INTERNATIONAL GCSE

Art and Design (9-1)

SPECIFICATION

Pearson Edexcel International GCSE in Art and Design, Fine Art (4FA1), Graphic Communication (4GC1), Photography (4PY1), Textile Design (4TE1), Three-dimensional Design (4TD1)

For first teaching September 2017
First examination June 2019

Issue 2

Edexcel, BTEC and LCCI qualifications

Edexcel, BTEC and LCCI qualifications are awarded by Pearson, the UK's largest awarding body offering academic and vocational qualifications that are globally recognised and benchmarked. For further information, please visit our qualifications website at qualifications.pearson.com. Alternatively, you can get in touch with us using the details on our contact us page at qualifications.pearson.com/contactus

About Pearson

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This specification is Issue 2. Key changes are sidelined. We will inform centres of any changes to this issue. The latest issue can be found on our website qualifications.pearson.com

Summary of Pearson Edexcel International GCSE in Art and Design Issue 2 changes

Summary of changes made between previous issue and this current issue	Page number
Amendments to the wording of the assessment criteria within the Assessment Grid to use consistent wording for each mark band.	42–44

Contents

1 About this specification

The Pearson Edexcel International GCSE in Art and Design is part of a suite of International GCSE qualifications offered by Pearson.

This qualification is not accredited or regulated by any UK regulatory body.

This specification includes the following key features.

Structure: the Pearson Edexcel International GCSE in Art and Design is a linear qualification. All components must be taken at the end of the course of study.

Content: features a relevant and engaging body of content that has been updated to current standards.

Assessment: comprises a personal portfolio and an externally-set assignment, allowing students to demonstrate their creativity and skills through mediums and subjects that inspire them.

Approach: building a foundation for students wishing to progress to the n Edexcel Advanced Level in Art and Design, or equivalent qualifications.

Specification updates

This specification is Issue 1 and is valid for the Edexcel International GCSE examination from 2019. Pearson will inform centres of any significant changes to the specification. Changes will also be posted on our website.

For more information please visit qualifications.pearson.com

Using this specification

This specification has been designed to give guidance to teachers and to encourage effective delivery of the qualification. The following information will help centres to get the most out of the content and guidance.

Compulsory content: as a minimum, all the bullet points in the content must be taught. The word 'including' in content specifies the detail of what must be covered.

Examples: throughout the content, we have included examples of what could be covered or what might support teaching and learning. It is important to note that examples are for illustrative purposes only and that centres can use other examples. We have included examples that are easily understood and recognised by international centres.

Assessments: use a range of material and are not limited to the examples given. Teachers should deliver the qualification using a wide range of examples to support the assessment of the content.

Depth and breadth of content: teachers should use the full range of content and cover all the Assessment Objectives, see *Section 2: Subject content*.

Qualification aims and objectives

The aims and objectives of this qualification are to enable students to:

- actively engage in the creative process of art, craft and design in order to develop as effective and independent learners, and as critical and reflective thinkers with enquiring minds

- develop creative, imaginative and intuitive capabilities when exploring and making images, artefacts and products

- become confident in taking risks and learn from experience when exploring and experimenting with ideas, processes, media, materials and techniques

- develop critical understanding through investigative, analytical, experimental, practical, technical and expressive skills

- develop and refine ideas and proposals, personal outcomes or solutions with increasing independence

- acquire and develop technical skills through working with a broad range of media, materials, techniques, processes and technologies with purpose and intent

- develop knowledge and understanding of art, craft and design in historical and contemporary contexts, societies and cultures

- develop an awareness of the different roles and individual work practices evident in the production of art, craft and design in the creative and cultural industries

- develop an awareness of the purposes, intentions and functions of art, craft and design in a variety of contexts and as appropriate to students' own work

- demonstrate safe working practices in art, craft and design.

Why choose Edexcel qualifications?

Pearson – the world's largest education company

Edexcel academic qualifications are from Pearson, the UK's largest awarding organisation. With over 3.4 million students studying our academic and vocational qualifications worldwide, we offer internationally recognised qualifications to schools, colleges and employers globally.

Pearson is recognised as the world's largest education company, allowing us to drive innovation and provide comprehensive support for Edexcel students to acquire the knowledge and skills they need for progression in study, work and life.

A heritage you can trust

The background to Pearson becoming the UK's largest awarding organisation began in 1836, when a royal charter gave the University of London its first powers to conduct exams and confer degrees on its students. With over 150 years of international education experience, Edexcel qualifications have firm academic foundations, built on the traditions and rigour associated with Britain's educational system.

Results you can trust

Pearson's leading online marking technology has been shown to produce exceptionally reliable results, demonstrating that at every stage, Edexcel qualifications maintain the highest standards.

Developed to Pearson's world-class qualifications standards

Pearson's world-class standards mean that all Edexcel qualifications are developed to be rigorous, demanding, inclusive and empowering. We work collaboratively with a panel of educational thought-leaders and assessment experts, to ensure that Edexcel qualifications are globally relevant, represent world-class best practice and maintain a consistent standard.

For more information on the World Class Qualification process and principles please go to *Appendix* 3: Pearson World Class Qualification Design Principles or visit our website: uk.pearson.com/world-class-qualifications

Why choose Pearson Edexcel International GCSE in Art and Design?

We've listened to feedback from all parts of the International and UK school subject community, including a large number of teachers. We've made changes that will engage students and give them skills that will support progression to further study or work in art, craft or design careers.

Courses to suit your students' needs and interests

The content and assessment approach in our Art and Design qualification has been designed to meet students' needs in the following ways:

- **Course flexibility and choice** - teachers can design a course of study that appeals to students' interests and the centre's resourcing. We have updated the areas of study and added more endorsed title specialisms than in the legacy specification:
  - o Fine Art
  - o Graphic Communication
  - o Photography
  - o Textile Design
  - o Three-dimensional Design.

- **Local influence** - the opportunity to 'localise' the content to make it more relevant for students; reflecting local artistic and cultural strengths, e.g. in relation to the areas of study such as: location photography, constructed textiles or fashion design, jewellery and body adornment or ceramics.

- **Portfolio and Externally Set Assignment** - Students develop knowledge, understanding and skills within their chosen endorsed title specialism when completing their Personal Portfolio. These are then further developed to complete the Externally Set Assignment.

- **Question papers are straightforward** – our question papers are clear and accessible for international students of all ability ranges and learning styles. Our mark grid is straightforward so that the assessment requirements are clear.

- **Broad and deep development of students' skills**; for example all students:
  - o Gain awareness of the purposes, intentions and functions of art, craft and design
  - o Use creativity and imagination to express individual thoughts
  - o Develop and refine original ideas from initiation to realisation
  - o Analyse critically their own work and the work of others
  - o Build confidence to take risks, experiment and learn from mistakes.

Progression to A Level – International GCSEs enable successful progression to A Level and beyond. Through our World Class Qualification development process we have consulted with teachers as well as higher education professors to validate the appropriateness of the qualification including its content, skills development and assessment structure.

More information about all our qualifications can be found on our Edexcel International GCSE pages at qualifications.pearson.com

Supporting you in planning and implementing this qualification

Planning

- Our Getting Started Guide gives you an overview of the Pearson Edexcel International GCSE in Art and Design to help you understand the changes to content and assessment, and what these changes mean for you and your students.

- We will give you an editable course planner and schemes of work.

- Our mapping documents highlight the key differences between the new and legacy qualifications.

Teaching and learning

- Our skills maps highlight the opportunities for students to develop skills that are directly and indirectly assessed.

- Print and digital learning and teaching resources promote 'any time, any place' learning to improve student motivation and encourage new ways of working.

Preparing for exams

We also provide a range of resources to help you prepare your students for the assessments, including:

- specimen papers to support formative assessments and mock exams

- examiner commentaries following each examination series.

ResultsPlus

ResultsPlus provides the most detailed analysis available of your students' exam performance. It can help you to identify the topics and skills where further learning would benefit your students.

examWizard

A free online resource designed to support students and teachers with exam preparation and assessment.

Training events

In addition to online training, we host a series of training events each year for teachers to deepen their understanding of our qualifications.

Get help and support

Our subject advisor service will ensure you receive help and guidance from us.
Sign up to receive the Edexcel newsletter at qualifications.pearson.com/en/forms/subject-advisor-art.html to keep up to date with qualification updates and product and service news.

For more information, email our Subject Advisor at: TeachingArtandDesign@pearson.com

Qualification at a glance

Component overview

Component 1: Personal Portfolio	
Component codes: 4FA1/01, 4GC1/01, 4PY1/01, 4TE1/01, 4TD1/01*	
• Internally set • Externally marked • Availability: June • First assessment: June 2019	50% of the total International GCSE
Content summary • Students must work within one of the following endorsed titles: Fine Art; Graphic Communication; Photography; Textile Design; Three-dimensional Design. • Students create a personal portfolio of work that demonstrates the knowledge, understanding and skills for the selected endorsed titles. • Centres are free to devise any theme(s), project(s) or task(s) which may each have a separate focus or be interconnected. • Centre-devised theme(s), project(s) or task(s) must adhere to the submission requirements given in the Assessment Requirements section on page 34. This component gives students opportunities to: • develop and explore ideas • research primary and contextual sources • experiment with media, materials, techniques and processes • present personal response(s) to theme(s) set by the centre.	
Assessment Students must submit: • three sheets of supporting studies (maximum size A2 for each sheet) • one sheet of final outcome/s (maximum size A2).** Students' work must show evidence of all four Assessment Objectives in response to the internally-set theme(s), project(s) or task(s). All work is **internally set** and is **externally marked** using the assessment grid. The total number of marks available for the Personal Portfolio is 72.	

*   See *Appendix 1* for a description of these codes and all the other codes relevant to this qualification.

** Students who wish to create work that is larger than A2 size or which is three-dimensional must have their work photographed. The photographs will form evidence for the assessment of the component and it is essential that they are of a quality to do justice to the students' work. The photographs should be in colour, and of a size sufficient to show detail of the piece, A4 for example. It is expected that four photographs of each original piece taken from different angles will be sufficient. The photographs should be mounted on one side of an A2 sheet, with no overhanging or folded photos, notes or other material.

Component 2: Externally-set Assignment

Component codes: 4FA1/02, 4GC1/02, 4PY1/02, 4TE1/02, 4TD1/02*

• Externally set • Externally marked • Availability: June • First assessment: June 2019	50% of the total International GCSE

Content overview

- Students must continue to work in the same endorsed title as they did for the Personal Portfolio. For example, if a student chooses Fine Art for component one, then they must continue with Fine Art for component two.

- Students must present personal response(s) to an externally set broad-based thematic starting point, set by Pearson in the Externally Set Assignment.

This component allows students opportunities to:

- develop and explore ideas

- research primary and contextual sources

- experiment with media, materials, techniques and processes

- present personal response(s) to the externally-set theme.

Assessment

Students must submit:

- three sheets of supporting studies (maximum size A2 for each sheet)

- one sheet of final outcome/s (maximum size A2).**

Students' work must show evidence of all four Assessment Objectives in response to the Externally Set Assignment theme.

All work is **externally set** and is **externally marked** using the assessment grid.

The total number of marks available for the Personal Portfolio is 72.

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* See *Appendix 1* for a description of these codes and all the other codes relevant to this qualification.

** Students who wish to create work that is larger than A2 size or which is three-dimensional must have their work photographed. The photographs will form evidence for the assessment of the component and it is essential that they are of a quality to do justice to the students' work. The photographs should be in colour, and of a size sufficient to show detail of the piece, A4 for example. It is expected that four photographs of each original piece taken from different angles will be sufficient. The photographs should be mounted on one side of an A2 sheet, with no overhanging or folded photos, notes or other material.

2 Content

Course structure

- The Pearson Edexcel International GCSE in Art and Design comprises five endorsed titles, each with content specified in this section:

- Fine Art (4FA1)

- Graphic Communication (4GC1)

- Photography (4PY1)

- Textile Design (4TE1)

- Three-dimensional Design (4TD1).

- Students must work in the same endorsed title for both components in order to be awarded an International GCSE grade. For example, if a student chooses Fine Art for component one, then they must continue with Fine Art for component two.

- Students can be entered for more than one endorsed title in any examination session. Each endorsed title will be awarded a separate International GCSE grade.

Fine Art (4FA1)

Overview

Fine art can be defined as work developed primarily to communicate aesthetic, intellectual or purely conceptual ideas and meaning, rather than to serve a practical or commercial function. For example, work could be the outcome of personal experiences, thoughts and feelings, or simply observation and records of people, places and things in new and unique ways. Fine art work will demonstrate an understanding and application of formal elements and creative skills, including mark-making. Students will use visual communication sensitively and thoughtfully to document their artistic journey and fully support their intentions.

Knowledge, understanding and skills in Fine Art

There are many skills, techniques, materials, processes and concepts that are essential to all areas of study in fine art. In addition to any specialist requirements listed under the chosen area(s) of study, students should develop a practical knowledge and understanding of:

- the use of formal elements and visual communication through a variety of approaches

- the use of observational skills to record from sources and communicate ideas

- characteristics of media and materials such as wet and dry, malleable, resistant and digital

- properties of colour and light such as hue, tint, saturation and tone

- the effects and creative potential of combining and manipulating different two-dimensional and three-dimensional materials and media

- the use of digital and/or non-digital applications.

For all areas of study in this endorsed title, students should:

- undertake visual research, using primary and secondary sources, and record observations, experiences and ideas in appropriate ways. Primary sources must include first-hand experience of original work

- develop and realise ideas and outcomes, exploring and reviewing possible solutions and modifying work appropriately

- understand and use (appropriately and safely) a range of materials, equipment, processes and techniques in two- and/or three dimensions, using information and communication technology, where appropriate

- know and understand a range of work, from contemporary practice, past practice and different cultures, in order to demonstrate an understanding of continuity and change in art, craft and design.

Areas of study for Fine Art

Work must demonstrate integrated knowledge, understanding and skills. Work is not limited to one area of study and students could develop work in at least one of the following areas of study.

Drawing

- The use of expressive and descriptive mark-making to record and communicate ideas.
- The use of a range of drawing materials, media and techniques such as graphite, pastel, charcoal, ink, chalk, digital drawing applications and a range of drawing surfaces.

Lens-/light-based media

- The use of digital, film and/or video elements such as lighting, time, sound, editing, space and composition to communicate ideas.
- The use of a range of lens- and light-based media, materials and techniques such as montage, mixed media, installation, animation, studio and location photography, pre-and post-production manipulation.

Mixed media

- The combining and manipulating of two-dimensional and three-dimensional media to communicate ideas.
- The combination of a range of mixed media materials and techniques such as wet and dry media, collage, objects, textiles, two- and three-dimensional elements, digital and non-digital application.

Printing

- The creation of surfaces from which an image can be transferred to communicate ideas.
- The use of a variety of materials, media and techniques such as linoleum, screen, intaglio, relief, lithography, drypoint, etching and monoprint, using a range of inks and printing surfaces.

Painting

- The use of expressive and descriptive mark-making to record and communicate ideas.
- The use of a range of painting materials, tools and techniques such as gouache, watercolour, acrylic, oil, dyes, brushes, digital painting applications and a range of painting surfaces.

Sculpture

- The creation of form through manipulation of three-dimensional materials to communicate ideas.

- The use of a range of sculpting materials, tools and techniques such as carving, modelling, joining, constructing and reducing, and transposing two-dimensional images into three-dimensional forms.

Students who submit work for sculpture for examination must have their work photographed. The photographs will form evidence for the assessment of the sculpture, and it is essential that they are of a quality to do justice to students' work.

The photographs should be in colour, and of a size sufficient to show detail of the piece, for example A4. It is expected that four photographs of each piece taken from different angles will be sufficient. The photographs should be mounted on an A2 sheet.

Drawing and other materials processes

Drawing can be applied in all its forms across traditions and technologies, and it can be critical and accurate as well as explorative and experimental. Drawing takes many forms from two-dimensional mark-making, to lines made using materials to define three-dimensional space.

Drawing is essential to recording from life, describing a mood or emotion, as well as capturing an expression, atmosphere or tension.

Graphic Communication (4GC1)

Overview

Graphic Communication introduces students to a visual way of conveying information, ideas and emotions, using a range of graphic media, processes, techniques and elements such as colour, icons, images, typography and photographs. Students should conduct primary and secondary investigations during their design development, and explore traditional and/or new technologies. They should also consider the use of signs and symbols, and the balance between aesthetic and commercial considerations.

Knowledge, understanding and skills in Graphic Communication

There are many skills, techniques, materials, processes and concepts that are essential to all areas of study in Graphic Communication. In addition to any specialist requirements listed under the chosen area(s) of study, students should develop a practical knowledge and understanding of:

- the use of formal elements and visual communication through a variety of approaches

- the use of observational skill to record from sources and communicate ideas

- graphic materials and techniques such as traditional and digital graphics, printing and web-based technologies

- properties of colour and light such as hue, tint, saturation and tone

- the effects and creative potential of combining and manipulating different two-dimensional and three-dimensional materials and media

- the use of digital and/or non-digital applications.

For all areas of study in this endorsed title, students should:

- undertake visual research, using primary and secondary sources, and record observations, experiences and ideas in appropriate ways. Primary sources must include first-hand experience of original work

- develop and realise ideas and outcomes, exploring and reviewing possible solutions and modifying work appropriately

- understand and use (appropriately and safely) a range of materials, equipment, processes and techniques in two- and/or three dimensions, using information and communication technology, where appropriate

- know and understand a range of work, from contemporary practice, past practice and different cultures, in order to demonstrate an understanding of continuity and change in art, craft and design.

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

Students who plan to submit work for graphic design examination should obtain permission from the examination centre if they wish to take equipment such as computers and software into the examination venue.

Areas of study for Graphic Communication

Work must demonstrate integrated knowledge, understanding and skills. Work is not limited to one area of study and students could develop work in at least one of the following areas of study.

Advertising

- The use of advertising to convey information for clients and audiences that promotes corporate identity.
- The use of traditional graphic media and current technology.

Communication graphics

- The use of communication through graphics to develop solutions for worldwide identity.
- The exploration of traditional and digital graphic media in both two- and three dimensions.

Design for print

- The use of design-based solutions in media for use in creating visual and written material for public distribution.
- Developing solutions in both traditional print and digital technology.

Illustration

- The use of illustration and narrative to communicate factual, fictional and/or technical ideas for a particular purpose or audience.
- The use of a range of illustration materials, tools and techniques such as digital applications, wet and dry processes and drawing, painting and printing techniques.

Interactive design, including web, app and game

- The use of interactive technology such as web-based, mobile and other personal devices, television and games to communicate with and engage audiences.
- The use of a range of interactive design materials, tools and techniques such as two- and three-dimensional graphics, digital applications and time-based media.

Multi-media

- The use of traditional and non-traditional media to communicate ideas for a range of purposes and audiences.
- The combination of a range of multi-media materials, tools and techniques such as motion graphics, lens-based and digital video, animation and recording in screen-based technology.

Package design

- The functional design of 3D material to protect, promote and communicate brand identity for a range of products and purposes.

- The use of a range of package design materials, tools and techniques such as traditional and non-traditional graphic media and construction processes and materials.

Signage

- The development of signage, which is both specific and worldwide in its application.

- The use of digital and non-digital methods of making symbols and signs.

Typography

- The arrangement and manipulation of type traditional and non-traditional to communicate ideas and create visual interest.

- The use of a range of typographic materials, tools, techniques and elements such as letter forms, fonts and typefaces, digital and non-digital methods.

Drawing and other materials processes

Drawing in Graphic Communication is inherent in the process from initial idea to final realisation of the product. Design roughs to final working drawings, including digital drawings, form part of the essential process of discovery. Students should create drawings from primary sources using a range of media, techniques and processes. Students should also be aware of new and emerging technologies that can be used in the processes of drawing and mark-making.

Photography (4PY1)

Overview

Photography may be defined as the creative journey through the process of lens- and light-based media. It could include work created using film, video, digital imaging or light-sensitive materials. With the developments of new affordable
lens-based technologies, students should attempt to use the photographic mediums to explore and create a body of work, which develops and refines both the process and the concept.

Students should obtain permission from the examination centre if they wish to take their own computer, printer and photographic paper to the examination venue.

Knowledge, understanding and skills in Photography

There are many skills, techniques, materials, processes and concepts that are essential to all areas of study in Photography. In addition to any specialist requirements listed under the chosen area(s) of study, students should develop a practical knowledge and understanding of:

- the use of formal elements to communicate a variety of approaches
- the camera and its functions, including depth of field, shutter speed, focal points and viewpoints
- the application of observational skills to record from sources and communicate ideas
- the effects and creative potential of combining and manipulating different two-dimensional and three-dimensional materials and media
- the use of digital and/or non-digital applications.

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

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

Areas of study for Photography

Work must demonstrate integrated knowledge, understanding and skills. Work is not limited to one area of study and students could develop work in at least one of the following areas of study.

Documentary photography

- The use of the photographic process to provide a narrative of events and/or situations.
- The use of a range of documentary photography materials, tools and techniques such as compositional, proximity to the subject, focal points and the involvement of the photographer with the scene being documented.

Photojournalism

- The use of the photographic process to record events as they happen to support the written word.
- The use of a range of photojournalism materials, tools and techniques such as manipulation of images for artistic effect through depth of field, shutter speed, focal points and viewpoints.

Studio photography

- The use of a formal studio setting to control the environment for a variety of subject matters such as portraiture and still life.
- The use of a range of studio photography materials, tools and techniques such as lighting and the use of light, props, posing and the arrangement of objects.

Location photography

- The use of subject matter found or placed to manipulate the formal elements within an existing environment.
- The use of a range of location photography materials, tools and techniques such as lighting and light metering, developing site-specific shoot plans.

Experimental imagery

- The control of light and photographic processes to create non-traditional photographic outcomes.
- The use of a range of experimental imagery materials, tools and techniques such as analogue and digital photography, manual manipulation and digital and non-digital processes and outcomes.

Moving image: film, video and animation

- The recording and use of moving image to communicate a visual narrative
- The use of a range of moving image materials, tools and techniques such as storyboards, scripts, digital, non-digital mixed media methods

Drawing and other materials processes

The word 'photography' could be taken to mean 'a graphic representation with light'. In this way, a photograph can take on the qualities of a drawing. Drawing methods such as pen or pencil on paper may enhance students' development and understanding of photographic ideas, for example to plan shots, analyse and deconstruct their own imagery, or record ways in which practitioners have used formal elements and visual language. Students should use a variety of tools and materials, as appropriate, for recording their surroundings and source materials.

Textile Design (4TE1)

Overview

Textile Design is a versatile practice that involves the creation, selection, manipulation and application of a range of materials such as fibres, yarns and fabrics, and processes such as weaving, knitting, stitching and printing to create designs and products. Textile designers work in multi-disciplinary ways to create ideas, materials and techniques for different applications. Textile designers also play an important role in the world of fashion, theatre, performance and retail.

Students submitting work for textiles for examination may need to have their work photographed to submit it if it exceeds A2 in size or if it is fragile or bulky. The photographs will form evidence for the assessment of the work, and it is essential that they are of a quality to do justice to students' work.

The photographs should be in colour, and of a size sufficient to show detail of the work, A4 for example. It is expected that four photographs of each piece taken from different angles will normally be sufficient. The photographs should be mounted on an A2 sheet.

Knowledge, understanding and skills in Textile Design

There are many skills, techniques, materials, processes and concepts essential to all areas of study in Textile Design. In addition to any specialist requirements listed under the chosen area(s) of study, students should develop a practical knowledge and understanding of:

- the use of formal elements and visual communication through a variety of approaches

- the use of observational skill to record from sources and communicate ideas

- characteristics of materials such as natural and synthetic, functionality, recyclability and sustainability

- properties of colour, texture and light

- the effects and creative potential of combining and manipulating different two-dimensional and three-dimensional materials and media

- the use of digital and/or non-digital applications.

For all areas of study within this endorsed title, students should:

- undertake visual research, using primary and secondary sources and record observations, experiences and ideas in appropriate ways. Primary sources must include first-hand experience of original work

- develop and realise ideas and outcomes, exploring and reviewing possible solutions and modifying work appropriately

- understand and use (appropriately and safely) a range of materials, equipment, processes and techniques in two- and/or three dimensions, using information and communication technology, where appropriate

- know and understand a range of work, from contemporary practice, past practice and different cultures, in order to demonstrate an understanding of continuity and change in art, craft and design.

Areas of study Textile Design

Work must demonstrate integrated knowledge, understanding and skills. Work is not limited to one area of study and students could develop work in at least one of the following areas of study.

Constructed textiles

- Innovative manipulation and reworking of threads and fabrics.
- The use of a range of constructed textiles materials, tools and techniques such as woven and stitched, materials and digital and non-digital processes.

Digital textiles

- The design of textiles, employing digital techniques for use in creative and commercial industries such as fabric, carpet and wallpaper design.
- The use of a range of digital textiles materials, tools and techniques such as traditional and non-traditional digital methods for recording and developing ideas in colour, construction, design, repeat pattern, surfaces and materials.

Dyed fabrics

- The use of natural and synthetic dyes.
- The use of resist and applied techniques with natural and manmade fibres.

Printed fabrics

- The use of printed textiles to create bespoke pieces and haute couture.
- The use of a range of printed textiles materials, tools and techniques such as monoprint, transfer-relief, relief print, wood-cut, lino-cut, silkscreen and digital printing on fabrics.

Fashion design

- The design and creation of clothing and fashion for creative and commercial audiences, clients and consumers.
- The use of a range of fashion design techniques, materials and tools such as pattern cutting, adornment, accessories and illustration on fabrics and garments with consideration of sustainable materials, recycling and ethical manufacture.

Soft furnishings

- The design of constructed textiles for use in furnished interiors, utilising their tactile and physical qualities for intended purposes.
- The creative use of the tactile and physical qualities of textiles in an interior space.

Stitched and/or embellished textiles

- The design of stitched and/or embellished textiles for use in creative and commercial industries such as fashion, costume and interiors.

- The use of a range of stitched and/or embellished textiles materials, tools and techniques such as application and incorporation of media, objects and embellishments, hand and machine stitching.

Drawing and other materials processes

Drawing is an essential skill in the development process of Textile Design, from initial visual research, recording from primary sources, through to the translation of ideas into finished designs. Drawing in Textile Design can embrace a range of tools across all areas of study, and outcomes can be digital and/or non-digital. A range of drawing and mark-making methods will encourage students to consider multiple ways of reading, thinking and applying drawing in different contexts.

Three-dimensional Design (4TD1)

Overview

Three-dimensional Design is concerned with the designing, prototyping, modelling or making of functional and aesthetic consumer products, interiors and architecture. Students should engage with appropriate processes, materials and construction techniques, using maquettes, models and working drawings to help take their initial ideas through to realisation.

Knowledge, understanding and skills in Three-dimensional Design

There are many skills, techniques, materials, processes and concepts essential to all areas of study in Three-dimensional Design. In addition to any specialist requirements listed under the chosen area(s) of study, students should develop a practical knowledge and understanding of:

- the use of formal elements and visual communication through a variety of approaches

- the use of observational skill to record from sources and communicate ideas

- characteristics of materials such as resistance, malleability, recyclability and sustainability

- the elements of three-dimensional design such as light, space, form, scale and proportion

- the effects and creative potential of combining and manipulating different two-dimensional and three-dimensional materials and media

- the use of digital and/or non-digital applications.

For all areas of study in this endorsed title, students should:

- undertake visual research, using primary and secondary sources and record observations, experiences and ideas in appropriate ways. Primary sources must include first-hand experience of original work

- develop and realise ideas and outcomes, exploring and reviewing possible solutions and modifying work appropriately

- understand and use (appropriately and safely) a range of materials, equipment, processes and techniques in two- and/or three dimensions, using information and communication technology, where appropriate

- know and understand a range of work, from contemporary practice, past practice and different cultures, in order to demonstrate an understanding of continuity and change in art, craft and design.

Areas of study of Three-dimensional Design

Work must demonstrate integrated knowledge, understanding and skills. Work is not limited to one area of study and students could develop work in at least one of the following areas of study.

Architectural design

- The use of the elements of three-dimensional design to develop and create building structures.
- The use of a range of architectural design materials, tools and techniques such as digital and non-digital design methods, graphic and construction materials and the generation of plans, working diagrams and models with consideration of sustainability and related environmental issues.

Interior design

- The use of the elements of three-dimensional design to develop and create interior environments.
- The use of a range of interior design materials, tools and techniques such as digital and non-digital design methods, graphic and construction materials, three-dimensional models and surface patterns/textures.

Product design

- The generation and development of three-dimensional design ideas for consumer products with consideration for ergonomics and functionality.
- The use of a range of product design materials, tools and techniques such as two-dimensional and three-dimensional modelling, digital and non-digital design methods and surface considerations. Exhibition design.
- The design of both interior and exterior spaces for the purposes of exhibition and presentation.
- The use of a range of exhibition design materials, tools and techniques such as two-dimensional graphics and three-dimensional forms, construction techniques and presentation methods.

Environmental/landscape design

- The use of the elements of three-dimensional design to create exterior living, recreational and working environments.
- The use of a range of environmental/landscape design materials, tools and techniques such as sculptural materials, digital and non-digital design methods, graphic and construction materials and the generation of plans, working diagrams and models with consideration of sustainability and environmental issues.

Sculpture

- The design of sculptural work to meet a specific purpose or for an intended space or site.
- The use of a range of sculptural materials, tools and techniques such as digital and non-digital design methods, models and sculptural media.

Design for theatre, film and television

- The use of traditional and non-traditional media to develop and create set, prop, and costumes designs for theatre, film and television.

- The use of a range of design materials, tools and techniques such as digital and non-digital design methods, graphic and construction materials.

Jewellery and body adornment

- The development and construction of both individual and mass-produced jewellery and body adornments.

- The use of a range of jewellery and body adornment materials, tools and techniques such as metal, glass, textiles, wood and plastics, modelling, digital and non-digital design and recording methods.

Ceramics

- The creation of non-functional ceramic artefacts using both form and surface quality.

- The use of a range of ceramics materials, tools and techniques such as modelling, casting, throwing and hand-building, glazing, surface decoration/texture and firing.

Drawing and other materials processes

Students of Three-dimensional Design need to demonstrate how a three-dimensional world can be translated into a two-dimensional one through technical and freehand drawings. It is important to develop drawing skills to express a range of emotions, using different tools, materials and techniques. The formal elements should also be applied, especially those such as texture, colour and light.

3 Assessment information

Assessment requirements

Component number title	Level	Assessment information	Number marks allocated in the component
Component 1: Personal Portfolio	1/2	Internally-set personal portfolio of work based on centre-devised theme(s), project(s) or task(s).	72 marks
Component 2: Externally-set Assignment	1/2	Externally-set assignment based on the same endorsed title as Component 1, to be marked externally.	72 marks

Component 1: Personal Portfolio

Content overview

- Students must work within one of the following endorsed titles: Fine Art; Graphic Communication; Photography; Textile Design; Three-dimensional.

- Students create a personal portfolio of work that demonstrates their knowledge, understanding and skills.

- Centres are free to devise any theme(s), project(s) or task(s) which may each have a separate focus or be interconnected.

- Centre-devised theme(s), project(s) or task(s) must adhere to the submission requirements given in this section.

- This component gives students opportunities to:
  o develop and explore ideas
  o research primary and contextual sources
  o experiment with media, materials, techniques and processes
  o present a personal response(s) to one of the theme(s) set by the centre.

- The proportion of the 120 guided learning hours spent on this component should reflect its 50% weighting.

Selection of work

Supporting studies should show students' development of ideas and progress through their work.

The quality of the work submitted for assessment is key: students should be encouraged to select a focused body of work for submission that provides evidence of:

- the progression of their ideas and their work

- the four Assessment Objectives.

Students must submit:

- three sheets of supporting studies (maximum size A2 for each sheet)

- one sheet of final outcome/s (maximum size A2).*

* Students who wish to create work that is larger than A2 size or which is three-dimensional must have their work photographed. The photographs will form evidence for the assessment of the component and it is essential that they are of a quality to do justice to the students' work. The photographs should be in colour, and of a size sufficient to show detail of the piece, A4 for example. It is expected that four photographs of each original piece taken from different angles will be sufficient. The photographs should be mounted on one side of an A2 sheet, with no overhanging or folded photos, notes or other material.

All submitted work must include a completed copy of the Coursework authentication sheet given on page 53.

Component 2: Externally-set Assignment

Content overview

- Students must continue to work in the same endorsed title as they did for the Personal Portfolio. For example, if a student chooses Fine Art for component one, then they must continue with Fine Art for component two.

- Students must present personal response(s) to an externally-set, broad-based thematic starting point, set by Pearson.

- The Externally Set Assignment will change for each examination session. The theme will be the starting point and the externally-assignment material will provide guidance of use to students throughout the examination.

- This component allows students opportunities to:

  o develop and explore ideas

  o research primary and contextual sources

  o experiment with media, materials, techniques and processes

  o present personal response(s) to the externally-set theme.

Assessment overview

- The externally-set assignment component will be released on 2nd January each year and can be given to students as soon as it is released.

- Centres are free to organise their own preparatory period of study before the start of the 10-hour sustained focus period.

- The 10-hour sustained focus period under examination conditions may take place over multiple sessions (a maximum of four within three consecutive weeks).

- Students' work must comprise preparatory studies and personal response(s).

- Preparatory studies will comprise a portfolio of development work based on the externally-set assignment broad-based thematic starting point.

- During the 10-hour period of sustained focus under examination conditions, students will work unaided to produce personal response(s), with reference to their preparatory studies, in response to the externally-set assignment broad-based thematic starting point.

- Students' work must show evidence of all four Assessment Objectives.

Detailed description

The externally-set assignment consists of one externally-set, broad-based thematic starting point, developed through a series of suggested starting points. Students must produce a personal response to the theme.

The externally-set assignment can be given to students as soon as it is released on 2nd January.

Students must not be allowed to access their work once submitted for assessment.

Students' preparatory studies and personal response(s) produced in the 10-hour sustained focus period must show evidence of all four Assessment Objectives.

Through this component, students must:

- develop ideas through investigations, demonstrating critical understanding of sources (AO1)
- refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes (AO2)
- record ideas, observations and insights relevant to intentions as work progresses (AO3)
- present a personal and meaningful response that realises intentions and demonstrates understanding of visual language (AO4).

Component 2 should allow students to demonstrate the ability to construct a sustained line of reasoning which is coherent, relevant, substantiated and logically structured. All knowledge, skills, understanding and activities should therefore be relevant to the student's creative journey. The work undertaken for this component should be seen as part of a substantive project(s), rather than as a series of disjointed tasks. Work should evidence all the Assessment Objectives holistically.

Preparatory studies

Preparatory studies should show students' development of ideas and progress through their work. Preparatory studies may be evidenced through any appropriate means such as sketchbooks, notebooks, worksheets, design sheets, different scale rough studies, samples, swatches, test pieces, maquettes and digital material.

Teachers should provide guidance during this period.

Preparatory studies must conclude once the 10-hour period commences. From the commencement of the assessment period until its completion, and at all times in between, students must not add to or alter their preparatory studies.

Students may access their own preparatory studies only during the 10-hour period of sustained focus.

Administration of the 10-hour period of sustained focus

During the 10-hour period of sustained focus, students will produce their final response(s) to the externally-set assignment, based on their preparatory studies, which could be a single artefact, a series or a group of artefacts. Students must work unaided under examination conditions during this time. The 10-hour period of sustained focus under examination conditions may take place over multiple sessions (a maximum of four within three consecutive weeks). Once the sustained focus period has started, all work, including the preparatory work and the personal response(s) for this component, must be retained by the centre under secure conditions and students must not have access to it, including between timed sessions.

Students should plan the best use of the 10 hours to complete all response(s) within this time. Students must not access any of their work outside of assessment time.

Students must not add to their supervised work between the supervised sessions for the 10-hour period of sustained focus. It is the responsibility of the centre to ensure that no additional work is brought in or out of each session.

Work must not be added to or altered once submitted for assessment.

Selection of work

Supporting studies should show students' development of ideas and progress through their work.

The quality of the work submitted for assessment is key – students should be encouraged to select a focused body of work for submission that shows evidence of:

- the progression of their ideas and their work
- the four Assessment Objectives.

Students must submit:

- three sheets of supporting studies (maximum size A2 for each sheet)
- one sheet of final outcome/s (maximum size A2).*

*   Students who wish to create work that is larger than A2 size or which is three-dimensional must have their work photographed. The photographs will form evidence for the assessment of the component and it is essential that they are of a quality to do justice to the students' work. The photographs should be in colour, and of a size sufficient to show detail of the piece, A4 for example. It is expected that four photographs of each original piece taken from different angles will be sufficient. The photographs should be mounted on one side of an A2 sheet, with no overhanging or folded photos, notes or other material.

All submitted work must include a completed copy of the Coursework authentication sheet given on page 53.

Sample assessment materials

An example of an externally-set assignment can be found in the *Pearson Edexcel International GCSE in Art and Design Sample Assessment Materials (SAMs)* document.

Assessment Objectives and weightings

		% in International GCSE
AO1	Develop ideas through investigations, demonstrating critical understanding of sources	25
AO2	Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes	25
AO3	Record ideas, observations and insights relevant to intentions as work progresses	25
AO4	Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language	25

Relationship of Assessment Objectives to components

Unit number	Assessment Objective			
	AO1	**AO2**	**AO3**	**AO4**
Component 1	12.5%	12.5%	12.5%	12.5%
Component 2	12.5%	12.5%	12.5%	12.5%
Total for International GCSE	25%	25%	25%	25%

All components will be available for assessment from June 2019.

Assessment grid

All components in this qualification are externally assessed. Centres are not required to use the assessment grid provided on the next page, although it may be useful in gauging the level of students' work throughout their course. Examiners will use the assessment grid to assess all student work for both components and all titles.

Applying the assessment grid

Working through each AO separately, use the bulleted descriptors in each box to determine which band the evidence meets best.

Use the descriptors holistically; there is not one mark available per descriptor.

Decide whether the evidence 'just' meets, 'mostly' meets or 'fully' meets the descriptors in the band to determine the appropriate mark within the band.

Where evidence for an AO meets descriptors from two or more different bands, a best-fit approach should be used to award the mark that corresponds most closely to the descriptors that have been met.

Determine a mark out of 18 for each AO and add them together for a total out of 72. The descriptors in the assessment grid should be understood as follows:

Limited	Insufficient knowledge, understanding and skills. Minimal evidence and lack of structure in the development and recording of ideas.
Basic	Some knowledge, understanding and skills demonstrated but they are simplistic and deliberate. Some structure and repetition in the development and recording of ideas.
Emerging Competent	Knowledge, understanding and skills are generally adequate but safe.
Competent and Consistent	Knowledge, understanding and skills are secure and cohesive throughout.
Confident and Assured	Knowledge, understanding and skills are effective and focused throughout.
Exceptional	Knowledge, understanding and skills are in-depth, perceptive and accomplished throughout.

Please refer to published visual exemplars to establish a secure understanding of how these descriptors relate to practical evidence.

All the knowledge, understanding and skills given for each endorsed title are assessed through the four Assessment Objectives.

A single-page printable version of this Assessment Grid is available on the International GCSE in Art and Design page of the Pearson website qualifications.pearson.com

International GCSE in Art & Design Assessment Grid

AOs	Limited			Basic			Emerging Competent		
	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully
	1	2	3	4	5	6	7	8	9
AO1 Develop ideas through investigations, demonstrating critical understanding of sources	• Development of ideas through investigations shows limited ability. • The investigation process shows limited critical understanding of the context of own ideas and the sources that have informed them. • Limited attempts are made to analyse and make connections.			• Development of ideas through investigations shows basic ability. • The investigation process shows basic critical understanding of the context of own ideas and the sources that have informed them. • Basic understanding of some issues when analysing and making connections.			• Development of ideas through investigations shows emerging competence. • The investigation process shows emerging competent critical understanding of the context of own ideas and the sources that have informed them. • Emerging competent consideration of issues shown when analysing and making connections.		
AO2 Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes	• Limited ability to refine work, driven by insights gained through exploration of ideas and reflection. Ideas are consolidated too early and not fully realised. • Limited ability to explore ideas through a process of experimentation and review. • Limited ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions.			• Basic ability to refine work, driven by insights gained through exploration of ideas and reflection. • Basic ability to explore ideas through a process of experimentation and review. • Basic ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions.			• Emerging competent ability to refine work, driven by insights gained through exploration of ideas and reflection. • Emerging competent ability to explore ideas through a process of experimentation and review. • Emerging competent ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions.		
AO3 Record ideas, observations and insights relevant to intentions as work progresses	• Limited ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods. • Limited ability to record relevant to intentions. • Limited use of skills and techniques while recording from observation, experience and ideas.			• Basic ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods. • Basic ability to record relevant to intentions. • Basic use of skills and techniques while recording from observation, experience and ideas.			• Emerging competent ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods. • Emerging competent ability to record relevant to intentions. • Emerging competent use of skills and techniques while recording from observation, experience and ideas.		
AO4 Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.	• Limited ability to produce a personal and meaningful response. • Limited ability to realise intentions. • Realisations demonstrate limited understanding of visual language through application of formal elements. Little appreciation of aesthetic consideration in personal style.			• Basic ability to produce a personal and meaningful response with a tendency to repeat ideas. • Basic ability to realise intentions. • Realisations demonstrate basic understanding of visual language through application of formal elements. A lack of technical competency frustrates personal style.			• Emerging competent ability to produce a personal and meaningful response. • Emerging competent understanding to realise intentions. • Realisations demonstrate emerging competent understanding of visual language through application of formal elements. Demonstrates methodical personal style.		

AOs	Competent and Consistent			Confident and Assured			Exceptional		
	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully
	10	11	12	13	14	15	16	17	18
AO1 Develop ideas through investigations, demonstrating critical understanding of sources	• Development of ideas through investigations shows competent and consistent ability. • The investigation process shows competent and consistent critical understanding of the context of own ideas and the sources that have informed them. • Competent and consistent judgements shown when analysing and making connections.			• Development of ideas through investigations shows confident and assured ability. • The investigation process shows confident and assured critical understanding of the context of own ideas and the sources that have informed them. • Shows confident and assured understanding of complex issues, heightened analysis, informed connections.			• Development of ideas through investigations shows exceptional ability. • The investigation process shows exceptional critical understanding of the context of own ideas and the sources that have informed them. • Exceptional analysis and connections.		
AO2 Refine work by exploring ideas, selecting and experimenting with appropriate media, materials, techniques and processes	• Competent and consistent ability to refine work, driven by insights gained through exploration of ideas and reflection. • Competent and consistent ability to explore ideas through a process of experimentation and review. • Competent and consistent ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions.			• Confident and assured ability to refine work, driven by insights gained through exploration of ideas and reflection. • Confident and assured and assured ability to explore ideas through a process of experimentation and review. • Confident and assured ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions.			• Exceptional ability to refine work, informed by insights gained through exploring and reflecting on ideas. • Exceptional ability to explore ideas through a process of experimentation and review. • Exceptional ability to select and experiment with media, materials, techniques and processes appropriate to personal intentions.		
AO3 Record ideas, observations and insights relevant to intentions as work progresses	• Competent and consistent ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods. • Competent and consistent ability to record relevant to intentions. • Competent and consistent command of skills and techniques while recording from observation, experience and ideas.			• Confident and assured ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods. • Confident and assured ability to record relevant to intentions. • Confident and assured use of skills and techniques while recording from observation, experience and ideas.			• Exceptional ability to record ideas, observations and insights related to personal work and the work of others through visual and other methods. • Exceptional ability to record relevant to intentions. • Exceptional use of skills and techniques while recording from observation, experience and ideas.		

AOs	Competent and Consistent			Confident and Assured			Exceptional		
	Just	Mostly	Fully	Just	Mostly	Fully	Just	Mostly	Fully
	10	11	12	13	14	15	16	17	18
AO4 Present a personal and meaningful response that realises intentions and demonstrates understanding of visual language.	• Competent and consistent ability to produce a personal and meaningful response. • Competent and consistent ability to realise intentions. • Realisations demonstrate competent and consistent understanding of visual language through application of formal elements. Demonstrates imaginative personal style.			• Confident and assured ability to produce a personal and meaningful response • Confident and assured ability to realise intentions • Realisations demonstrate confident and assured understanding of visual language through application of formal elements. Demonstrates independence and exciting personal style.			• Exceptional ability to produce a personal and meaningful response. • Exceptional ability to realise intentions. • Realisations demonstrate exceptional understanding of visual language through application of formal elements.		

4 Administration and general information

Entries

Details of how to enter students for the examinations for this qualification can be found in our *International Information Manual*. A copy is made available to all examinations officers and is available on our website.

Students should be advised that, if they take two qualifications in the same subject, colleges, universities and employers are very likely to take the view that they have achieved only one of the two GCSEs/International GCSEs. Students or their advisers who have any doubts about subject combinations should check with the institution to which they wish to progress before embarking on their programmes.

Access arrangements, reasonable adjustments, special consideration and malpractice

Equality and fairness are central to our work. Our equality policy requires all students to have equal opportunity to access our qualifications and assessments, and our qualifications to be awarded in a way that is fair to every student.

We are committed to making sure that:

- students with a protected characteristic (as defined by the UK Equality Act 2010) are not, when they are undertaking one of our qualifications, disadvantaged in comparison to students who do not share that characteristic

- all students achieve the recognition they deserve for undertaking a qualification and that this achievement can be compared fairly to the achievement of their peers.

Language of assessment

Assessment of this qualification will only be available in English. All student work must be in English.

We recommend that students are able to read and write in English at Level B2 of the Common European Framework of Reference for Languages.

Access arrangements

Access arrangements are agreed before an assessment. They allow students with special educational needs, disabilities or temporary injuries to:

- access the assessment

- show what they know and can do without changing the demands of the assessment.

The intention behind an access arrangement is to meet the particular needs of an individual student with a disability without affecting the integrity of the assessment. Access arrangements are the principal way in which awarding bodies comply with the duty under the Equality Act 2010 to make 'reasonable adjustments'.

Access arrangements should always be processed at the start of the course. Students will then know what is available and have the access arrangement(s) in place for assessment.

Reasonable adjustments

The Equality Act 2010 requires an awarding organisation to make reasonable adjustments where a student with a disability would be at a substantial disadvantage in undertaking an assessment. The awarding organisation is required to take reasonable steps to overcome that disadvantage.

A reasonable adjustment for a particular student may be unique to that individual and therefore might not be in the list of available access arrangements.

Whether an adjustment will be considered reasonable will depend on a number of factors, including:

- the needs of the student with the disability

- the effectiveness of the adjustment

- the cost of the adjustment; and

- the likely impact of the adjustment on the student with the disability and other students.

An adjustment will not be approved if it involves unreasonable costs to the awarding organisation, timeframes or affects the security or integrity of the assessment. This is because the adjustment is not 'reasonable'.

Special consideration

Special consideration is a post-examination adjustment to a student's mark or grade to reflect temporary injury, illness or other indisposition at the time of the examination/assessment, which has had, or is reasonably likely to have had, a material effect on a candidate's ability to take an assessment or demonstrate his or her level of attainment in an assessment.

Further information

Please see our website for further information about how to apply for access arrangements and special consideration.

For further information about access arrangements, reasonable adjustments and special consideration please refer to the Joint Council for Qualifications (JCQ) website: www.jcq.org.uk.

Candidate malpractice

Candidate malpractice refers to any act by a candidate that compromises or seeks to compromise the process of assessment or which undermines the integrity of the qualifications or the validity of results/certificates.

Candidate malpractice in controlled assessments discovered before the candidate has signed the declaration of authentication form does not need to be reported to Pearson.

Candidate malpractice found in controlled assessments after the declaration of authenticity has been signed, and in examinations **must** be reported to Pearson on a *JCQ Form M1* (available at www.jcq.org.uk/exams-office/malpractice). The completed form can be emailed to pqsmalpractice@pearson.com or posted to Investigations Team, Pearson, 190 High Holborn, London, WC1V 7BH. Please provide as much information and supporting documentation as possible. Note that the final decision regarding appropriate sanctions lies with Pearson.

Failure to report candidate malpractice constitutes staff or centre malpractice.

Staff/centre malpractice

Staff and centre malpractice includes both deliberate malpractice and maladministration of our qualifications. As with candidate malpractice, staff and centre malpractice is any act that compromises or seeks to compromise the process of assessment or undermines the integrity of the qualifications or the validity of results/certificates.

All cases of suspected staff malpractice and maladministration **must** be reported immediately, before any investigation is undertaken by the centre, to Pearson on a *JCQ Form M2(a)* (available at www.jcq.org.uk/exams-office/malpractice).

The form, supporting documentation and as much information as possible can be emailed to: pqsmalpractice@pearson.com or posted to Investigations Team, Pearson, 190 High Holborn, London, WC1V 7BH. Note that the final decision regarding appropriate sanctions lies with Pearson.

Failure to report malpractice itself constitutes malpractice.

More-detailed guidance on malpractice can be found in the latest version of the document *JCQ General and vocational qualifications Suspected Malpractice in Examinations and Assessments,* available at www.jcq.org.uk/exams-office/malpractice.

Student recruitment and progression

Pearson's policy concerning recruitment to our qualifications is that:

• they must be available to anyone who is capable of reaching the required standard

• they must be free from barriers that restrict access and progression

• equal opportunities exist for all students.

Prior learning and other requirements

There are no prior learning or other requirements for this qualification.

Progression

Students can progress from this qualification to:

• AS and A Levels in Art and Design and other creative subjects

• vocational qualifications, such as BTEC Nationals.

Appendices

Appendix 1: Codes

Type of code	Use of code	Code
Subject codes	The subject code is used by centres to cash-in the entry for a qualification.	International GCSE 4FA1 (Fine Art) 4GC1 (Graphic Communication) 4PY1 (Photography) 4TE1 (Textile Design) 4TD1 (Three-dimensional Design)
Component codes	These codes are provided for information. Students may need to be entered for individual components.	Component 1: 4FA1/01 (Fine Art) 4GC1/01 (Graphic Communication) 4PY1/01 (Photography) 4TE1/01 (Textile Design) 4TD1/01 (Three-dimensional Design) Component 2: 4FA1/02 (Fine Art) 4GC1/02 (Graphic Communication) 4PY1/02 (Photography) 4TE1/02 (Textile Design) 4TD1/02 (Three-dimensional Design)

Appendix 2: Coursework authentication sheet

Centre name:	
Year of submission:	Centre number:
Student name:	Student number:
Title:	
Component code:	

Teacher/Assessor declaration

I declare that the work submitted for assessment has been carried out without assistance other than that which is acceptable according to the rules of the specification.

Assessor name:			
Assessor signed:		Date:	

Candidate declaration

I certify that the work submitted for this assessment is my own. I have clearly referenced any sources used in the work. I understand that false declaration is a form of malpractice.

Candidate signed:		Date:	

Additional candidate declaration

By signing this additional declaration you agree to your work being used to support Professional Development, Online Support and Training of both Centre-Assessors and Pearson Moderators. If you have any concerns please email: creative.arts@pearson.com

Candidate signed:		Date:	

Appendix 3: Pearson World Class Qualification Design Principles

Pearson's world-class qualification design principles mean that all Edexcel qualifications are developed to be **rigorous, demanding, inclusive** and **empowering**.

Demanding - The content and assessment are demanding, meaningful and meet the needs of end-users

Rigorous - The design of assessments ensures confidence in the grades awarded

Inclusive - The qualification is accessible to all its target group of students

Empowering – The qualification provides students with the knowledge and skills to progress successfully

Demanding   Rigorous

World Class Qualifications

Inclusive   Empowering

We work collaboratively to gain approval from an external panel of educational thought leaders and assessment experts from across the globe. This is to ensure that Edexcel qualifications are globally relevant, represent world-class best practice in qualification and assessment design, maintain a consistent standard and support learner progression in today's fast-changing world.

Pearson's Expert Panel for World Class Qualifications is chaired by Sir Michael Barber, a leading authority on education systems and reform. He is joined by a wide range of key influencers with expertise in education and employability.

'I'm excited to be in a position to work with the global leaders in curriculum and assessment to take a fresh look at what young people need to know and be able to do in the 21st century, and to consider how we can give them the opportunity to access that sort of education.' Sir Michael Barber.

Endorsement from Pearson's Expert Panel for World Class Qualifications for the International GCSE development process

December 2015

'We were chosen, either because of our expertise in the UK education system, or because of our experience in reforming qualifications in other systems around the world as diverse as Singapore, Hong Kong, Australia and a number of countries across Europe.

We have guided Pearson through what we judge to be a rigorous world-class qualification development process that has included:

- extensive international comparability of subject content against the highest-performing jurisdictions in the world
- benchmarking assessments against UK and overseas providers to ensure that they are at the right level of demand
- establishing External Subject Advisory Groups, drawing on independent subject-specific expertise to challenge and validate our qualifications.

Importantly, we have worked to ensure that the content and learning are future oriented, and that the design has been guided by Pearson's Efficacy Framework. This is a structured, evidence-based process which means that learner outcomes have been at the heart of this development throughout.

We understand that ultimately it is excellent teaching that is the key factor to a learner's success in education but as a result of our work as a panel we are confident that we have supported the development of Edexcel International GCSE qualifications that are outstanding for their coherence, thoroughness and attention to detail and can be regarded as representing world-class best practice.'

Sir Michael Barber (Chair)
Chief Education Advisor, Pearson plc

Professor Sing Kong Lee
Professor, National Institute of Education in Singapore

Dr Peter Hill
Former Chief Executive ACARA

Bahram Bekhradnia
President, Higher Education Policy Institute

Professor Jonathan Osborne
Stanford University

Dame Sally Coates
Director of Academies (South), United Learning Trust

Professor Dr Ursula Renold
Federal Institute of Technology, Switzerland

Professor Bob Schwartz
Harvard Graduate School of Education

Professor Janice Kay
Provost, University of Exeter

Jane Beine
Head of Partner Development, John Lewis Partnership

Jason Holt
CEO, Holts Group

All titles correct as at December 2015

Appendix 4: Transferable skills

## The need for transferable skills

In recent years, higher education institutions and employers have consistently flagged the need for students to develop a range of transferable skills to enable them to respond with confidence to the demands of undergraduate study and the world of work.

The Organisation for Economic Co-operation and Development (OECD) defines skills, or competencies, as 'the bundle of knowledge, attributes and capacities that can be learned and that enable individuals to successfully and consistently perform an activity or task and can be built upon and extended through learning.'[1]

To support the design of our qualifications, the Pearson Research Team selected and evaluated seven global 21st-century skills frameworks. Following on from this process, we identified the National Research Council's (NRC) framework [2] as the most evidence-based and robust skills framework, and have used this as a basis for our adapted skills framework.

The framework includes cognitive, intrapersonal skills and interpersonal skills.

The NRC framework is included alongside literacy and numeracy skills.
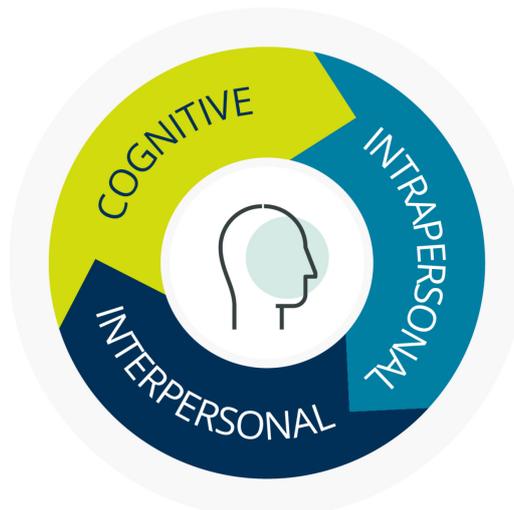
The skills have been interpreted for this specification to ensure they are appropriate for the subject. All of the skills listed are evident or accessible in the teaching, learning and/or assessment of the qualification. Some skills are directly assessed. Pearson materials will support you in identifying these skills and developing these skills in students.

The table overleaf sets out the framework and gives an indication of the skills that can be found in Art and Design and indicates the interpretation of the skill in this area. A full subject interpretation of each skill, with mapping to show opportunities for students' development, is given on the subject pages of our website: qualifications.pearson.com

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[1] OECD (2012), Better Skills, Better Jobs, Better Lives (2012):
http://skills.oecd.org/documents/OECDSkillsStrategyFINALENG.pdf
[2] Koenig, J. A. (2011) Assessing 21st Century Skills: Summary of a Workshop, National Research Council

Cognitive skills	Cognitive processes and strategies	• Critical thinking • Problem solving • Analysis • Reasoning/argumentation • Interpretation • Decision making • Adaptive learning • Executive function
	Creativity	• Creativity • Innovation
Intrapersonal skills	Intellectual openness	• Adaptability • Personal and social responsibility • Continuous learning • Intellectual interest and curiosity
	Work ethic/ conscientiousness	• Initiative • Self-direction • Responsibility • Perseverance • Productivity • Self-regulation (metacognition, forethought, reflection) • Ethics • Integrity
	Positive core self-evaluation	• Self-monitoring/self-evaluation/self-reinforcement
Interpersonal skills	Teamwork and collaboration	• Communication • Collaboration • Teamwork • Cooperation • Empathy/perspective taking • Negotiation
	Leadership	• Responsibility • Assertive communication • Self-presentation

Analysis
for Art and Design

Students analyse a range of work, to demonstrate an understanding of continuity and change in art, craft and design.

Productivity
for Art and Design

Students use visual communication sensitively and thoughtfully to document their artistic journey and support their intentions.

Communication
for Art and Design

Presentation of final outcomes, including preparatory work, should be individually considered and appropriate for a visual examination.

Appendix 5: Glossary

Term	Definition
Assessment Objectives	The requirements that students need to meet to succeed in the qualification. Each Assessment Objective has a unique focus which is then targeted in examinations or coursework. Assessment Objectives may be assessed individually or in combination.
External assessment	An assessment that is marked by Pearson.
JCQ	Joint Council for Qualifications. This is a group of UK exam boards that develops policy related to the administration of examinations.
Linear	Linear qualifications have all assessments at the end of a course of study. It is not possible to take one assessment earlier in the course of study.
Unit	A modular qualification will be divided into a number of units. Each unit will have its own assessment.