



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

Entry Level Certificate

Art and Design 4920 2009

Material accompanying this Specification

- Report on the Examination

SPECIFICATION

This specification will be published annually on the AQA Website (www.aqa.org.uk). If there are any changes to the specification centres will be notified in print as well as on the Website. The version on the Website is the definitive version of the specification.

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Background Information

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Entry Level Certificates

1.1	National Qualifications Framework	The Entry Level Certificates (formerly Certificates of Achievement) are designed for use by candidates who are unlikely to reach Grade G at GCSE – this grade being the lowest of the Foundation Level in the National Qualifications Framework.
1.2	Entry Level Qualification Requirements	The Entry Level requirements state that tasks or other assessments which are independently or externally set or validated, externally marked or moderated, and conducted under supervised and specified conditions must contribute at least 50% to the overall award in the case of National Curriculum subjects, literacy, numeracy, and information technology, and at least 40% in other cases. The majority of the work for Units 1 and 2 must be completed at the centre under supervision.
1.3	Structure of this Entry Level Certificate	This is a unit-based specification, with candidates required to complete four of the units provided. The unit format provides a clearly focused structure for learning.
1.4	Accreditation of Individual Units	<p>Accreditation of individual units is available for centres registered with the AQA Unit Award Scheme. Their candidates can receive a separate Unit Award Statement for each unit for which every outcome has been demonstrated (see Appendix A).</p> <p>Centres can enter for the Entry Level Certificate without also registering for the Unit Award Scheme, but no accreditation of individual units is then available.</p>
1.5	Basic Skills	The specification provides opportunities to develop and demonstrate the basic skills of literacy and numeracy. Details are provided in Section 10. Some candidates may be working above Entry 3 in some areas of their studies and may be able to meet some of the requirements of the main Key Skills, Communication, Application of Number and IT, or the “wider” Key Skills, Working with Others, Problem Solving and Improving Own Learning and Performance.
1.6	Spiritual, Moral, Ethical, Social, Cultural, Environmental, Health and Safety and European Issues	It is a requirement that all specifications identify ways in which the study of the subject can contribute to an awareness and understanding of these issues. Details in respect of this specification are provided in Section 23.

1.7 ICT

The national curriculum requires that candidates should be given opportunities to apply and develop their ICT capacity through the use of ICT tools to support their learning. In each specification candidates will be required to make effective use of ICT in ways appropriate to the needs of the subject.

1.8 Citizenship

Since 2002, students in England have been required to study Citizenship as a national curriculum subject. Each specification signposts, where appropriate, opportunities for developing citizenship knowledge, skills and understanding.

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Specification at a Glance

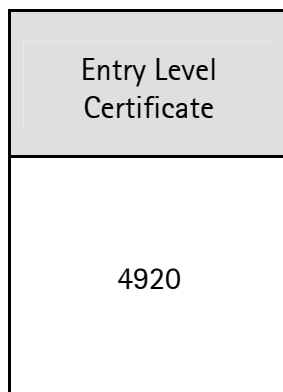
Art and Design

- This is the only Entry Level specification offered by AQA in this subject.
- Three levels of award are available: Entry 1, Entry 2 and Entry 3.
- To be eligible for an award candidates should submit for assessment and moderation evidence from four units as follows.

Section 1: Compulsory Units – 50%
Candidates must submit evidence for the two compulsory Units.
Unit 1 Fine Art: Myself
Unit 2 Graphic Design: Poster Design



Section 2: Optional Units – 50%
Candidates must also submit evidence for two of the following Optional Units. See Units 3 – 13 (pages 22 – 43) for details of requirements.
Unit 3 Three-Dimensional Design: Designing and Making a Decorative Body Piece
Unit 4 Fine Art: Work on the theme of Trees, Flowers, Animals or Birds
Unit 5 Fine Art: Work on the theme of the Built Environment
Unit 6 Graphic Design: Computer Graphics
Unit 7 Graphic Design: Package Design
Unit 8 Textiles: Designing and Making a Wall Hanging
Unit 9 Three-Dimensional Design: Designing and Making a Mask or Headdress
Unit 10 Three-Dimensional Design: Ceramics
Unit 11 Three-Dimensional Design: Designing and Making a Container based on Animal Forms
Unit 12 Photography: Work based on Reflections and Mirror Images
Unit 13 Vocational: Work Experience in Art and Design



All work is assessed by the centre and moderated by AQA.

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Availability of Assessment Units and Entry Details

3.1 Availability of Assessment Units	Examinations based on this specification are available in the June examination series only.
3.2 Entry Codes	<p>Centres must register as a centre with AQA before formally entering candidates in February in the year of the award.</p> <p>The Subject Code for entry for this Entry Level Certificate is 4920.</p>
3.3 Private Candidates	This specification is not available for private candidates.
3.4 Access Arrangements and Special Consideration	<p>AQA pays due regard to the provisions of the Disability Discrimination Act 1995 in its administration of this specification.</p> <p>Arrangements may be made to enable candidates with disabilities or other difficulties to access the assessment. An example of an access arrangement is the production of a Braille paper for a candidate with a visual impairment. Special consideration may be requested for candidates whose work has been affected by illness or other exceptional circumstances.</p> <p>Further details can be found in the Joint Council for Qualifications (JCQ) document: <i>Access Arrangements and Special Consideration Regulations and Guidance Relating to Candidates who are Eligible for Adjustments in Examination GCE, AEA, VCE, GCSE, GNVQ, Entry Level & Key Skills</i> This document can be viewed via the AQA Website (www.aqa.org.uk).</p> <p>Applications for access arrangements and special consideration should be submitted to AQA by the Examinations Officer at the centre.</p> <p>For details see also Section 29.</p>
3.5 Language of Examinations	All assessment must be done through the medium of English. Assessment will not be available in Welsh or Gaeilge.

Scheme of Assessment

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Introduction

4.1 National Criteria

This Entry Level Certificate specification complies with the following:

- Levels 1 – 3 of the National Curriculum requirements for Art and Design;
- Entry Level Requirements;
- the Arrangements for the Statutory Regulation of External Qualifications in England, Wales and Northern Ireland: Common Criteria.

4.2 Rationale

This Entry Level Certificate provides an appropriate qualification for candidates with special needs or those for whom specific units of work give a clearly focused framework for acquiring knowledge, skills and understanding in art, craft or design. It also offers opportunities for these candidates to work alongside candidates following a GCSE course in Art and Design.

4.3 Prior level of attainment and recommended prior learning

The specification builds on the knowledge, understanding and skills acquired in programmes of study at Key Stage 3 of the National Curriculum. However, it is not necessary for candidates to have studied Art and Design before commencing work on this specification and no prior knowledge of the subject is necessary.

It is recommended that candidates should have acquired literacy skills of Level 1 and above, as these will be used in all units. Numeracy skills are required where appropriate, and may be relevant to any unit where candidates are interpreting information.

Teachers should provide appropriate and adequate guidance about the demands of the specification before candidates embark on their studies.

4.4 Progression

The scheme of assessment allows attainment to be recognised at standards broadly consistent with National Curriculum Levels 1, 2 and 3. As an approved Entry Level Qualification, the specification provides excellent progression to GCSE studies particularly in Art and Design. It will also lay an appropriate basis for study of related qualifications at Foundation level.

The skills and knowledge acquired will be relevant and transferable in both educational and career settings. The qualification therefore increases flexibility for candidates and makes a distinct contribution to the quality and coherence of the qualifications framework.

In addition, it provides a worthwhile course for candidates of various ages and from diverse backgrounds in terms of general education and lifelong learning.

5**Aims****5.1 Introduction**

The aims listed below set out the educational purposes of following an Entry Level Certificate course in Art and Design. Some of the aims are reflected in the assessment objectives; others are not because they cannot readily be translated into measurable objectives. The aims identify the essential opportunities to be provided for candidates to develop creative, imaginative and practical skills in art, craft or design. They are not listed in order of priority.

5.2

A course based on this specification should encourage candidates to develop:

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

6**Assessment Objectives****6.1**

The assessment objectives identify those qualities which can be assessed. They are broadly equally weighted and relate to the specification as a whole.

Candidates should be able to:

- A01 record observations, experiences and ideas in forms that are appropriate to intentions;
- A02 analyse and evaluate images, objects and artefacts showing understanding of context;
- A03 develop and explore ideas using media, processes and resources, reviewing, modifying and refining work as it progresses;
- A04 present a personal response, realising intentions and making informed connections with the work of others.

7

Scheme of Assessment

7.1 Requirements

The scheme of assessment allows attainment to be recognised at Entry level 1, Entry level 2 and Entry level 3. These levels are equivalent to National Curriculum Levels 1, 2 and 3.

To be eligible for an award at Entry 1, 2 or 3, candidates should submit for assessment and moderation evidence from four of the units in this specification, as follows.

Compulsory Units

Units 1 and 2 are compulsory. Initially assessed by the teacher, they will be moderated by AQA.

Optional Units

Candidates must choose another **two** units from the remaining eleven available, details of which are in Sections 11 to 21. These will also be assessed by the teacher and moderated by AQA.

The choice provided in the optional units will allow candidates to work in any area of study as follows:

fine art; graphic design; textiles; three-dimensional design; photography.

Candidates may continue to develop their skills, knowledge and understanding of the areas of study specified in the compulsory units or may choose to work in a new area of study.

Evidence

Candidates entered for the Entry Level Certificate should be encouraged to complete as much as possible, as failure to do so may mean they do not demonstrate the qualities needed to reach Entry level 1, 2 or 3.

7.2 Compulsory Units

Compulsory units 1 and 2 will test the candidates' ability to demonstrate the skills, knowledge and understanding required. Candidates must attempt both of these units. The units are specified and will be externally moderated by a visiting moderator.

To ensure a balanced coverage of the skills, knowledge and understanding specified in the National Curriculum Programme of Study for Art and Design and to build on candidates' experiences at Key Stage 3, the compulsory units will provide opportunities for candidates to work in two areas of study: fine art and graphic design, both of which may include work in two and/or three dimensions.

Units 1 and 2 may be taken in any order. The length of time required to complete a unit will vary depending on the time allocated to the subject, although it is expected that each unit will take approximately 13 to 26 hours of teaching time.

7.3 Portfolio of Work

At the end of the course candidates must submit a portfolio of work.

This portfolio will be in two parts, the first containing evidence from the two **compulsory units** and the second containing the evidence from the two **optional units**. Evidence from all four units in the portfolio of work should be available, even though evidence of all the outcomes may not be available.

For more details see Section 24.

7.4 Weighting of Assessment Objectives

The approximate relationship between the relative percentage weighting of the Assessment Objectives (AOs) and the overall Scheme of Assessment is shown in the following table:

Assessment Objectives		Portfolio of Work
AO1	record observations, experiences and ideas in forms that are appropriate to intentions	25%
AO2	analyse and evaluate images, objects and artefacts showing understanding of context	25%
AO3	develop and explore ideas using media, processes and resources, reviewing, modifying and refining work as it progresses	25%
AO4	present a personal response, realising intentions and making informed connections with the work of others	25%

Subject Content

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Summary of Subject Content

8.1	Units Available	The specification content is defined by the following thirteen units.
	Compulsory Units	<ul style="list-style-type: none"> Unit 1 Fine Art: Myself Unit 2 Graphic Design: Poster Design
	Optional Units – choose two	<ul style="list-style-type: none"> Unit 3 Three-Dimensional Design: Designing and Making a Decorative Body Piece Unit 4 Fine Art: Work on the theme of Trees, Flowers, Animals or Birds Unit 5 Fine Art: Work on the theme of the Built Environment Unit 6 Graphic Design: Computer Graphics Unit 7 Graphic Design: Package Design Unit 8 Textiles: Designing and Making a Wall Hanging Unit 9 Three-Dimensional Design: Designing and Making a Mask or Headdress Unit 10 Three-Dimensional Design: Ceramics Unit 11 Three-Dimensional Design: Designing and Making a Container based on Animal Forms Unit 12 Photography: Work based on Reflections and Mirror Images Unit 13 Vocational: Work Experience in Art and Design

8.2	Structure of each Unit	<p>Each unit contains a number of sections.</p> <p>The Unit Description indicates the learning objectives and processes involved and the educational context in which learning will take place.</p> <p>The Procedures for Making and Recording Assessments indicate the person(s) responsible for the assessment of each outcome, the technique(s) or assessment used and the place in which assessments are recorded. The numbers in brackets refer to the outcomes to be accredited.</p> <p>The Outcomes to be accredited specify the abilities, areas of knowledge, understanding and experiences which are to be accredited.</p>
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The **Evidence** section of the unit specifies the evidence which must be offered by the centre to demonstrate the candidate's achievement of the outcomes. All the outcomes must be met where separate unit accreditation is required (for AQA's Unit Award Scheme).

The **Additional Guidance** section of each unit provides teaching suggestions for non-art specialist teachers.

8.3 Contexts

It is expected that the units will be undertaken in a variety of contexts and make full use of the practical uses and possibilities of ICT.

a **Fine Art**

Candidates will be encouraged to develop images through the use of a fine art approach. They may explore one or a range of the following: drawing and painting; mixed media; printmaking; sculpture; film and video.

They should be encouraged to record from first-hand observation, imagination or experience and to develop an understanding of the working practices of artists, craftspeople and designers from other genres, styles and traditions.

They should be encouraged to explore the formal elements of art, craft and design, such as line, tone, colour, scale, pattern, texture, shape, form and space.

They should be encouraged to research and develop their ideas using sketchbooks, visual journals and other appropriate forms of documentation.

b **Graphic Design**

Candidates will be encouraged to develop images through the use of a range of graphic materials, media and processes, in such areas as advertising, illustration, animation, typography, print, computer-generated design or photography and video.

They should be encouraged to understand the working practices of artists, craftspeople and designers from other genres, styles and traditions.

They should be encouraged to explore appropriate graphic media, to work to a design brief and to investigate composition and strategies of problem solving.

They should be encouraged to research and develop their ideas using sketchbooks, visual journals and other appropriate forms of documentation.

c Textiles

Candidates will be encouraged to create images and artefacts through the use of a range of textiles media and processes, in such areas as dyed and printed textiles, collage, appliqué, embroidery or constructed textiles.

They should be encouraged to understand the working practices of artists, craftspeople and designers from other genres, styles and traditions.

They should be encouraged to explore the use of appropriate textiles media, to investigate surface and textural qualities and to work to a design brief.

They should be encouraged to research and develop their ideas using sketchbooks, visual journals and other appropriate forms of documentation.

d Three-Dimensional Design

Candidates will be encouraged to create images and artefacts through the use of a range of media and processes, in such areas as ceramics, sculpture, product design, environmental design or theatre design.

They should be encouraged to understand the working practices of artists, craftspeople and designers from other genres, styles and traditions.

They should be encouraged to work from first-hand observation, personal experience and/or a design brief.

They should be encouraged to explore the use of appropriate media to investigate the visual, tactile and spatial qualities of three-dimensional objects in order to fulfil their intentions.

They should be encouraged to research and develop their ideas using sketchbooks, design sheets and other appropriate forms of documentation.

e Photography

Candidates will be encouraged to produce images through the creative use of cameras, darkroom facilities and/or digital processes, and related materials and processes.

They should be encouraged to understand the working practices of photographers, artists, craftspeople and designers from other genres, styles and traditions.

They should be encouraged to explore visual language, including the selection of subject matter, viewpoint and lighting.

They should communicate personal responses and intentions through expressive, experimental and narrative images, working to a design brief.

They should be encouraged to research and develop their ideas using sketchbooks, design sheets and other appropriate forms of documentation.

8.4 Learning outcomes

Each unit specifies a number of learning outcomes which will provide a basis for progression and will determine the skills, knowledge and understanding to be covered in the course of the unit. The outcomes are related to the developmental processes and the practical skills required in responding to the task set.

Candidates will provide a folder of research materials and a ‘finished piece’ for each task to show that they can:

- explore and use an appropriate range of media and processes;
- investigate, as and where appropriate, the work of other artists, craftspeople and designers from their own and other times and cultures;
- present their ideas in visual or tactile form.

8.5 Collaborative projects

Centres may allow candidates to work on joint projects as long as it is clear in the preparatory/supporting work which areas individual candidates have designed and made.

9

Compulsory Unit 1

Fine Art: Myself

9.1 Unit Description

In this unit the candidate should research a variety of approaches to the theme ‘Myself’ as seen in the work of one or more recognised artists who have used fine art techniques. Following this research the candidate will produce a final piece which shows an appropriate technical and/or compositional approach. The teacher should make sure that candidates are given sufficient guidance at the outset to enable them to understand and complete the task.

9.2 Procedures for Making and Recording Assessments

Entry Level Certificate

Assessed by the teacher by inspection and discussion of the candidate’s work (1-3).

Unit Award Scheme

Assessed by the teacher by inspection and discussion of the candidate’s work (1-3). The work submitted must show evidence of the successful completion of **all** outcomes, 1-3 below. All assessments recorded on an *AQA Summary Sheet*. Unit Award Scheme Code: 12012.

9.3 Outcomes to be accredited

In successfully completing this unit the candidate will have **demonstrated the ability to:**

- 1 research and comment on work relating to the theme ‘Myself’ by one or more recognised artists;
 - 2 use aspects of the information gained to produce a final piece which demonstrates a suitable approach;
 - 3 use appropriate techniques, e.g. drawing and painting, mixed media, printmaking, sculpture, film or video.
-

9.4 Evidence to be offered for the Entry Level Certificate and Unit Award Scheme

Folder of work containing:

- candidate’s research in the form of notes and sketches (1);
- candidate’s final piece (2, 3).

9.5 Additional Guidance

The focus of this unit is the candidate. Any appropriate interpretation of the starting point, *Myself*, is acceptable or teachers could choose one of the following:

- Self portrait – candidates could research the work of a suitable artist who has produced self portraits, such as Vincent van Gogh, Salvador Dalí, Stanley Spencer, Frida Kahlo or David Hockney, and use their research to help develop their own ideas for a self portrait.
- Figurative work – candidates could work from the full figure, they could also incorporate family or friends. Suggested artists to look at include Giacometti, Paula Rego, Henry Moore and L S Lowry.
- Personal interests – candidates can use objects which are to do with their hobbies and interests. Research could include the work of artists such as Lisa Milroy, Eduardo Paolozzi or Robert Rauschenberg, or artists who produced work in boxes, such as Michael Rothenstein and Joseph Cornell.
- Cultural identity – candidates could concentrate on their own culture, carrying out research and using objects and artefacts associated with their own lives.
- Memories – having researched appropriate artists such as the Surrealists, candidates could develop work based on their own memories.
- Hands and feet – having looked at Dürer, Michelangelo or another suitable artist, candidates could develop work based on a part of their body such as their hands or feet.
- Bedroom – candidates could look at, for example, van Gogh's 'Bedroom at Arles' and produce work based on their own bedroom.

Unit Award Scheme Code 12012

10

Compulsory Unit 2

Graphic Design: Poster Design

10.1 Unit Description

In this unit the candidate should select and analyse two different commercially produced posters. Following this research, he/she will produce at least two designs for a poster based on a brief given by the teacher and will realise one of these designs as a finished piece. The teacher may determine the subject and style of the design brief and should ensure that candidates are given sufficient guidance at the outset to enable them to complete the task.

10.2 Procedure for Making and Recording Assessments

Entry Level Certificate

Assessed by the teacher through observation (1) and by inspection and discussion of the candidate's work (2-4).

Unit Award Scheme

Assessed by the teacher through observation (1) and by inspection and discussion of the candidate's work (2-4). The work submitted must show evidence of the successful completion of **all** outcomes, 1-4 below. All assessments recorded on an *AQA Summary Sheet*.
Unit Award Scheme code: 12013.

10.3 Outcomes to be accredited

In successfully completing this unit the candidate will have **demonstrated the ability to:**

- 1 select **two** examples of commercially-produced posters in different styles;
- 2 analyse the chosen examples and give reasons why each of the posters may be successful or not;
- 3 produce **at least two** designs for a given poster design brief;
- 4 select **one** of the design ideas and carry this through to a finished piece of artwork.

10.4 Evidence to be offered for the Entry Level Certificate and Unit Award Scheme

Folder of work containing:

- teacher-completed checklist (1);
- candidate's written work and/or annotated sketches (2);
- candidate-produced design sheet(s) (3);
- candidate's final piece (4).

10.5 Additional Guidance

The teacher should decide on a theme and give the candidate a **brief**, for example:

- Design a poster for a performance of ‘Oliver’. Include the venue, date, time and price of tickets.
- Design a poster for ‘Oliver’ that includes images of marketing products that advertise the performance, e.g. t-shirts, pens, key-rings, or any products of your choice.

The style of your poster should be based on ideas taken from contemporary poster design.

OR

Design a poster to advertise a new soft drink named ‘Orange Flash’. The product is an orange flavoured drink and your work should reflect this. The style of your poster should be based on Art Nouveau. (Centres designing a brief like this will need to provide appropriate reference materials for candidates.)

Candidates can easily find **examples of posters**, but they must be commercially produced. There are many books that would provide suitable reference materials for this unit, for example:

Illustration, Yolanda Zappaterra, 1998, RotoVision, ISBN 2880463300.

The New Guide to Graphic Design, Bob Cotton (Editor), 1990, Phaidon Press, ISBN 0714826278.

The Complete “Masters of the Poster”, Stanley Appelbaum (Editor), 1990, Dover Publications, ISBN 0486263096.

Letterwork, Brody Neuschwander, 1995, Phanes Press, ISBN 0714829099.

In this unit any two-dimensional **medium** is appropriate and a mixed media approach could be used. This unit is also suitable for an ICT response if candidates can access a suitable design programme.

In their **preparatory work** candidates should look at two posters (e.g. theatre, cinema, music concert, advertisements) to get ideas for lettering, design, composition, colour, texture, etc. Candidates could also look at different styles of lettering from newspapers, magazines, computer programmes and books. Their preparatory work should also include experiments with different compositions, styles of lettering and colour schemes for their final piece.

The **final piece** will be a fully resolved poster.

Unit Award Scheme Code 12013

Optional Unit 3

Three-Dimensional Design: Designing and Making a Decorative Body Piece

<p>11.1 Unit Description</p>	<p>In this unit the candidate should explore the properties and possibilities of a least two materials and investigate the decorative elements or patterns found in a particular culture. He/she will then make a body piece using at least one of the materials which have been explored and incorporating into the design elements of the shapes and patterns found. The teacher may provide candidates with a specific design brief for this task and should ensure that candidates are given sufficient guidance to allow them to understand and complete the task.</p>
<p>11.2 Procedures for Making and Recording Assessments</p> <p>Entry Level Certificate</p> <p>Unit Award Scheme</p>	<p>Assessed by the teacher through observation and discussion (4) and by inspection and discussion of the candidate’s work (1-3).</p> <p>Assessed by the teacher through observation and discussion (4) and by inspection and discussion of the candidate’s work (1-3). The work submitted must show evidence of the successful completion of all outcomes, 1-4 below. All assessments recorded on an <i>AQA Summary Sheet</i>. Unit Award Scheme code: 12014.</p>
<p>11.3 Outcomes to be accredited</p>	<p>In successfully completing this unit the candidate will have demonstrated the ability to:</p> <ol style="list-style-type: none"> 1 explore the properties and possibilities of at least two materials, e.g. paper and wire, plastic and fabric; 2 investigate the decorative shapes and patterns found in a particular culture; 3 make up a decorative body piece, using at least one of the materials which have been explored and incorporating into the work elements of the shapes and patterns which have been investigated; 4 work safely, using techniques appropriate to the subject and materials.
<p>11.4 Evidence to be offered for the Entry Level Certificate and Unit Award Scheme</p>	<p>Folder of work containing:</p> <ul style="list-style-type: none"> • candidate-produced samples of explorations (1); • candidate’s research material (2); • candidate’s final body piece (3); • teacher-completed checklist (4).

11.5 Additional Guidance

The emphasis of this unit is both the study of style and pattern in a particular culture and the use of materials. The final piece could be a mask, jewellery, belt, waistcoat, hat, armour or any other item to decorate the body.

There are many possible **cultural starting points** for this work. The following books would provide suitable reference materials:

The Arts and Crafts of India, Nicholas Barnard, 1995, Conran Octopus, ISBN 1850297053.

Art and Architecture of the Indian Subcontinent, J C Harle, 1994, Yale University Press, ISBN 0300062176.

The Techniques of Indian Embroidery, Anne Morrell, 1994, B T Batsford, ISBN 07134100.

Traditional Henna Designs, 2000, Pepin Press, ISBN 905496068X.

Japanese Art, Francesco Abbate, ISBN 090740273.

Hiroshige: Paintings, Matthi Forrer, 1997, Prestel Publishing Ltd., ISBN 3791318608.

Art in China, Craig Clunas, 1997, Oxford Paperbacks, ISBN 0192842072.

Contemporary Art of Africa, Magnin and Soullillou (Editors), 1996, Thames and Hudson, ISBN 0500017131.

Wirrimanu: Aboriginal Art from the Balgo Hills, James Cowan, 1994, Craftsman House, ISBN 9768097752.

There are opportunities for the use of a wide range of **media** in this unit, e.g. clay, card, wire, papier-mâché, fabric, or any other appropriate medium.

Preparatory work should include:

- studies of the decorative elements or patterns from the chosen culture;
- explorations into the possibilities of various media/materials;
- designs for the final piece, showing alternative ideas and different colourways.

The **final piece** will be a decorated three-dimensional outcome in any appropriate medium.

Unit Award Scheme Code 12014

12

Optional Unit 4

Fine Art: Work on the theme of Trees, Flowers, Animals or Birds

12.1 Unit Description

For all optional units it is expected that the teacher will provide candidates with a specific task based on the content given in the unit. In this unit the candidate should research various approaches to the observation of a variety of trees, flowers, animals or birds. He/she should also investigate work by one or more recognised artists who have used fine art skills to illustrate and design from these natural forms. Following these investigations, the candidate will produce a series of studies, sketches or drawings which will form the basis of an outcome, using some or all of the natural forms given in the unit title.

12.2 Procedures for Making and Recording Assessments

Entry Level Certificate

Assessed by the teacher by inspection and discussion of the candidate's work (1-4).

Unit Award Scheme

Assessed by the teacher by inspection and discussion of the candidate's work (1-4). The work submitted must show evidence of the successful completion of all outcomes, 1-4 below. All assessments recorded on an *AQA Summary Sheet*. Unit Award Scheme code: 12015.

12.3 Outcomes to be accredited

In successfully completing this unit the candidate will have **demonstrated the ability to:**

- 1 research and analyse the techniques used by artists or designers in working on the subject of trees, flowers, animals or birds;
- 2 use aspects of the information gained to produce a number of drawings, sketches and/or designs based on these natural forms;
- 3 produce a final piece which incorporates the above suggestions;
- 4 use appropriate media and materials in the production of the work, demonstrating some understanding and skill in their use.

12.4 Evidence to be offered for the Entry Level Certificate and Unit Award Scheme

Folder of work containing:

- candidate's research and development in the form of notes and sketches and preparatory studies (1, 2);
- candidate's final piece (3, 4).

12.5 Additional Guidance

An important way of developing work based on the theme *trees, flowers, animals or birds* would be to record images from first-hand experience of trees, flowers, animals or birds. These might be in the local environment or at a zoo, wildlife park, pet shop or garden, or suitable items might be brought into, or found in, the centre. The emphasis in the unit is that the candidate should work from observation of the subject if possible.

A suitable **brief or starting point** might be:

- Study the flower paintings of Georgia O’Keeffe. Working from flowers, make studies and design your own final piece in the simple, colourful way that O’Keeffe worked.
- See how animals and birds have inspired artists in different cultures. Produce your own patterns based on your research into a culture and from your own observations.
- Study Matisse’s “Snail”. Produce studies of animals, using simplified colours and materials.
- Look at the way in which Australian Aboriginal artists paint animal prints and patterns on different surfaces including tree bark, card and stone. Produce your own work based on studies you have made of animals.
- Study the work of the designer William Morris and note how he produced complicated patterns which included flowers, fruit, animals and birds. Study natural forms and produce your own patterns based on your research.

There are many **artists** in different cultures who have been inspired by the study of trees, flowers, animals and birds, for example, Albrecht Dürer, Henri Rousseau and M.C. Escher.

There are many books that would provide suitable reference materials for this unit, for example:

Animals in Art, Peter Belves et al, 1969, Hamlyn, ISBN 0600721779.

Karl Blossfeldt (Icons), Hans Christian Adam, 2001, Taschen, ISBN 382285509X.

Van Gogh, Ingo F Walther, 1996, Taschen, ISBN 3822896306.

Indian Miniatures, Christine O’Brian, 1994, Studio Editions.

A wide range of **media and materials** can be used in drawing, sketching and designing preparatory work for this unit.

The **final piece** will be produced in any suitable fine art medium.

13

Optional Unit 5

Fine Art: Work on the theme of the Built Environment

13.1 Unit Description

For all optional units it is expected that the teacher will provide candidates with a specific task based on the content given in the unit. In this unit the candidate should research various approaches to the observation and study of the built environment. He/she should also investigate the work of one or more recognised artists, architects or designers who have designed for or been inspired by the built environment. Following these investigations, the candidate will produce a series of studies, sketches or drawings which will form the basis of an outcome in response to the theme of the built environment.

13.2 Procedures for Making and Recording Assessments

Entry Level Certificate

Assessed by the teacher by inspection and discussion of the candidate's work (1-4).

Unit Award Scheme

Assessed by the teacher by inspection and discussion of the candidate's work (1-4). The work submitted must show evidence of the successful completion of all outcomes, 1-4 below. All assessments recorded on an *AQA Summary Sheet*. Unit Award Scheme code: 12016.

13.3 Outcomes to be accredited

In successfully completing this unit the candidate will have **demonstrated the ability to:**

- 1 research and analyse the techniques used by other artists, architects or designers in designing for or working from the built environment
- 2 use aspects of the information gained to produce a number of drawings, sketches and/or designs based on the theme;
- 3 produce a final piece which incorporates the above suggestions;
- 4 use appropriate media and materials in the production of work, demonstrating some understanding and skill in their use.

13.4 Evidence to be offered for the Entry Level Certificate and Unit Award Scheme

Folder of work containing:

- candidate's research and development in the form of notes, sketches and preparatory studies (1, 2);
- candidate's final piece (3, 4).

13.5 Additional Guidance

Working on the theme of the built environment, candidates might work from buildings in their own locality or environment, looking in particular at street furniture, chimneys, windows, entrances and exits, or any other appropriate theme.

Research into suitable artists such as Piet Mondrian and Hundertwasser, or architects such as Richard Rogers and Antoni Gaudí, will help candidates to develop their own ideas to produce a final piece which relates in some way to the artist's work. They could also look at stained glass windows.

Preparatory work could take the form of drawings, photographs, collages and paintings of the built environment. In the preparatory work candidates should explore the relationship of their own observations with the style and technique of their chosen artist, architect or designer.

The **final piece** should be a realisation of the preparatory work in any appropriate fine art medium. It could include rubbings, castings, batik and glass painting. While candidates should work from first-hand observation they can develop their work imaginatively if they wish, for example, they could produce a fantasy tower, building or monument.

Unit Award Scheme Code 12016

14

Optional Unit 6

Graphic Design: Computer Graphics

14.1 Unit Description

For all optional units it is expected that the teacher will provide candidates with a specific task based on the content given in the unit. In this unit the candidate should explore the potential of a graphics package and will produce a computer-aided design in response to a starting point given by the teacher. The task should provide opportunity for expressive and creative use of computer graphics packages wherever possible.

14.2 Procedures for Making and Recording Assessments

Entry Level Certificate

Assessed by the teacher through observation and discussion (1) and by inspection and discussion of the candidate’s work (2, 3).

Unit Award Scheme

Assessed by the teacher through observation and discussion (1) and by inspection and discussion of the candidate’s work (2, 3). The work submitted must show evidence of the successful completion of **all** outcomes, 1-3 below. All assessments recorded on an *AQA Summary Sheet*. Unit Award Scheme code: 12017.

14.3 Outcomes to be accredited

In successfully completing this unit the candidate will have **demonstrated the ability to:**

- 1 explore the features and possibilities of a graphics package;
- 2 use features of the graphics package to explore a range of **at least three** possible solutions to a starting point provided by the teacher, e.g. for a logo, label, pattern design;
- 3 select **one** of the solutions, produce appropriate hard copy and show how the design could be used.

14.4 Evidence to be offered for the Entry Level Certificate and Unit Award Scheme

Folder of work containing:

- teacher-completed checklist (1);
- candidate-produced printouts with sketches and/or annotations (2);
- candidate-produced hard copy, appropriately presented and annotated (3).

14.5 Additional Guidance

The design brief could be:

- Design a label for a CD cover. This could be either your own personal CD label or a CD label for your favourite band or artist.
- Design a new set of stamps to commemorate a celebration or an international festival.
- Design a new school logo.
- Design a book jacket for “The Enchanted Forest”.

Whatever the brief, candidates should produce preparatory work in which they show three different designs using a computer software package. Candidates should then select one and produce a hard copy of the final design.

Resources: any computer-generated images; artefacts such as CD covers; packaging, magazines and other graphic images.

The New Guide to Graphic Design, Bob Cotton, 1990, Phaidon Press, ISBN 0714826278.

Media: two-dimensional materials, software package and computer printout.

Preparatory work might contain collages of appropriate found images, photocopies, drawings and designs by hand and by computer for alternative ideas for the final design.

The **final piece** should be an appropriately presented and annotated hard copy.

Unit Award Scheme Code 12017

15

Optional Unit 7

Graphic Design: Package Design

15.1 Unit Description

For all optional units it is expected that the teacher will provide candidates with a specific task based on the content given in the unit. In this unit the candidate should investigate a range of package designs and research the work of a chosen artist. The candidate will then apply aspects of the knowledge and understanding gained to develop a package design for one of a range of products specified by the teacher and will make and present a maquette or ‘mock-up’ of his/her final design.

15.2 Procedures for Making and Recording Assessments
Entry Level Certificate

Assessed by the teacher by inspection and discussion of the candidate’s work (1-4).

Unit Award Scheme

Assessed by the teacher by inspection and discussion of the candidate’s work (1-4). The work submitted must show evidence of the successful completion of **all** outcomes, 1-4 below. All assessments recorded on an *AQA Summary Sheet*. Unit Award Scheme code: 12018.

15.3 Outcomes to be accredited

In successfully completing this unit the candidate will have **demonstrated the ability to:**

- 1 investigate the ways in which **at least two** different types of product are packaged and promoted;
- 2 research and comment on features of the work of a recognised artist;
- 3 produce ideas, influenced by work of the artist studied, for packaging for a product from a range specified by the teacher;
- 4 make and present a maquette or ‘mock-up’ of the final design.

15.4 Evidence to be offered for the Entry Level Certificate and Unit Award Scheme

Folder of work containing:

- candidate’s folder of research material (1, 2);
- candidate’s design work (3);
- candidate-produced maquette or ‘mock-up’ (4).

15.5 Additional Guidance

There are many products which are packaged. Packaging takes many forms, including boxes, packets, carrier bags, cartons, envelopes, cans and bottles. In choosing a suitable theme teachers might like to consider one of the following groups of objects as a starting point: food and drink; books; stationery; jewellery; make-up; household goods; electrical goods; compact discs; computer games.

Any well-known **artist** could be chosen as a source of ideas. A task, such as one of the following, could be set:

- Design packaging for a video about the work of the artist Pablo Picasso.
- Design packaging for a food product, such as cakes, biscuits or cereals. Study the use of colour, shape and pattern of Henri Matisse, Bridget Riley or Roy Lichtenstein.
- Study the work of Christo and Jeanne-Claude, who wrapped buildings, coastlines and environmental areas, and produce packaging for a soft drink.
- Study the artist Arcimboldo and produce package designs for one of a range of food products called “you are what you eat”.

There are many books that would provide suitable reference materials for this unit, for example:

Christo and Jeanne-Claude, Jacob Baal-Teshuva 2001, Taschen, ISBN 3822859966.

The Eye’s Mind: Bridget Riley, Robert Kudielka (Editor), 1999, Thames and Hudson, ISBN 0500281653.

Roy Lichtenstein 1970-80, Jack Cowart, 1982, Peterburg Press, ISBN 0902825135.

Whatever brief is chosen the candidate should investigate two different types of packaging in their **preparatory work**. They should also research and make comments on the work of a suitable artist.

The **final piece** should be a model, maquette or ‘mock-up’ of their final design.

Unit Award Scheme Code 12018

16

Optional Unit 8

Textiles: Designing and Making a Wall Hanging

16.1 Unit Description

For all optional units it is expected that the teacher will provide candidates with a specific task based on the content given in the unit. Using for inspiration the work of any artist or designer, the candidate should investigate a range of textiles media and use this research to design and make a textile wall hanging. The hanging may be made from any material(s) or combination of material(s) considered suitable by the teacher. Through the use of a variety of contrasting textures and designs, the hanging should show recognition of the work of a chosen artist or designer. String, threads, beads, wire, wool, feathers, collage materials and/or found objects of all kinds could be used in developing the hanging. The candidate should also produce drawings, notes and sketches to illustrate the development of ideas leading to the construction of the finished piece.

16.2 Procedures for Making and Recording Assessments

Entry Level Certificate

Assessed by the teacher by inspection and discussion of the candidate's work (1-3) and through observation and discussion (4).

Unit Award Scheme

Assessed by the teacher by inspection and discussion of the candidate's work (1-3) and through observation and discussion (4). The work submitted must show evidence of the successful completion of **all** outcomes, 1-4 below. All assessments recorded on an *AQA Summary Sheet*. Unit Award Scheme code: 12019.

16.3 Outcomes to be accredited

In successfully completing this unit the candidate will have **demonstrated the ability to:**

- 1 research the styles and/or techniques of one or more artists or designers;
 - 2 use the information gained to produce ideas, drawings and designs for a wall hanging in response to a starting point provided by the teacher;
 - 3 produce part or all of a wall hanging, incorporating appropriate materials;
 - 4 work safely, using techniques appropriate to the subject and material(s) selected.
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16.4 Evidence to be offered for the Entry Level Certificate and Unit Award Scheme

Folder of work containing:

- candidate’s research and development in the form of design materials, notes and sketches (1, 2);
- candidate’s final piece (3);
- teacher-completed checklist (4).

16.5 Additional Guidance

Candidates could research textile **artists** such as Michael Brennan-Wood, Kaffe Fassett or Eirian Short. Or they could study any artist whose work would be inspirational, for example Gustav Klimt’s use of colour and shape would be appropriate in designing and making a textile wall hanging. They could look at Japanese or Indonesian batik methods.

There are many books that would provide suitable reference materials for this unit, for example:

British Craft Textiles, Ann Sutton, 1985, Collins, ISBN 0004119681.

The New Textiles, Chloe Colchester, 1993, Thames and Hudson, ISBN 0500277370.

Techno Textiles, Braddock and O’Mahony, 1999, Thames and Hudson, ISBN 0500280967.

Drawing and Designing for Embroidery, Richard Box, 1989, B T Batsford, ISBN 0713455470.

Klimt: Art Album, Gilles Neret, 2000, Taschen, ISBN 382285980X.

Preparatory work should include research into the chosen artist or designer and the candidate’s own personal response to the theme including the use of different textile materials.

The **final textile piece** could be woven, embroidered, appliquéd, silk painted, batik, tie-dyed, stitched and include a range of materials and found objects as appropriate.

Unit Award Scheme Code 12019

Optional Unit 9

Three-Dimensional Design: Designing and Making a Mask or Headdress

17.1 Unit Description

For all optional units it is expected that the teacher will provide the candidates with a specific task based on the content given in the unit. In this unit the candidate should research the ways in which different cultures, past and/or present, have used masks or headdresses in ceremonies, celebrations, circuses, and/or carnivals. The candidate will then investigate a range of appropriate materials to develop his/her own ideas for a mask or headdress in response to a specific starting point set by the teacher. Following these investigations, the candidate will make a mask or headdress incorporating at least two of the chosen materials. The final presentation will include the finished mask or headdress and a photograph of the candidate, or another person, wearing the item.

17.2 Procedures for Making and Recording Assessments

Entry Level Certificate

Assessed by the teacher through observation and discussion (5) and by inspection of the candidate's work (1-4).

Unit Award Scheme

Assessed by the teacher through observation and discussion (5) and by inspection of the candidate's work (1-4). The work submitted must show evidence of the successful completion of **all** outcomes, 1-5 below. All assessments recorded on an *AQA Summary Sheet*.
Unit Award Scheme code: 12020.

17.3 Outcomes to be accredited

In successfully completing this unit the candidate will have **demonstrated the ability to:**

- 1 research the use of masks and headdresses in ceremonies and celebrations from different times and/or cultures;
- 2 use the information gained to produce drawings and designs for a mask or headdress;
- 3 make a mask or headdress in response to the specific brief set by the teacher, using **at least two** materials (for example: card, fabric, paints, inks, beads, feathers, clay, plaster, wire, PVA);
- 4 submit a photograph of himself/herself, or another person, wearing the finished piece;
- 5 work safely, using techniques appropriate to the subject and materials.

17.4 Evidence to be offered for the Entry Level Certificate and Unit Award Scheme	<p>Folder of work containing:</p> <ul style="list-style-type: none"> • candidate’s research in the form of drawings, notes and sketches (1, 2); • candidate’s final piece (3); • a photograph of the candidate, or another person, wearing the mask or headdress (4); • teacher-completed checklist (5).
17.5 Additional Guidance	<p>The masks of different cultures should be researched as a basis for the work, for example, African spirit masks, Red Indian ceremonial masks, Chinese dragon masks, Egyptian death masks, and Venetian carnival masks.</p> <p>Local museums might provide a loan service for artefacts, e.g. masks.</p> <p>There are many books that would provide suitable reference materials for this unit, for example:</p> <p><i>Africa the Art of a Continent</i>, Tom Phillips, 1995, Prestel Publishing Ltd., ISBN 3791316036.</p> <p><i>Papier-Mâché Style</i>, Alex MacCormick, 1995, Michael O’Mara, ISBN 1854797107.</p> <p><i>Art and Craft of Papier-Mâché</i>, Juliet Bawden, 1990, Mitchell Beazley, ISBN 0855337680.</p> <p><i>North American Indians</i>, Royal B Hassrick, 1975, Octopus Books, ISBN 0706404807.</p> <p><i>Native Arts of North America</i>, David W Penney, 1998, Terrail, ISBN 2879391903.</p> <p><i>Arts and Crafts of India</i>, Nicholas Barnard, 1993, Conran Octopus, ISBN 1850295042.</p> <p>Website: www.hatworks.org.uk</p> <p>In their preparatory work candidates should develop their own designs for a mask or headdress. They should experiment with different media, for example, papier-mâché, card sculpture, found objects, string and woven material.</p> <p>The final piece must include the use of at least two materials and be accompanied by a photograph of the candidate, or another person, wearing it.</p>

Unit Award Scheme Code 12020

18

Optional Unit 10

Three-Dimensional Design: Ceramics

18.1 Unit Description

For all optional units it is expected that the teacher will provide candidates with a specific task based on the content given in the unit. In this unit the candidate should investigate the decorative aspects of a range of manufactured forms and should use this research to produce a design in response to a brief given by the teacher. He/she will then develop a finished ceramic piece, demonstrating the ability to use either slab or coil techniques. The finished piece should be decorated appropriately, using some of the ideas or techniques which the candidate has investigated as part of his/her research.

18.2 Procedures for Making and Recording Assessments

Entry Level Certificate

Assessed by the teacher through observation and discussion (5) and by inspection and discussion of the candidate's work (1-4).

Unit Award Scheme

Assessed by the teacher through observation and discussion (5) and by inspection and discussion of the candidate's work (1-4). The work submitted must show evidence of the successful completion of **all** outcomes, 1-5 below. All assessments recorded on an *AQA Summary Sheet*. Unit Award Scheme code: 12021.

18.3 Outcomes to be accredited

In successfully completing this unit the candidate will have **demonstrated the ability to:**

- 1 investigate the decorative qualities and possibilities of a range of manufactured forms, e.g. chimney pots, machine parts, utensils;
- 2 use the information gained to develop designs for **two** functional or sculptural ceramic forms in response to a starting point provided by the teacher;
- 3 select **one** of the designs and build a ceramic piece using coiling or slabbing techniques;
- 4 decorate the piece appropriately, e.g. by glazing, incising, modelling;
- 5 work safely, using techniques appropriate to the subject and material.

18.4 Evidence to be offered for the Entry Level Certificate and Unit Award Scheme

Folder of work containing:

- candidate’s folder of research materials (1);
- candidate’s design sheets and/or maquettes (2);
- candidate’s finished piece or photographs of this (3, 4);
- teacher-completed checklist (5).

18.5 Additional Guidance

The design brief might be:

- Take cutlery as your theme and make drawings of knives, forks and spoons in a range of two-dimensional media. Look particularly at the patterns and decorations on the items and the shapes they make when grouped together. Use your observations to develop ideas for decorations on a coil-built teapot or a slab-built milk jug.
- Study the variety of shapes of chimney pots and design and make a coiled or slab-built vase; you could incorporate both techniques if you wish. Bear in mind that chimney pots can be flat or round sided.
- Make drawings of fastenings, for example zips, buttons and button-holes, laces, and hooks and eyes. Decorate a coil-built form with incised patterns or a slab-built form with modelling.

The first task that candidates should perform in their **preparatory studies** is to make drawings and sketches of manufactured forms. These can then be developed as designs which form ideas for decorations for the final ceramic piece which should be a slab-built or coil-built form. Candidates could show alternative designs in their preparatory work for the final piece, choosing to produce the most appropriate, interesting and exciting one.

The **final piece** should be glazed, painted or high fired in completion. Self-hardening clay or salt dough could be used instead of traditional ceramic processes for this project.

Unit Award Scheme Code 12021

Optional Unit 11

Three-Dimensional Design: Designing and Making a Container based on Animal Forms

19.1 Unit Description

For all optional units it is expected that the teacher will provide candidates with a specific task based on the content given in the unit. In this unit the candidate should research the work of artists and designers from a period or culture that interests him/her, where artists, designers and/or architects have used animals, fish and birds as a source of inspiration in decorating buildings, utensils or clothing. The candidate will use these ideas to design and make a container using material(s) considered suitable for this purpose by the teacher. The container could be intended for such purposes as displaying flowers, holding liquid or food, for display purposes or for any other appropriate use.

19.2 Procedures for Making and Recording Assessments

Entry Level Certificate

Assessed by the teacher through observation and discussion (4) and by inspection and discussion of the candidate's work (1-3).

Unit Award Scheme

Assessed by the teacher through observation and discussion (4) and by inspection and discussion of the candidate's work (1-3). The work submitted must show evidence of the successful completion of **all** outcomes, 1-4 below. All assessments recorded on an *AQA Summary Sheet*. Unit Award Scheme code: 12022.

19.3 Outcomes to be accredited

In successfully completing this unit the candidate will have **demonstrated the ability to**

- 1 research and comment on the work of appropriate artists and designers who have based their work on animals, from a period or culture appropriate to the theme or starting point specified by the teacher;
- 2 use the information gained to produce a number of drawings, sketches, designs or models to develop a design for a container;
- 3 produce a container which has an animal, a bird or a fish as its theme;
- 4 work safely, using techniques appropriate to the subject and material(s).

19.4 Evidence to be offered for the Entry Level Certificate and Unit Award Scheme	<p>Folder of work containing:</p> <ul style="list-style-type: none"> • candidate’s research and development in the form of designs, notes, sketches and/or models (1, 2); • candidate’s final piece (3); • teacher-completed checklist (4).
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19.5 Additional Guidance	<p>The starting point for this unit could be one of the following:</p> <ul style="list-style-type: none"> • Bernard Pallisy was a sixteenth-century ceramicist who created bowls which were richly decorated with animal and plant forms. Study Pallisy’s work and make a container which incorporates animals, birds or fish inside and/or outside as decoration. • The ceramicist Kate Malone creates ceramic bowls, jugs and teapots based on natural forms such as fruit, shells and fish. Study Kate Malone’s work and produce your own work which is based on the theme of animals, birds or fish. • Study the way that animals, birds and fish have been used as decorations for ceramic and sculptural forms and decorative friezes, for example Egyptian tomb decorations. Produce work in clay or papier-mâché which is decorated with appropriate designs based on animals, birds or fish. • Look at the way that rainspouts on roofs have been made into gargoyles based on animal forms. Use these as a starting point for designing a container.
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There are many books that would provide suitable reference materials for this unit, for example:

Postmodern Ceramics, Mark Del Vecchio, 2001, Thames and Hudson, ISBN 0500237875.

Ceramics: Pottery Decoration – Contemporary Approaches, John Gibson, 1987, A & C Black, ISBN 0713628057.

The **preparatory work** should contain studies of the artist, designer, or culture named in the brief.

Candidates should develop their own ideas in two or three dimensions and produce a **final piece** in any appropriate medium.

Unit Award Scheme Code 12022

Optional Unit 12

Photography: Work based on Reflections and Mirror Images

20.1 Unit Description

For all optional units it is expected that the teacher will provide the candidates with a specific task based on the content given in the unit. In this unit the candidate should research a variety of ways to respond to the theme of reflections and mirror images. He/she should investigate the work of at least one photographer, artist or designer who has explored ways of making everyday images unusual. They could, for example, look at ways of taking pictures of people or objects viewed through shop windows or reflections in shiny surfaces or in a pool of water. Following these investigations, the candidate will produce a set of at least six photographs in response to a specific brief set by the teacher.

20.2 Procedures for Making and Recording Assessments

Entry Level Certificate

Assessed by the teacher through observation and discussion (4) and by inspection and discussion of the candidate's work (1-3).

Unit Award Scheme

Assessed by the teacher through observation and discussion (4) and by inspection and discussion of the candidate's work (1-3). The work submitted must show evidence of the successful completion of **all** outcomes, 1-4 below. All assessments recorded on an *AQA Summary Sheet*. Unit Award Scheme code: 12023.

20.3 Outcomes to be accredited

In successfully completing this unit the candidate will have **demonstrated the ability to:**

- 1 research and make simple notes and/or sketches about a chosen artist or designer whose work has been based on reflections or mirror images;
- 2 use aspects of the information gained to photograph and print **at least six** different responses to the specific brief given by the teacher;
- 3 mount the **six** most successful photographs for presentation and assessment;
- 4 work safely, using techniques appropriate to the subject and material(s).

20.4 Evidence to be offered for the Entry Level Certificate and Unit Award Scheme	<p>Folder of work containing:</p> <ul style="list-style-type: none"> • candidate’s research, including notes and/or sketches, contact prints and negatives relevant to the theme (1, 2); • candidate’s final presentation, incorporating the six mounted photographs (3); • teacher-completed checklist (4).
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20.5 Additional Guidance	<p>The theme for this unit could be based on one of the following:</p> <ul style="list-style-type: none"> • The artist M C Escher made drawings of reflections in water and glass. Study Escher’s work and use the information to take your own photographs based on the theme reflections. • Graphic designers sometimes develop their work using digital images. Study the work of a graphic designer (named or unnamed) and develop your own work based on the theme of reflections and mirror images.
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There are many books that would provide suitable reference materials for this unit, for example:

Photographic Composition, Tom Grill and Mark Scanlon, 1990, Amphoto Books, ISBN 0817454276.

20th Century Photography, Museum Ludwig Cologne, 2001, Taschen, ISBN 3822858676.

In their **preparatory work** candidates should explore the work of an appropriate artist or photographer, making sketches of their work.

They should take an aspect of the work that they admire and use it to inform their own work. They can use traditional photographic techniques or digital photography techniques.

The final six photographs should be presented and mounted appropriately to show that they are the **final pieces**.

Unit Award Scheme Code 12023

Optional Unit 13

Vocational: Work Experience in Art and Design

21.1 Unit Description

For all optional units it is expected that the teacher will provide the candidates with a specific task based on the content given in the unit. This is a classroom and workplace based unit designed to introduce the candidate to the world of work in an art and design context. During the unit the candidate will have the opportunity to develop key skills and to become familiar with the practices and procedures associated with employment in art and design. The candidate will undertake a minimum of one week's work experience in a relevant placement and become involved in a variety of tasks related to his/her placement.

21.2 Procedures for Making and Recording assessments

Entry Level Certificate

Assessed by the teacher through observation and discussion (1, 3) and through inspection (2, 4, 5, 6, 7, 8, 9).

Unit Award Scheme

Assessed by the teacher through observation and discussion (1, 3) and through inspection (2, 4, 5, 6, 7, 8, 9). The work submitted must show evidence of the successful completion of **all** outcomes, 1-9 below. All assessments recorded on an *AQA Summary Sheet*.
Unit Award Scheme code: 12024.

21.3 Outcomes to be accredited

In successfully completing this unit the candidate will have **demonstrated the ability to:**

- 1 make a reasoned choice of placement for work experience;
- 2 complete an application, or similar, for the placement chosen;
- 3 contact the chosen placement prior to the work experience period;
- 4 plan travel arrangements;
- 5 arrive punctually at the placement;
- 6 carry out tasks as directed by the placement supervisor;
- 7 keep a record of the work done;
- 8 evaluate the work experience;
- 9 write a letter of thanks to the placement supervisor.

21.4 Evidence to be offered for the Entry Level Certificate and Unit Award Scheme	Folder of work containing: <ul style="list-style-type: none">• teacher-completed checklist (1, 3);• candidate-completed application (2);• candidate-completed diary (4, 7, 8);• employer-completed report/checklist (5, 6);• candidate-written letter (9).
21.5 Additional Guidance	A candidate might spend his/her week of work experience in one of the following areas: <ul style="list-style-type: none">• a museum, art gallery or craft centre;• retail/department store – window dressing or design/display department;• a secondary school art department – technician;• nursery school, primary school or child care – assisting with artwork in lessons;• a computer/design company – computer-aided design department;• a graphic design company – production of posters, programmes, leaflets, tickets;• publicity – e.g. arena, concert hall, theatre;• an art materials suppliers, factory or shop;• floral art – bouquets, table decorations, etc.• fashion design;• factory work – e.g. ceramics factory;• an architect’s practice or planning office;• any other suitable position.

Unit Award Scheme Code 12024

Basic Skills and Other Issues

22

Basic Skills

22.1 Introduction

At Entry Level there are two Basic Skills: Literacy and Numeracy. For candidates following this specification there are opportunities to develop both skills in the units in line with national standards.

Candidates will use their literacy skills when researching the work of other artists, craftspeople and designers. They may also use numeracy skills in learning about and applying the codes and conventions of perspective and scale or in measuring and using materials and a variety of media.

23

Spiritual, Moral, Ethical, Social, Cultural and Other Issues

23.1 Spiritual, Moral, Ethical, Social, Cultural and Other Issues

The study of Art and Design can contribute to candidates' understanding of spiritual, moral, ethical, social and cultural issues. The specification provides opportunities for candidates to explore a wide range of issues as indicated below.

- Spiritual** Through the study of art, craft and design, candidates are able to explore, at an appropriate level, issues relating to the origins of life and the nature of humanity. Through the processes of investigating and making, candidates are able to develop a sense of wonder at the natural and human achievement. Research into the work of other artists, craftspeople and designers enables candidates to explore spiritual issues, religious beliefs and to begin to understand their own worth and that of others.
- Moral** The study of art, craft and design also encourages understanding of moral issues. The study of the work of others encourages awareness of the codes and principles of their own and other times and cultures. They may also reach judgements and express personal views. Candidates are required to develop their work through to final outcomes and are therefore encouraged to be responsible for their own work.
- Ethical** Candidates are encouraged to consider, at an appropriate level, ethical issues related to the production and study of images and artefacts. This may relate to a range of issues, such as those of race and gender and the exploitation of particular groups.
- Social** The study of art, craft and design provides opportunities for candidates to consider the place of works of art, craft and design in society and how social conditions may affect the nature of work.

Cultural Candidates may investigate the role and achievements of artists, craftspeople and designers in the past and in contemporary society. In doing so, candidates are able to appreciate the context in which work has been produced.

23.2 European Dimension AQA has taken account of the 1988 Resolution of the Council of the European Community in preparing this specification.

In studying Art and Design, candidates will have the opportunity to learn about a wide range of European cultural, social, political and historical issues as they relate to the work of artists, craftspeople and designers in past and present times.

23.3 Environmental Issues AQA has taken account of the 1988 Resolution of the Council of the European Community and the Report “*Environmental Responsibility: An Agenda for Further and Higher Education*” 1993 in preparing this specification.

Many artists, craftspeople and designers base their work on issues related to the environment. There are opportunities for candidates to study such work and to develop their own responses to similar issues as and where appropriate.

23.4 Citizenship In following a course in art, craft and design, candidates must learn to review, refine and be responsible for their own work. They are also introduced to issues related to the place of art, craft and design in modern society and to work associated with civic and national bodies.

23.5 Avoidance of Bias AQA has taken great care in the preparation of this specification to avoid bias of any kind.

23.6 Health and Safety Issues of health and safety will occur naturally within the units. Candidates following this specification will be required to use appropriate and safe working practices relevant to their chosen media.

Centre-Assessed Units

24

Nature of the Portfolio of Work

24.1 Portfolio

The portfolio of work consists of two parts: section 1, work for the compulsory units, and section 2, work for the optional units. Teachers must ensure that the evidence is arranged in such a way that it is clear to the moderator which evidence relates to Section 1 (compulsory units) and which to Section 2 (optional units).

24.2 Coursework Advisers

Coursework Advisers will be available to assist centres with any matters relating to coursework. Details will be provided when AQA knows which centres are following the specification.

25

Assessment Criteria

25.1 Assessment Criteria

Units are provided which incorporate each of the three levels (Entry 1, Entry 2 and Entry 3) at which the qualification is available. Each unit specifies, by means of the outcomes listed, the requirements for successful completion.

The level of attainment reflected in the assessment criteria has been based on the National Curriculum level descriptions for the attainment targets for Art and Design.

The candidate's final total mark is an aggregation of the marks for the two sections: the compulsory units and the optional units. The two compulsory units are marked together and given one mark out of 36. The two optional units are marked together and given one mark out of 36. The mark for the compulsory units and the mark for the optional units are added together to give a final mark out of a maximum of 72 marks.

The level of award (Entry 1 or Entry 2 or Entry 3) will be based on the candidate's total mark out of 72.

25.2 Level Descriptors

Teachers are required to use the level descriptors below to make two assessments: one for the compulsory units and one for the optional units, using the Assessment Criteria Grid on the following page.

The level descriptors are provided to give a general indication of the standard of achievement likely for candidates awarded a particular level. The level awarded will depend upon the extent to which the candidate has met the outcomes and might, in practice, conceal weaknesses in some aspects which are balanced by above-average performance in other aspects.

Level 1 Candidates attempt to explore and record observations, experiences or ideas. They use a limited range of media and make their own responses.

They attempt to review their own work and respond to that of others.

They make a response at a very simple level.

They attempt all units but may have a great deal of help and support.

Level 2 Candidates are able to explore and record a limited range of observations, experiences or ideas.

They have some knowledge of the features and characteristics of the work of others.

They experiment with a variety of methods, materials and processes and show some limited understanding of the formal elements of art, craft and design. They can review their own work and suggest some means of modifying or refining it further.

Their work shows some personal response to the tasks that are set. They can present outcomes which realise their intentions and make limited connections with the work of others.

They complete all units showing some competence and independence in their work. At times they may have needed support.

Level 3 Candidates are able to explore and record a range of observations, experiences or ideas, appropriate to the set task.

Candidates can identify different genres and styles of work, noting the characteristics and features of the work of others from their own and other times and cultures and can use this knowledge to inform their own work.

Candidates are able to experiment with and select methods, materials and processes suitable for the set task. They show appropriate understanding of the formal elements of art, craft and design. They can refine and modify their work in the light of their own evaluations and those of others.

They can communicate their intentions, ideas and concerns. Their work shows clear connections with the work of others and they present a personal response to the tasks set.

They complete all units. There is a degree of competence and independence in their work.

25.3 Assessment Criteria Grid

The grid below is to be used to award a mark out of 36 for the compulsory units and a mark out of 36 for the optional units. The Levels on the left hand side of the grid refer to the level descriptors in Section 25.2.

Three marks are available within each level descriptor. The lower mark should be awarded if a candidate just meets the requirements for that level. The middle mark should be awarded if the candidate comfortably meets the requirements for that level. The higher mark should be awarded if the candidate clearly meets the requirements for that level and just fails to meet the requirements for the level above.

A mark of 0 may be awarded if the work submitted does not reach the requirement for Level 1.

	Record observations, experiences and ideas in forms that are appropriate to intentions	Analyse and evaluate images, objects and artefacts showing understanding of context	Develop and explore ideas using media, processes and resources, reviewing, modifying and refining work as it progresses	Present a personal response, realising intentions and making informed connections with the work of others
No evidence available	0	0	0	0
Level 1 See section 25.2 for the Level Descriptor for Level 1	1, 2 or 3 marks	1, 2 or 3 marks	1, 2 or 3 marks	1, 2 or 3 marks
Level 2 See section 25.2 for the Level Descriptor for Level 2	4, 5 or 6 marks	4, 5 or 6 marks	4, 5 or 6 marks	4, 5 or 6 marks
Level 3 See section 25.2 for the Level Descriptor for Level 3	7, 8 or 9 marks	7, 8 or 9 marks	7, 8 or 9 marks	7, 8 or 9 marks

Total of 36 marks are available for the Compulsory units. Total of 36 marks are available for the Optional units. 72 maximum mark overall. **Centres are required to submit one mark out of 72 for each candidate.**

25.4 Evidence to support the award of a Level

Centres are normally required to annotate each candidate's work. This enables the moderator to check the centre's assessments against the level descriptors. However, in Art and Design it is recognised that annotation of the work itself may be inappropriate. Teachers may wish to provide separate annotation which will:

- a indicate where candidates have received help beyond the normal learning support which has influenced the outcomes;
- b include any notes that will help the moderator to appreciate the reasons for the level of award recommended in each of sections 1 and 2 of the portfolio.

This information may be provided on the *Candidate Record Form* or as an additional document. Candidate Record Forms are available on the AQA website in the Administration area. They can be accessed via the following link: http://www.aqa.org.uk/admin/p_course.php

26

Supervision and Authentication

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- 26.1 Supervision of Candidates' Work** The Head of a centre is required to provide supervision. This should be sufficient for AQA to be assured that every reasonable step has been taken to ensure that all the work submitted in both parts of the portfolio is that of the candidate concerned. The precise means of supervision will inevitably differ from centre to centre; but it is expected that the teacher will be involved in on-going discussion with the candidate at all stages of the work. As much of the work as possible must be conducted under the direct supervision of the teacher.
-
- 26.2 Assistance** It is expected that the teacher will wish and need to give advice and assistance to the candidates preparing work for their portfolio. There is no objection to such involvement by the teacher. It is important, however, that the teacher identifies and acknowledges the assistance given, unless an acknowledgement has been given as part of the work itself.
-
- 26.3 Unfair Practice** Before the course starts the teacher is responsible for warning the candidates of AQA's regulations about malpractice. Candidates are forbidden to indulge in any unfair practice in the preparation of the portfolio of evidence. Any candidate who uses, or is suspected of using or attempting to use, any unfair means is to be reported immediately to AQA. If AQA is satisfied that a breach of Regulations has occurred, it reserves the right to take such action as it deems appropriate in the circumstances. This action includes disqualification. The candidate will be required to certify that he/she has understood the regulations relating to unfair practice.
-
- 26.4 Authentication of Candidates' Work** The teacher responsible for the supervision of the candidates' work will be required to certify that he/she is entirely satisfied that all the work submitted is that of the candidate concerned.
-

27

Standardisation

27.1 Standardising Meetings

Annual standardising meetings will be held, usually in the spring term. Centres entering candidates for the first time must send a representative to a meeting. Attendance is also mandatory in the following cases:

- where there has been a serious misinterpretation of the specification requirements;
- where the nature of coursework tasks set by a centre has been inappropriate;
- where there have been significant differences between recommendations made by the centre and awards made by AQA in the previous year.

Otherwise attendance is at the discretion of centres. At these meetings support will be provided for centres in the development of appropriate coursework tasks and assessment procedures.

27.2 Internal Standardisation of Marking

Where more than one teacher is involved, centres are responsible for standardising assessment. Centres will be required to confirm that internal standardisation has taken place by completing a *Centre Declaration Sheet*, an example of which is given in the appendix.

28

Administrative Procedures

28.1 Recording Assessments

At the beginning of the course, centres must inform AQA approximately how many candidates are to be entered for the Entry Level Certificate so that appropriate arrangements can be made for moderation.

Candidates' marks and supporting information must be recorded on a *Candidate Record Form*. The completed *Candidate Record Form* must be attached to the work and made available to AQA on request.

28.2 Submitting Marks and Sample Work for Moderation

The total mark for each candidate must be submitted to AQA on the mark sheet(s) provided or by Electronic Data Interchange (EDI) by 31 May in the year of the examination. Centres will be informed which candidates' work is required in the sample to be made available to the moderator.

28.3 Retention of Evidence

Centres are requested to retain candidates' portfolios under secure conditions, from the time it is assessed, to allow for the possibility of enquiries about results. AQA may, at any time until this date, require a centre to produce all or some of the stored material for inspection.

Special Provision for Individual Candidates

29.1 Failure to meet the Requirements of the Specification/Special Consideration	As a result of illness or other exceptional circumstances, the work available from a candidate might not meet the requirements of the specification. In such a case the centre should provide all relevant information about the circumstances of the assessment made by submitting a request for special consideration. This should be sent to AQA, using the relevant form. Appropriate medical documentation should be sent with the form. A similar procedure should be followed in cases where a candidate has completed work but suffers from some form of disability or handicap which may have affected his/her work. (See also 29.3 below.)
29.2 Lost Work	Where work is misplaced in circumstances beyond the candidate's control, AQA should be notified immediately of the date of the loss, how it occurred and upon whom the responsibility for the loss rests. AQA will provide details of the procedures to be followed in such cases.
29.3 Special Arrangements for Candidates with Particular Requirements	The normal learning support to which the candidate is accustomed is permissible in most circumstances. The learning support should, however, neither give the candidate an unfair advantage nor place the candidate at any disadvantage.
Time	The support provided should not result in any task being undertaken on behalf of the candidate.
Mechanical and Technical Aids	The time allocation to tasks and other assessments may be varied in accordance with the needs of individual candidates.
Readers, Communicators, Braille and Amanuenses	Any mechanical or technical aids usually used by the candidate to help him/her in learning can be used during the completion of work for assessment purposes.
29.4 Candidate Changes School	Use may be made of readers, communicators, Braille or amanuenses to enable candidates to access assessment tasks or record their own comments/evaluations/responses.
29.4 Candidate Changes School	If a candidate moves from one centre to another, AQA should be consulted at the earliest possible stage to discuss arrangements.

Moderation

30.1 Moderation Procedures

It is necessary to moderate candidates' work to ensure that no injustice occurs to candidates. Moderation will take place on the basis of detailed scrutiny by an AQA-appointed moderator of all the evidence relating to a sample of candidates.

Centres will be informed which candidates' evidence is required. The moderator may require an additional sample to complete his/her work.

For each candidate included in the sample, the evidence provided for inspection by the moderator must be presented in a clear and helpful way.

30.2 Choice of Moderation Method

Centres may choose to have their work moderated *either* by a visiting moderator *or* by postal moderation. Moderation will take place in June.

For visiting moderation, a moderator appointed by AQA will visit the centre to inspect the samples of candidates' work. The moderator will notify the centre of the names of the candidates in the selected sample in advance of the visit. The work of all candidates must be available for inspection if required.

For postal moderation, where a centre has fewer than 20 candidates, the work of all candidates must be sent to AQA (Guildford office) by 31 May. Where a centre has 20 candidates or more, the moderator will notify the centre of the names of the candidates in the selected sample to be sent to AQA. In the case of large or fragile three-dimensional work, photographs will be acceptable.

30.3 Post-Moderation Procedures

The following post-results services will be available:

- Re-moderation;

Full details will be issued in the post-results circular which is distributed to centres with the results.

Awarding and Reporting

31

Grading, Shelf-Life and Re-Sits

31.1 Qualification Titles	The qualification based on this specification has the following title: AQA Entry Level Certificate in Art and Design.
31.2 Grading System	The qualification will be awarded on a 3 point scale: Entry 1, Entry 2 or Entry 3 and will be recorded on the certificate accordingly.
31.3 Re-Sits	Candidates re-sitting the examination may amend or add to their work.
31.4 Minimum Requirements	<p>Candidates will be graded on the basis of the work submitted for assessment. To be eligible for the award of an Entry Level Certificate a candidate should present evidence for four units (the two compulsory units and two further units).</p> <p>If a candidate only completes one of the two compulsory or optional units then they will be eligible for half the marks available for those units. For example, if a candidate only completes a single optional unit then they can only obtain a maximum mark of 18, instead of 36, for the optional units.</p> <p>Candidates for the Entry Level Certificate are not required to provide evidence for the completion of all outcomes listed in each unit but they should be encouraged to complete as much as possible.</p>
31.5 Awarding and Reporting	This specification complies with the grading, awarding and certification requirements of the “GCSE, GCE, GNVQ and AEA Code of Practice April 2007.
31.6 Unit Award Scheme	Candidates at centres which are registered to participate in the Unit Award Scheme may receive a detailed Unit Award Statement (listing all outcomes) for each unit completed which can be included in their National Record of Achievement (NRA) or Progress File. All outcomes of a unit must be achieved as a condition of the issue of a Unit Award Statement at the specific level of attainment. Unit Award Statements are issued at intervals during the course. (See Appendix A for further details of the Unit Award Scheme.)

Appendices

A

The AQA Unit Award Scheme

A.1 Introduction

The AQA Unit Award Scheme provides the opportunity to give candidates formal recognition of their success in short programmes of work (units) within the context of recording achievement.

Successful completion of a unit is recognised through the issue to the candidate of a certificate detailing the outcomes achieved. This certificate is called a Unit Award Statement.

A.2 How the Unit Award Scheme is used

- a To recognise the achievement of candidates of all abilities in non-qualification contexts, including curriculum delivery, e.g. at Key Stages 3 and 4, enrichment activities, personal development, citizenship related activities, sport, outdoor pursuits, study skills.

Centres may write their own units for use in non-qualification contexts and/or may use units written by other centres or by AQA. A selection of units is available on the AQA Website.

- b To provide interim accreditation of the achievement of candidates following the AQA Entry Level Certificate specifications.

A.3 Relationship with the Entry Level Certificate

A number of AQA's Entry Level Certificate specifications are presented in a unit format which allows the units to be used within the context of the Unit Award Scheme as well as the Entry Level Certificate.

Centres entering candidates for an Entry Level Certificate are not required to be involved in the AQA Unit Award Scheme.

However, if a centre wishes to give candidates formal credit for completing individual units from the Entry Level Certificate specifications successfully, it can do this through the Unit Award Scheme. Candidates would then receive a Unit Award Statement for each unit completed, which lists all the outcomes of the unit.

To be awarded a Unit Award Statement, a candidate must complete successfully every outcome of the Unit concerned and every item of evidence must be produced.

A.4 Entries

- a** A centre may choose to enter candidates for:
- the Entry Level Certificate only; **or**
 - the Entry Level Certificate **and** the Unit Award Scheme; **or**
 - the Unit Award Scheme only.

Consequently, the Entry Level Certificate and the AQA Unit Award Scheme have separate registration and entry procedures.

- b** To register to participate in the Unit Award Scheme, a centre must complete a Unit Award Scheme Centre Registration Form and make appropriate arrangements to receive training from an approved source.

When training is provided by AQA, a charge is made. This training relates to use of the Unit Award Scheme and is separate and different from that provided for each Entry Level Certificate specification.

Centres may join the Unit Award Scheme at any time of the year.

A.5 Further Information

Further information about the Unit Award Scheme and Centre Registration Forms are available from:

AQA Unit Award Scheme Department, AQA Harrogate Office,
31-33 Springfield Avenue, Harrogate, North Yorkshire HG1 2HW

Telephone: 01423 840015

Fax: 01423 564875

Email: unitawardscheme@aqa.org.uk

B

Record Forms



Centre-assessed work Centre Declaration Sheet

Qualification: ✓	ELC <input type="checkbox"/>	GCSE <input type="checkbox"/>	GCE <input type="checkbox"/>	GNVQ <input type="checkbox"/>	VCE <input type="checkbox"/>	FSMU <input type="checkbox"/>	Key Skills <input type="checkbox"/>
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Specification title:

Unit code(s):

Centre name:

Centre no:

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Authentication of candidates' work

This is to certify that marks/assessments have been given in accordance with the requirements of the specification and that every reasonable step has been taken to ensure that the work presented is that of the candidates named.

Any assistance given to candidates beyond that given to the class as a whole and beyond that described in the specification has been recorded on the Candidate Record Form(s) and has been taken into account. The marks/assessments given reflect accurately the unaided achievement of the candidates.

Signature(s) of teacher(s) responsible for assessment

Teacher 1:

Teacher 4:

Teacher 2:

Teacher 5:

Teacher 3:

Teacher 6:

(continue overleaf if necessary)

Internal standardisation of marking

Each centre must standardise assessment across different teachers/assessors and teaching groups to ensure that all candidates at the centre have been judged against the same standards.

If two or more teachers/assessors are involved in marking/assessing, one of them must be designated as responsible for standardising the assessments of all teachers/assessors at the centre.

I confirm that *[tick either (a) or (b)]*

(a) the procedure described in the specification has been followed at this centre to ensure that the assessments are of the same standard for all candidates; or

(b) I have marked/assessed the work of all candidates.

Signed:

Date:

Signature of Head of Centre: Date:

This form should be completed and sent to the moderator with the sample of centre-assessed work

Candidate Record Forms are available on the AQA website in the Administration area. They can be accessed via the following link: http://www.aqa.org.uk/admin/p_course.php.

