record ideas, observations and insights relevant to intentions as work progresses.
- AO4: Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.

### 4.2.1 Assessment objective weightings for GCSE Art and Design

Assessment objectives (AOs)	Component weightings (approx %)		Overall weighting (approx %)
	Component 1	Component 2	
AO1	15	10	25
AO2	15	10	25
AO3	15	10	25
AO4	15	10	25
Overall weighting of components	60	40	100

### 4.2.2 Quality of making

The ability to handle materials, techniques and processes effectively, skilfully and safely underpins all the assessment objectives. It is important in enabling students to develop a personal language, to express ideas and to link their intentions to outcomes in a confident and assured manner.

## 4.3 Assessment criteria

The assessment criteria must be applied to the assessment of students' work for both components. The assessment objectives are equally weighted in each case. The Assessment criteria grid

indicates the levels of attainment that would be expected for the award of marks in the ranges shown.

Each component is marked out of a total of 96 marks. As the assessment objectives are equally weighted in each component, there is a maximum of 24 marks for each of the assessment objectives. The marks, out of 24, for each assessment objective must be added together to produce the total mark out of 96.

You are required to provide a mark for each of the assessment objectives separately in accordance with the assessment criteria and a mark out of 96 must be provided for each component. The assessment grid must be used to identify the student's level of performance in relation to each of the assessment objectives.

Six mark band descriptors are provided, with a range of marks for each of the four assessment objectives.

A *Candidate record form* (CRF) must be completed for each student for each component. When completing each form the teacher should decide which mark band best describes the student's performance for each assessment objective, then circle the appropriate mark. These marks should then be transferred to the 'mark awarded' row and added together. This total should be entered in the 'total mark box' to the right of the grid.

Four marks are available for each mark band in each assessment objective. The lower mark indicates that the student has **just** met the requirement described in that particular band, the next mark indicates that evidence is **adequate**, the next that evidence is **clear** and the higher mark indicates that evidence is **convincing** but that the student has not quite met the requirements set out in the next band.

### 4.3.1 Assessing components 1 and 2

For Component 1, the portfolio submission must be assessed as a whole, using the assessment grid to select which of the six mark band descriptors for each objective best describes the student's overall performance. The same process is met for Component 2, preparatory studies and the work undertaken in the supervised time, must be assessed together when arriving at an overall mark.

### 4.3.2 Marking to the correct standard

Work submitted for assessment for the GCSE components is assessed at a standard that can be reasonably expected of a student after a full GCSE course of study.

If your school or college offers the art, craft and design title alongside endorsed titles, evidence of an area of study for the art, craft and design title must be assessed to the same standard as it would for the relevant endorsed title.

Teacher standardisation meetings are provided free of charge in the spring term. At these meetings teachers are trained to use the assessment criteria grid through marking exercises using 'live' sets of students' work from each title.

In addition, online exemplification materials are provided on e-AQA with written commentaries which explain how the marks have been awarded.

To ensure you use the assessment criteria grid to mark to the correct standard:

- access the online exemplification materials (provided on e-AQA) before you mark your own students work
- ensure a senior art and design representative from your school or college, with responsibility for conducting internal standardisation, attends a teacher standardisation meeting.

For more information on attendance at teacher standardisation meetings and internal standardisation refer to [Teacher standardisation](#) and [Internal standardisation](#) (page 36).

### 4.3.3 Assessment criteria grid

The grid below further expands on the assessment objectives. It provides a link between the grade descriptions and the assessment objectives. It should be used to mark students' work and to complete *Candidate record forms*.

Drawing activity and written annotation must be evidenced in AO3, but can also contribute to evidence for AO1, AO2 and AO4.

	A01	A02	A03	A04
<b>Marks</b>	<b>Develop ideas through investigations, demonstrating critical understanding of sources.</b>	<b>Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes.</b>	<b>Record ideas, observations and insights relevant to intentions as work progresses.</b>	<b>Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.</b>
24 Convincingly	An exceptional ability to effectively develop ideas through creative and purposeful investigations.	An exceptional ability to thoughtfully refine ideas with discrimination.	An exceptional ability to skillfully and rigorously record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	An exceptional ability to competently present a personal and meaningful response and realise intentions with confidence and conviction.
23 Clearly	An exceptional ability to engage with and demonstrate critical understanding of sources.	An exceptional ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.		An exceptional ability to demonstrate understanding of visual language.
22 Adequately				
21 Just				
20 Convincingly	A highly developed ability to effectively develop ideas through creative and purposeful investigations.	A highly developed ability to thoughtfully refine ideas.	A highly developed ability to skillfully record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	A highly developed ability to competently present a personal and meaningful response and realise intentions with confidence and conviction.
19 Clearly	A highly developed ability to demonstrate critical understanding of sources.	A highly developed ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.		A highly developed ability to demonstrate understanding of visual language.
18 Adequately				
17 Just				

	A01	A02	A03	A04
16 Convincingly	A consistent ability to effectively develop ideas through purposeful investigations.	A consistent ability to thoughtfully refine ideas.	A consistent ability to skillfully record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	A consistent ability to competently present a personal and meaningful response and realise intentions.
15 Clearly				
14 Adequately	A consistent ability to demonstrate critical understanding of sources.	A consistent ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.		A consistent ability to demonstrate understanding of visual language.
13 Just				
12 Convincingly	A moderate ability to effectively develop ideas through purposeful investigations.	A moderate ability to thoughtfully refine ideas.	A moderate ability to skillfully record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	A moderate ability to competently present a personal and meaningful response and realise intentions.
11 Clearly				
10 Adequately	A moderate ability to demonstrate critical understanding of sources.	A moderate ability to effectively select and purposefully experiment with appropriate media, materials, techniques and processes.		A moderate ability to demonstrate understanding of visual language.
9 Just				
8 Convincingly	Some ability to develop ideas through purposeful investigations.	Some ability to refine ideas.	Some ability to record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	Some ability to present a personal and meaningful response and realise intentions. Some ability to demonstrate understanding of visual language.
7 Clearly				
6 Adequately		Some ability to select and experiment with appropriate media, materials, techniques and processes.		
5 Just	Some ability to demonstrate critical understanding of sources.			



	A01	A02	A03	A04
4 Convincingly	Minimal ability to develop ideas through investigations.	Minimal ability to refine ideas.	Minimal ability to record ideas, observations and insights through drawing and annotation, and any other appropriate means relevant to intentions, as work progresses.	Minimal ability to present a personal and meaningful response and realise intentions.
3 Clearly	Minimal ability to demonstrate critical understanding of sources.	Minimal ability to select and experiment with appropriate media, materials, techniques and processes.		Minimal ability to demonstrate understanding of visual language.
2 Adequately				
1 Just				
0	Work not worthy of any marks.			

## 4.4 Assessment weightings

The marks awarded on the papers will be scaled to meet the weighting of the components. Students' final marks will be calculated by adding together the scaled marks for each component. Grade boundaries will be set using this total scaled mark. The scaling and total scaled marks are shown in the table below.

Component	Maximum raw mark	Scaling factor	Maximum scaled mark
Component 1: Portfolio	96	x3	288
Component 2: Externally set assignment	96	x2	192
Total scaled mark:			480

# 5 Non-exam assessment administration

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The non-exam assessment (NEA) for this specification is .

Visit [aqa.org.uk/8201](http://aqa.org.uk/8201) for detailed information about all aspects of NEA administration.

The head of the school or college is responsible for making sure that NEA is conducted in line with our instructions and Joint Council for Qualifications (JCQ) instructions.

## 5.1 Supervising and authenticating

To meet Ofqual's qualification and subject criteria:

- **students** must sign the *Candidate record form* (CRF) to confirm that the work submitted is their own
- all **teachers** who have marked a student's work must sign the declaration of authentication on the CRF. This is to confirm that the work is solely that of the student concerned and was conducted under the conditions laid down by this specification
- teachers must ensure that a CRF is provided with each student's work.

Students must have sufficient direct supervision to ensure that the work submitted can be confidently authenticated as their own.

Any work produced without supervision, for example outside of the classroom, should be compared to work produced with supervision.

In comparing the student's work, consideration must be given to the consistency in levels of skill demonstrated as well as the application and understanding of the techniques, processes and materials employed.

Work that cannot be confidently authenticated must not be included in the student's submission.

If a student receives additional assistance and this is acceptable within the guidelines for this specification, you should award a mark that represents the student's unaided achievement. Please note the support the student received on the CRF and sign the authentication statement. If the statement is not signed, we cannot accept the student's work for assessment.

## 5.2 Avoiding malpractice

Please inform your students of the AQA regulations concerning malpractice. They must not:

- submit work that is not their own
- lend work to other students
- allow other students access to, or use of, their own independently-sourced source material
- include work copied directly from books, the internet or other sources without acknowledgement
- submit work that is word-processed by a third person without acknowledgement
- include inappropriate, offensive or obscene material.

These actions constitute malpractice and a penalty will be given (for example, disqualification).

If you identify malpractice **before** the student signs the declaration of authentication, you don't need to report it to us. Please deal with it in accordance with your school or college's internal procedures. We expect schools and colleges to treat such cases very seriously.

If you identify malpractice **after** the student has signed the declaration of authentication, the head of your school or college must submit full details of the case to us at the earliest opportunity. Please complete the form *JCQ/M1*, available from the JCQ website at [jcq.org.uk](http://jcq.org.uk)

We have agreed with Ofqual a date when the externally set assignment papers may be given to teachers and students. This can be found at [aqa.org.uk/timetables](http://aqa.org.uk/timetables)

If the papers are released before Ofqual's agreed date we will treat this as malpractice.

You must record details of any work which is not the student's own on the front of the assessment booklet or other appropriate place.

You should consult your exams officer about these procedures.

## 5.3 Teacher standardisation

We will provide support for using the marking criteria and developing appropriate tasks through teacher standardisation.

Teacher standardisation is compulsory for the person responsible for coordinating internal standardisation at your school or college if:

- it is the first assessment year of a new specification
- moderation from the previous year indicates a serious misinterpretation of the requirements
- a significant adjustment was made to the marks in the previous year
- your school or college is new to this specification.

Our meetings run for three months in the spring term.

For further information about teacher standardisation visit our website at [aqa.org.uk/8201](http://aqa.org.uk/8201)

For further support and advice please speak to your adviser. Email your subject team at [art@aqa.org.uk](mailto:art@aqa.org.uk) for details of your adviser.

## 5.4 Internal standardisation

You must ensure that you have consistent marking standards for all students. One person must manage this process and they must sign the *Centre declaration sheet* to confirm that internal standardisation has taken place.

Internal standardisation may involve:

- all teachers marking some sample pieces of work to identify differences in marking standards
- discussing any differences in marking at a training meeting for all teachers involved
- referring to reference and archive material, such as previous work or examples from our teacher standardisation.

## 5.5 Commenting

To meet Ofqual's qualification and subject criteria, you must show clearly how marks have been awarded against the assessment criteria in this specification.

Your comments will help the moderator see, as precisely as possible, where you think the students have met the assessment criteria.

You must record your comments on the *Candidate record form*.

## 5.6 Submitting marks

You must check that the correct marks are written on the *Candidate record form* and that the total is correct.

The deadline for submitting the total mark for each student is given at [aqa.org.uk/keydates](http://aqa.org.uk/keydates)

## 5.7 Factors affecting individual students

For advice and guidance about arrangements for any of your students, please email us as early as possible at [eos@aqa.org.uk](mailto:eos@aqa.org.uk)

**Occasional absence:** you should be able to accept the occasional absence of students by making sure they have the chance to make up what they have missed. You may organise an alternative supervised session for students who were absent at the time you originally arranged.

**Lost work:** if work is lost you must tell us how and when it was lost and who was responsible, using our special consideration online service at [aqa.org.uk/eaqa](http://aqa.org.uk/eaqa)

**Special help:** where students need special help which goes beyond normal learning support, please use the CRF to tell us so that this help can be taken into account during moderation.

**Students who move schools:** students who move from one school or college to another during the course sometimes need additional help to meet the requirements. How you deal with this depends on when the move takes place. If it happens early in the course, the new school or college should be responsible for the work. If it happens late in the course, it may be possible to arrange for the moderator to assess the work as a student who was 'Educated Elsewhere'.

## 5.8 Keeping students' work

Students' work must be kept under secure conditions from the time that it is marked, with completed CRF. After the moderation period and the deadline for Enquiries about Results (or once any enquiry is resolved) you may return the work to students.

## 5.9 Moderation

An AQA visiting moderator will check a sample of your students' work. We will contact you to let you know which students' work will be required in the sample to be provided for moderation.

The moderator reviews your marking to check whether any changes are needed to bring the marking in line with the agreed standards. In some cases the moderator will ask to see more work.

Any changes to marks will normally keep your rank order but, where major inconsistencies are found, we reserve the right to change the rank order.

## School and college consortia

If you are in a consortium of schools or colleges with joint teaching arrangements (where students from different schools and colleges have been taught together but entered through the school or college at which they are on roll), you must let us know by:

- filling in the *Application for Centre Consortium Arrangements for centre-assessed work*, which is available from the JCQ website [jcq.org.uk](http://jcq.org.uk)
- appointing a consortium co-ordinator who can speak to us on behalf of all schools and colleges in the consortium. If there are different co-ordinators for different specifications, a copy of the form must be sent in for each specification.

We will allocate the same moderator to all schools and colleges in the consortium and treat the students as a single group for moderation.

All the work must be available at the lead school or college.

## 5.10 After moderation

You will receive a report when the results are issued, which will give feedback on the appropriateness of the tasks set, interpretation of the marking criteria and how students performed in general.

We will give you the final marks when the results are issued.

To meet Ofqual requirements, as well as for awarding, archiving or standardisation purposes, we may need to keep some of your students' work. We will let you know if we need to do this.

# 6 General administration

You can find information about all aspects of administration, as well as all the forms you need, at [aqa.org.uk/examsadmin](http://aqa.org.uk/examsadmin)

## 6.1 Entries and codes

You only need to make one entry for each qualification – this will cover all the question papers, non-exam assessment and certification.

Every specification is given a national discount (classification) code by the Department for Education (DfE), which indicates its subject area.

If a student takes two specifications with the same discount code:

- further and higher education providers are likely to take the view that they have only achieved one of the two qualifications
- only one of them will be counted for the purpose of the *School and College Performance tables* – the DfE's rules on 'early entry' will determine which one.

Please check this before your students start their course.

Qualification title	AQA entry code title	Component 1	Component 2	DfE discount code
AQA GCSE in Art and Design	Art and Design (Art, craft and design)	8201/C	8201/X	JA2
	Art and Design (Fine art)	8202/C	8202/X	JA2
	Art and Design (Graphic communication)	8203/C	8203/X	JA2
	Art and Design (Textile design)	8204/C	8204/X	JA2
	Art and Design (Three-dimensional design)	8205/C	8205/X	JA2
	Art and Design (Photography)	8206/C	8206/X	KJ1

This specification complies with:

- Ofqual *General conditions of recognition* that apply to all regulated qualifications
- Ofqual GCSE qualification level conditions that apply to all GCSEs
- Ofqual GCSE subject level conditions that apply to all GCSEs in this subject
- all other relevant regulatory documents.

The Ofqual qualification accreditation number (QAN) is 601/8088/2.

## 6.2 Overlaps with other qualifications

There are no overlaps with any other AQA qualifications at this level.

## 6.3 Awarding grades and reporting results

The qualification will be graded on a nine-point scale: 1 to 9 – where 9 is the best grade.

Students who fail to reach the minimum standard for grade 1 will be recorded as U (unclassified) and will not receive a qualification certificate.

## 6.4 Re-sits and shelf life

Students can re-sit the qualification as many times as they wish, within the shelf life of the qualification.

## 6.5 Previous learning and prerequisites

There are no previous learning requirements. Any requirements for entry to a course based on this specification are at the discretion of schools and colleges.

## 6.6 Access to assessment: diversity and inclusion

General qualifications are designed to prepare students for a wide range of occupations and further study. Therefore our qualifications must assess a wide range of competences.

The subject criteria have been assessed to see if any of the skills or knowledge required present any possible difficulty to any students, whatever their ethnic background, religion, sex, age, disability or sexuality. If any difficulties were encountered, the criteria were reviewed again to make sure that tests of specific competences were only included if they were important to the subject.

As members of the Joint Council for Qualifications (JCQ) we participate in the production of the JCQ document *Access Arrangements and Reasonable Adjustments: General and Vocational qualifications*. We follow these guidelines when assessing the needs of individual students who may require an access arrangement or reasonable adjustment. This document is published on the JCQ website at [jcq.org.uk](http://jcq.org.uk)

### 6.6.1 Students with disabilities and special needs

We can make arrangements for disabled students and students with special needs to help them access the assessments, as long as the competences being tested are not changed. Access arrangements must be agreed **before** the assessment. For example, a Braille paper would be a reasonable adjustment for a Braille reader but not for a student who does not read Braille.

We are required by the Equality Act 2010 to make reasonable adjustments to remove or lessen any disadvantage that affects a disabled student.



If you have students who need access arrangements or reasonable adjustments, you can apply using the Access arrangements online service at [aqa.org.uk/eaqa](http://aqa.org.uk/eaqa)

### 6.6.2 Special consideration

We can give special consideration to students who have been disadvantaged at the time of the assessment through no fault of their own – for example a temporary illness, injury or serious problem such as the death of a relative. We can only do this **after** the assessment.

Your exams officer should apply online for special consideration at [aqa.org.uk/eaqa](http://aqa.org.uk/eaqa)

For more information and advice about access arrangements, reasonable adjustments and special consideration please see [aqa.org.uk/access](http://aqa.org.uk/access) or email [accessarrangementsqueries@aqa.org.uk](mailto:accessarrangementsqueries@aqa.org.uk)

## 6.7 Working with AQA for the first time

If your school or college has not previously offered any AQA specification, you need to register as an AQA centre to offer our specifications to your students. Find out how at [aqa.org.uk/becomeacentre](http://aqa.org.uk/becomeacentre)

## 6.8 Private candidates

This specification is not available to private candidates.

## Get help and support

Visit our website for information, guidance, support and resources at [aqa.org.uk/8201](https://aqa.org.uk/8201)

You can talk directly to the Art and Design subject team:

E: [art@aqa.org.uk](mailto:art@aqa.org.uk)

T: 01483 437 750