

# GCSE

Specification

## Expressive Arts

For exams June 2010 onwards

For certification June 2011 onwards



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*Dr Michael Cresswell Director General.*

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# 1 Introduction

## 1.1 Why choose AQA?

AQA is the UK's favourite exam board and more students receive their academic qualifications from AQA than from any other board. But why is AQA so popular?

AQA understands the different requirements of each subject by working in partnership with teachers. Our GCSEs:

- enable students to realise their full potential
- contain engaging content
- are manageable for schools and colleges
- are accessible to students of all levels of ability
- lead to accurate results, delivered on time
- are affordable and value for money.

AQA provides a comprehensive range of support services for teachers:

- access to subject departments
- training for teachers including practical teaching strategies and approaches that really work presented by senior examiners
- personalised support for Controlled Assessment
- 24 hour support through our website and online *Ask AQA*
- past question papers and mark schemes
- comprehensive printed and electronic resources for teachers and students

AQA is an educational charity focused on the needs of the learner. All our income goes towards operating and improving the quality of our specifications, examinations and support services. We don't aim to profit from education – we want you to.

If you are an existing customer then we thank you for your support. If you are thinking of moving to AQA then we look forward to welcoming you.

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## 1.2 Why choose Expressive Arts?

- Expressive Arts offers students who enjoy the arts the opportunity to study a range of different art forms. Students can choose two or more from the following: dance, drama, moving images, music, original writing, and visual arts.
- Expressive Arts can be taken in place of single-discipline arts options or can be taken in addition to other arts subjects.
- The requirements of the specification allow for study of the arts both in breadth and in depth, providing a sound grounding for further study of the arts at Advanced Level.
- The emphasis of the specification is on practical work (80% of the total assessment). Practical presentations count for 40%. The students' working processes are also assessed, counting for 40%.
- For their practical work, candidates may choose to work individually or as part of a group.
- The new specification retains all the key features of the current one, but we have addressed centres' concerns about the quantity of critical analyses currently required. In the new specification, candidates study a minimum of **two** arts works for each of two Controlled Assessment tasks.
- There are now Subject Criteria for GCSE Expressive Arts to which all specifications in the subject must conform. In line with the Subject Criteria, students' final practical presentations (the Controlled Test in the current specification) have to be externally assessed but the content for the practical presentations is the same in the new specification as it is now. There is no longer a written Evaluation paper.
- The Areas of Study set in the specification enable students to explore topics of interest and relevance to them in their practical work. The Areas of Study are the same Areas as for the current specification but the content included within them has been extended and offers a wider choice.

## 1.3 How do I start using this specification?

### Already using the existing AQA Expressive Arts specification?

- Register to receive further information, such as mark schemes, past question papers, details of teacher support meetings, etc, at **<http://www.aqa.org.uk/rn/askaqa.php>**  
Information will be available electronically or in print, for your convenience.
- Tell us that you intend to enter candidates. Then we can make sure that you receive all the material you need for the examinations. This is particularly important where examination material is issued before the final entry deadline and visiting moderators are allocated at an early stage. You can let us know by completing the appropriate Intention to Enter and Estimated Entry forms. We will send copies to your Exams Officer and they are also available on our website (**[http://www.aqa.org.uk/admin/p\\_entries.php](http://www.aqa.org.uk/admin/p_entries.php)**).

### Not using the AQA specification currently?

- Almost all centres in England and Wales use AQA or have used AQA in the past and are approved AQA centres. A small minority is not. If your centre is new to AQA, please contact our centre approval team at **[centreapproval@aqa.org.uk](mailto:centreapproval@aqa.org.uk)**

## 1.4 How can I find out more?

### Ask AQA

You have 24-hour access to useful information and answers to the most commonly-asked questions at **<http://www.aqa.org.uk/rn/askaqa.php>**

If the answer to your question is not available, you can submit a query for our team. Our target response time is one day.

### Teacher Support

Details of the full range of current Teacher Support meetings are available on our website at **<http://www.aqa.org.uk/support/teachers.php>**

There is also a link to our fast and convenient online booking system for Teacher Support meetings at **<http://events.aqa.org.uk/ebooking>**

If you need to contact the Teacher Support team, you can call us on 01483 477860 or email us at **[teachersupport@aqa.org.uk](mailto:teachersupport@aqa.org.uk)**

## 2 Specification at a Glance

### Expressive Arts 4262

#### Unit 1 (42601)

Examination Presentation –  
Practical work in response to  
set stimuli – 80 marks – 40%

Practical response to a stimulus  
or stimuli from a paper set by  
AQA. A choice from each of  
three optional Areas of Study  
in the specification, with each  
topic offering a range of stimuli.

The three optional Areas of  
Study are:

- A: From Past to Present
- B: Peoples and Places
- C: Universal Themes.

Following a preliminary  
preparation period, candidates  
have up to 15 hours to produce  
a presentation of practical work,  
integrating two art forms.

The assessment of the  
Examination Presentation  
takes account of candidates'  
working processes and their  
final presentation. It assesses  
Assessment Objectives 2 and  
3, each with a weighting of 20%  
(40 marks each).

Externally set and marked.

plus

#### Unit 2 (42602)

Controlled Assessment –  
Practical work in response to  
studies of existing arts works –  
120 marks – 60%

Candidates complete **two**  
tasks, each with a weighting of  
30% (60 marks each).

Each task requires candidates  
to study the work of  
practitioners (arts works) and  
the connections between them,  
and to develop and present  
their own practical work,  
integrating two art forms.

Candidates are required to  
reflect on and to analyse and  
evaluate the effectiveness of  
their practical work at all stages  
of its progress.

One of the tasks must be  
based on Area of Study D:  
Contemporary Issues and  
the other on a topic from one  
of Areas of Study A, B or C,  
as listed for Unit 1. The Area of  
Study chosen for this task  
must be different from the one  
chosen for Unit 1.

The aim of the 'Contemporary  
Issues' task is to express a  
point of view about the chosen  
issue intended to influence the  
target audience. For the other  
task: 'Wider Perspectives',  
a different aim and target  
audience are to be chosen by  
the candidate.

Each Controlled Assessment  
task assesses Assessment  
Objectives 1, 2, 3 and 4, with  
the following weightings:

- AO1 – 5%
- AO2 – 10%
- AO3 – 10%
- AO4 – 5%

Internally assessed and  
externally moderated.

# 3 Subject Content

Candidates are required to study at least two different art forms, chosen from **dance, drama, moving images, music, original writing** and **visual arts**, in combination and in ways that are significantly different from studying them in isolation.

Through their study and exploration of the arts in combination, candidates will come to recognise that there are common languages, shared by the arts, to define structures and compositional elements such as tone, colour, texture, timbre, form and genre, and that there are common symbols encoding meanings.

Through their study of different art forms and a range of contexts, candidates will develop an understanding of conventions and traditions that exist within and across art forms, within and across societies and cultures and evolving through periods of time. This understanding will be applied where appropriate in developing and presenting their own practical work.

A study of the chosen arts in combination may be achieved in a variety of ways, for example:

- a study of works which are, by their nature, collaborative arts forms such as film and television, dance theatre, musical theatre, opera, drama theatre, song writing
- a study of the common language of the arts and how terms such as tone, colour, texture, timbre, form and genre can be applied to more than one art form
- a study of 'isms' and periods in art such as renaissance, romanticism, surrealism, modern and post-modern periods, and how they are applied to a range of art forms
- a study of how different art forms express an emotive theme such as poverty, the afterlife, the sea.

In studying the chosen arts in combination, candidates are required to demonstrate knowledge and understanding of:

- the creative processes that underpin the art forms
- conventions, contexts and influences of art forms from past and contemporary cultures.

Candidates are required to develop the ability to:

- acquire the skills and techniques necessary to engage in the arts
- work with new media and technologies, where appropriate
- carry out relevant research and investigation
- explore relationships and connections within and between art forms and reflect on their application to their own work
- explore, develop, shape, review, modify and refine ideas to realise creative intentions
- devise and produce realisations that communicate with their intended audience
- reflect on and evaluate their own and others' work.

In **both** units, candidates choose **two** art forms and combine them to create an original practical presentation/performance, using relevant skills,

techniques and compositional elements. In the Controlled Assessment tasks, candidates are also required to demonstrate an understanding of arts works and the connections between them and how contextual influences impact on the art forms studied. They are also expected to be able to analyse and evaluate their own work at all stages, in relation to the work of others, their intentions and the intended audience.

The information which follows is applicable to the requirements of **both** units.

For their practical work, candidates may choose to work individually or as part of a group of no more than **five** candidates.

An **original** presentation/performance is required and therefore interpretative performances of existing works in dance, drama or music, or presentations of existing still or moving images, are not acceptable. These elements may be included only if they form a small part of a largely original piece.

A typical target audience would be one which is politically and ethnically aware and arts/theatre/media-orientated; but it might be, more specifically, women, or young popular media/culture enthusiasts, or very young learners or a particular community interest. The chosen audience will influence or determine structure, style of presentation and compositional elements and these must be selected appropriately. It is, therefore, necessary for candidates to decide upon the audience early in the planning and creative process. Candidates are required to consider and state their intended audience at the outset of their work.

Candidates are required to study the two art forms chosen within a context provided by an Area of Study. Further information on the content of the four Areas of Study is given later in this section. Areas of Study A to C are optional; candidates choose one out of the three for the Examination Presentation and a different one for one of the two tasks in the Controlled Assessment. The other Controlled Assessment task must be based on the compulsory Area of Study D: Contemporary Issues.

After choosing their two art forms and their intended audience, candidates must work towards a presentation in which the art forms are combined **to complement each other** and enhance the intended expression of feeling, emotion and ideas **in a fully integrated way**. In the final presentation, the art forms must be **unified within the whole**.

In the preparation and development of their work, candidates are expected to give the same amount of consideration, thought and time to both art forms. However, in the presentation, the balance of the two art forms will be dictated by the artistic demands and intentions of the piece as it evolves, and it is accepted that this may not be entirely equal.

Integration will be achieved by 'weaving' the two art forms into the flow of the piece in a way in which each art form is dependent upon the other to achieve the intended effect.

Very rarely the demands of the piece will dictate that in its presentation one art form is experienced sequentially by the audience; that is, one art form is followed by the other art form, or that they are experienced separately in some other way. It is more likely that this will demonstrate that integration has not been achieved.

In performing arts, there are good examples to be found where the full integration of art forms is a part of normal working practices and the conventions of particular genres:

In Film Making, production skills (moving images) are combined with acting (drama), the writing of a screenplay (original writing) and design aspects, e.g. costume design and making (visual arts)

Song Writing combines writing lyrics (original writing) with composing (music)

Performance Dance combines choreography and dancing (dance) with creating accompanying sound (music) and costume/mask/set design and making (visual arts).

Two- or three-dimensional visual arts may be effectively integrated with other art forms as part of an exhibition presentation, e.g. a sequence of photographic images may be set to a musical composition, a mobile may be made up of the words of an original poem. Illustrations for a poem or children's story and CD cover and poster designs for a music recording are well-established formats.

Based on these examples, candidates should be encouraged to find creative and imaginative ways in which to combine their chosen art forms.

The same two art forms may be studied throughout the course or the art forms may be varied.

The creation and presentation of original practical work involves time planning, refining work as it progresses and working with others where applicable, in order to see the work through from initial ideas to successful completion of a final presentation. Through this process, candidates will develop personal attributes of self-confidence, resilience, perseverance, self-discipline and commitment.

## Art forms

The two art forms are to be chosen from the following list:

- **Dance**
- **Drama**
- **Moving Images**
- **Music**
- **Original Writing**
- **Visual Arts**

Each art form is defined below for the purpose of ensuring that the work produced by candidates meets the requirement to study two distinct art forms in each piece of work. In the preparatory taught

stages of the course it is necessary for candidates to acquire the skills and techniques, the technical language and the analytic tools which are part of each **independent** art form and the following definitions include some guidance about this. However, it must be stressed that the emphasis in the work developed and presented is on the **interrelation** and **interdependence** of the two art forms.

### Dance

Dance is defined as any genre of original movement, to be choreographed and performed.

A candidate working in collaboration with one or more candidates may contribute either choreography or performing or both.

Candidates should demonstrate knowledge and understanding of:

- the ways in which dance works are constructed and the choreographic processes
- how other art forms can be integrated with dance to complement and enhance expression
- the influence of the contexts in which dance is created and presented
- performance dance styles.

In their practical development work and presentations, candidates will be expected to demonstrate the following skills, techniques, processes and compositional elements, as appropriate to the choice of choreography and/or performance:

- the ability to use expressive body movements, both in isolation and in co-ordination, and the elements of travelling, with accuracy and control in performance, such as:
  - gesturing, stepping, running, jumping, turning
  - balances, rotations
  - floor and contact work
- the ability to use structure and phrasing, shaping, spatial elements and choreographic devices as expressive compositional components, such as:
  - motif, canon, repetition, contrast and unison
  - proximity, direction, levels, the shaping of spatial and floor pathways
- the ability to communicate the artistic intentions of the piece effectively to the intended audience, through both its composition and performance.

### Drama

Drama is defined as devised or improvised performance or the performance of an original script.

Candidates should demonstrate knowledge and understanding of:

- the ways in which drama is constructed
- how other art forms can be integrated with dramatic action to complement and enhance expression

- the influence of the contexts in which drama is created and presented
- drama styles and genres.

In their practical development work and presentations, candidates will be expected to demonstrate the following skills, techniques, processes and compositional elements, as appropriate to the performance:

- the ability to use movement, body and voice with accuracy and control to create, present and sustain roles and relationships, and expressive movement and voice structures in performance
- the ability to use the performance space, proximity and appropriate styles, conventions, forms and theatrical devices as expressive compositional components, such as:
  - physical theatre, pantomime, alienation
  - ‘freeze frame’, slow motion, cross fade, silent animation
  - ‘flashback’, ‘fast forward’
  - soliloquy, narration, ‘voiceover’, aside, stage whisper
  - dream and thought sequences
- the ability to communicate the intended meanings of the piece effectively to the intended audience, through both its composition and performance.

### *Moving Images*

Moving Images are defined as the original creation of sequences of moving images produced by video cameras, digital still cameras and/or electronic media.

Candidates working in collaboration with one or more candidates may contribute any one or more of the elements of production.

Candidates should demonstrate knowledge and understanding of:

- the ways in which films and programmes are constructed and the processes used in sequencing and editing moving images
- how other art forms can be integrated with moving images to complement and enhance expression
- the influence of the contexts in which films and television are created and presented
- film and television genres.

In their practical development work and presentations, candidates will be expected to demonstrate the following skills, techniques, processes and compositional elements, as appropriate to the presentation:

- the ability to use techniques in filming, editing and image production, such as:
  - structure, location
  - framing, shot type, continuity, cutting pace, colour, texture
  - animation

- the ability to use expressive compositional elements appropriate for the style or genre of the presentation such as:
  - Murder Mystery
  - Romantic Comedy
  - Action Adventure
  - Drama Documentary
- the ability to use moving visual images to convey the intended meanings of the piece effectively to the intended audience.

### *Music*

Music is defined as any genre of musical expression; to be an original composition and performed or played back in a recording, using instrument, voice, electronic media or organised sound.

A candidate working in collaboration with one or more candidates may contribute either composing or performing or both.

Candidates should demonstrate knowledge and understanding of:

- the ways in which music is constructed and the processes used in composing
- how other art forms can be integrated with music to complement and enhance expression
- the influence of the contexts in which music is created and presented
- styles of music.

In their practical development work and presentations, candidates will be expected to demonstrate the following skills, techniques, processes and compositional elements, as appropriate to the choice of composing and/or performing:

- the ability to use voice or instrument in a performance, and/or mixing and electronic media in a recording, with accuracy and control
- the ability to use the form and conventions appropriate to a particular style or genre as expressive compositional components, interpreting elements such as:
  - dynamics, pitch
  - rhythm, tempo
  - texture and timbre
  - phrasing, repetition, contrast, harmony and dissonance
  - melody and form, song writing, word setting, cadence and modulation
  - ostinati and riff patterns, regular and irregular pulse, syncopation and cross rhythms
  - music devices such as inversion and retrograde
- the ability to communicate the artistic intentions of the piece effectively to the intended audience, through both its composition and performance/playback.

### Original Writing

Original Writing is defined as the creation of an original text in the form of poetry and/or prose.

The writing of song lyrics, monologues, play scripts and screen plays are all included within Original Writing.

Candidates should demonstrate knowledge and understanding of:

- the ways in which poetry and/or prose is constructed and the processes used in composition
- how other art forms can be integrated with poetry and/or prose to complement and enhance expression
- the influence of the contexts in which poetry and/or prose are created
- styles and forms of poetry and/or prose.

In their practical development work and presentations, candidates will be expected to demonstrate the following skills, techniques, processes and compositional elements, as appropriate to the text:

- the ability to use appropriate imagery, vocabulary, phrasing and pace through the syntax of the chosen form or style of writing with accuracy and control;
- the ability to use structure and compositional devices appropriate to the chosen form or style as expressive compositional components to support ideas, mood, atmosphere and emotion such as:
  - setting – time of day, historical period, weather conditions
  - characters created by the representation of their speaking habits
  - shifts in time or place
  - alliteration, rhyme, scansion
  - visual shape of the text on the page
- the ability to communicate the intended meanings of the text effectively to the intended audience, through both its composition and presentation.

### Visual Arts

Visual Arts is defined as the creation of an original image or artefact in two or three dimensions.

Still photography and the making of costume, set, masks, props or puppets are all included within Visual Arts.

Candidates should demonstrate a knowledge and understanding of:

- the ways in which two- and three-dimensional works are constructed and the creative processes used
- how other art forms can be integrated with two- and three-dimensional art works to complement and enhance expression
- the influence of the contexts in which two- and three-dimensional work is created and presented
- two- and three-dimensional media, styles and forms.

In their practical development work and presentations, candidates will be expected to demonstrate the following skills, techniques, processes and compositional elements, as appropriate to the image or artefact:

- the ability to use techniques, tools and materials appropriate to the chosen media with accuracy and control such as:
  - drawing, colouring, shading, line and mark making
  - inks and paints and their application
  - resist, block-making, printing
  - image-making and manipulation with electronic media
  - stained glass making
  - constructing with paper, card, threads, rope and other materials
  - modelling and moulding with clay, papier mâché and similar materials
  - constructing sculptural forms
  - appliqué, beading, collage
  - textile design, cutting, construction
  - storyboard, sketches, colour boards, swatches
- the ability to use appropriate compositional components particular to a medium, as elements of expression, such as:
  - colour, tone, texture, line, pattern, rhythm, size, shape
  - symmetrical and asymmetrical balance
  - lightness, darkness, mass, spatial relationships
  - directional predominance, focal points
- the ability to communicate the intended meanings of the piece effectively to the intended audience, through the composition and presentation of the chosen medium.

### Art forms not listed

Any centres wishing to use art forms not listed above must contact AQA to check their acceptability **before** any work is undertaken.

### Areas of Study

The Areas of Study provide contexts for candidates to develop ideas and personal interpretations which can be expressed through work in the chosen art forms. The four Areas of Study are:

Area of Study A: **From Past to Present**

Area of Study B: **Peoples and Places**

Area of Study C: **Universal Themes**

Area of Study D: **Contemporary Issues**

Area of Study D is compulsory for one of the two tasks in the Controlled Assessment and cannot be used for the Examination Presentation.

Examples of topics for each Area of Study are given on the following pages.

### Area of Study A: From Past to Present

*Developments over past eras; historical contexts.*

Topics may focus upon:

- the continuity of tradition and aspiration between earlier times and modern times
- the tension between the demands of the past and the present
- the influence of momentous events
- the emergence of design and the media as an essential part of our contemporary way of life.

Some examples of 'From Past to Present' topics are:

- Greek plays in modern theatre
- Beowulf and the epic poem
- pantomime
- the Blues and popular music
- the 60's era
- the poetry of the World Wars and the Irish 'Troubles'
- women in society: the Suffragette Movement/girl power
- pilgrimage: Chaucer/the Annual Hajj
- enslavement: the slave trade/child labour in the modern developing world
- fashion design
- decorative art
- the design of artefacts, appliances and electronic technology
- film and television genres.

### Area of Study B: Peoples and Places

*Different cultures and traditions; geographical contexts.*

Topics may focus upon:

- the ways in which mythologies, beliefs or ideas are expressed through decoration and arts and crafts in the cultures of indigenous peoples and ancient civilisations of the world
- the arts, architecture, design and decoration of beautiful places around the world, religious and secular, created by humankind
- the ways in which places of great natural beauty have inspired the arts.

Some examples of 'Peoples and Places' topics are:

- Inuit art and culture e.g. carvings of sea life
- Benin art and culture e.g. brass plaques
- Turkish art and culture e.g. carpet design
- Chinese art and culture e.g. animated dragons used in ceremonies
- native North American art and culture e.g. mask design
- Japanese art and culture e.g. paintings of mountains and the sea
- Indian art and culture e.g. dance styles, use of mythologies

- the artwork in places of worship of different world religions
- arts works inspired by nature e.g. English Romantic poets such as Keats or Wordsworth.

The examples of specific arts works referred to above are only one part of a wider arts and cultural tradition; topics chosen for this section can be based on any stimuli which allow candidates to study and produce work in their chosen art forms based within a specific culture and tradition, showing how its beliefs and ideas are expressed through arts and crafts.

### Area of Study C: Universal Themes

*Themes which, across time and place and world societies and cultures, have inspired work in the arts and design.*

Some examples of 'Universal Themes' topics are:

- shapes
- patterns
- textures
- reflections, refractions, shadows
- emotions
- revelations
- dreams
- fantasies
- flight, falling
- the seasons
- mountains, caves, lakes, the sea
- earth, air, fire, water
- the planets, time and space travel
- science fiction
- fate and chance
- weddings, births, deaths, life after death.

### Area of Study D: Contemporary Issues

**N.B. This Area of Study can only be used for the Controlled Assessment.**

*Personal, social, political and environmental world or community issues which find expression through the arts.*

Some examples of 'Contemporary Issues' topics are:

- poverty
- age concern
- prejudice
- peace
- relationships
- endangered species
- recycling
- pollution
- industrialisation, the rural idyll
- saving our heritage
- knife crime.

## New media and technologies

In their chosen art forms candidates are encouraged to explore the possibilities offered by new media and technologies and use them as a creative tool integrated into any, or all, stages of the developmental process.

Electronic media might be used in the following ways:

In moving images it is likely to be used throughout the entire production process including filming, sequencing, editing, titling, viewing and the making of animation sequences.

In music it might be used for composing from a sound bank and for recording, notating and mixing instrumental or sung performance.

In original writing and in drama it can be used for word processing and formatting layouts.

In visual arts it can be used for generating, developing and transforming images, patterns and designs, including digital imagery.

Whenever it is used, at any stage, because developing work is stored as data, it can be easily accessed for reviewing and modifying or refining and, in addition, provide evidence of development work for assessment.

Any media which provides a web-based search facility would be invaluable for gathering information and audio/visual materials to support practical work and for supporting the study of practitioners and contexts of arts works.

Emerging and converging new media and new technologies which contribute to creative processes may be used, wherever they apply to any art form, provided it is possible to demonstrate the level of a candidate's own input and skill in producing the work. Only candidates' original work will be assessed.

## 3.1 Unit 1 – Examination Presentation: Practical work in response to set stimuli

The Examination Presentation is to be completed in a time period chosen by the centre between the beginning of December, when the question paper may be issued to candidates, and the beginning of May.

The Examination Presentation paper will consist of stimulus material set for each of the three optional Areas of Study and a range of suggested starting points for practical work. Candidates will choose one Area of Study which **must be different** from the choice of optional Area of Study made for the Wider Perspectives task in the Controlled Assessment.

Candidates are required to develop ideas from the stimulus material chosen and to produce a piece of original practical work that combines and integrates the chosen art forms.

A maximum of 15 hours total time, working under teacher supervision, is allowed for the preparation and completion of the piece of practical work, after which the work will be presented/performed for assessment.

The 15 hours allowed can be allocated in any way convenient to the centre, for example, in normal lesson time, in timetabled blocks of time or a combination of both. A record of the individual time periods allocated, including dates, contributing to the maximum of up to 15 hours, is to be retained by the teacher.

The practical work presented may include more than two art forms, but **two** must be identified to be assessed.

Candidates may choose any two art forms, which may be the same as those chosen for the Controlled Assessment. It is recommended that candidates choose art forms that have been taught during the course.

The length of presentations which include performance-based art forms should be long enough to allow candidates full opportunity to demonstrate their use of relevant skills, techniques and compositional elements but care should be taken to ensure that they are not over-long, resulting in an audience losing interest.

Some combinations of art forms require shorter times, for example, combinations including dance; some longer, for example, combinations including drama. As an absolute maximum, performance-based presentations **must not exceed 15 minutes**. The maximum time for group presentations with fewer than five candidates and presentations by individual candidates will be proportionally shorter.

Prior to the start of the 15 hours allocated for preparing and completing the piece of work, candidates are expected to carry out relevant research to investigate the topic chosen and to undertake preliminary planning.

A minimum of 10 hours is recommended for this preliminary preparation period. A maximum of 12 hours is allowed.

During this time candidates may be given teacher guidance and advice to direct them to appropriate material. The Examination Presentation paper is issued to teachers during November in advance of the issue date to candidates to allow for teachers to resource as necessary.

Teacher assistance may also be given to candidates in reading and understanding the stimulus material.

Candidates' preliminary planning for group work should be monitored by the teacher to ensure that the contribution(s) proposed by individual candidates will be clearly identifiable for assessment purposes and will enable them to produce an individual response within the group presentation.

During the 15-hour time allocation, no teacher assistance is permitted at any time. Any relevant research and preliminary planning material may be taken into the area where the practical work is being completed, but all work presented for assessment must be the candidates' own work and must have been carried out during the 15 hours under the supervision of the teacher.

The assessment of the Examination Presentation takes account of candidates' working processes and their final presentation. It assesses Assessment Objectives 2 and 3, with the following weightings and mark allocations:

AO2 – 20% (40 marks)

AO3 – 20% (40 marks)

Candidates' work will be externally assessed using the same assessment criteria applicable to these Assessment Objectives in the Controlled Assessment.

### Working processes

In developing their work towards the final presentation during the 15-hours time allocation, candidates are required to demonstrate their ability to:

- apply skills, processes and techniques, and shape and structure ideas, reviewing, modifying and refining their work as it progresses (AO2).

Candidates are required to maintain an evidence trail of the progress of their work, for use in assessment, through which the candidate's ability to demonstrate AO2 can be tracked.

For group work, while candidates may need to refer to contributions by other members or by the group as a whole in order to set their own work in context, the evidence trail they provide and on which they will be assessed must be their own work.

Candidates working in a group must provide a statement giving full details of their individual contributions to the development of their work.

The evidence candidates provide should address the following points:

- consideration of their intended audience and their aims for the presentation/performance
- how ideas relate to the chosen stimulus/stimuli
- how they are shaping and structuring their ideas as the work progresses
- how they are exploring and experimenting with skills, processes and techniques in each of the two chosen art forms
- the modifications and refinements made in the progress of their work.

There must be evidence of the development of two art forms, and of ways in which they will be integrated to complement each other.

Candidates should provide evidence, as appropriate to their chosen combination of art forms, in the form of sketches, diagrams, photographs (which may be stored in CD format), storyboards, developmental recordings for performances on CD/DVD, plot outlines, cut and paste layouts, mind maps or draft writing. Brief notes or annotation should be used rather than continuous writing. Recordings submitted should not exceed five minutes' playing time in total.

Photocopied material and information obtained and printed from the internet should not be included unless it is clearly annotated to show its relevance and source.

A Record Sheet for this section will be provided by AQA as an insert to the paper, to be used by candidates to log and retain evidence of their work as it progresses. The Record Sheet should be completed at the end of each session of supervised time, with any supplementary evidence appended.

The Record Sheet and supplementary evidence must be retained at all times in secure conditions at the centre.

### Final presentation

In the completed presentation/performances, candidates are required to demonstrate their ability to:

- communicate ideas through chosen art forms, applying knowledge and understanding of how art forms relate and interact with each other, using relevant skills, techniques and compositional elements (AO3).

Candidates working in a group will be assessed on their individual contribution to the effectiveness of the group product.

Candidates should be encouraged to perform their final presentations to an audience to provide a sense of purpose and occasion.

For performance-based presentations, the recordings of the work which are required for assessment will be completed when the piece of work is being presented to an audience.

### Submission of the work for assessment

Practical work which consists of or contains a live performance must be recorded on DVD or CD as appropriate. Performances of live drama or dance work should be continuously shot from a fixed camera or in such a way that enables the whole presentation to be seen clearly. This latter is particularly important for group presentations. To ensure that candidates can be viewed as closely as possible the framing should be tight to

include the whole performance space **but nothing more**. Where the action is fairly static and several performers are grouped together it is permissible, and would be helpful, to zoom in to a group shot so that the more subtle expressive movements can be seen clearly. Close-ups may only be used to improve the quality of the recorded image where very small expressive movements are essential to the piece, such as movements of the hands or eyes.

It would be helpful, where this is possible, to ensure that recorded live sound can be heard clearly, particularly speech, by using an external microphone rather than relying upon the built-in camera microphone.

The candidates appearing must be identified clearly by candidate number and name before the start of their presentations. Supplementary information should be provided where necessary to ensure that the candidates can be clearly identified (for example,

information on further distinguishing features if members of the group are dressed similarly), along with information on the candidate's individual contribution to group presentations.

Two-dimensional and three-dimensional art work must be photographed to include overview shots of the complete work and close-up shots to provide evidence of significant detail. Three-dimensional art work must be photographed from several different angles. All photographic evidence must be suitably enlarged to ensure that all aspects of the work are accessible for assessment. Colour should be reproduced as faithfully as possible and must not be electronically enhanced.

Candidates' work for this unit (Record Sheets with working processes material attached and recordings/ photographs of Presentations) will be submitted electronically through the e-Portfolio system and/or by post to the examiner.

## 3.2 Unit 2 – Controlled Assessment: Practical work in response to studies of existing arts works

Candidates complete **two** tasks:

- Contemporary Issues
- Wider Perspectives.

Each task has an equal weighting of 30% of the total marks for the examination.

In each task, candidates are required to study the work of practitioners (arts works) and the connections between them, and to develop and present their own practical work, integrating two art forms.

Candidates are required to analyse and evaluate the effectiveness of their work at all stages, in relation to the work of others, their intentions and the intended audience.

It is recommended that teachers allow an approximate total of 50 hours for each task, from initial setting of the task through to completion of the presentations.

One of the tasks – Contemporary Issues - must be based on a contemporary issue and have the aim of expressing a point of view about the chosen issue intended to **influence** the target audience. The topic for this task is to be chosen from Area of Study D: Contemporary Issues.

The arts works candidates study for this task are to be selected with the specific purpose of developing their understanding of contemporary culture. The

arts works chosen do not need to be taken from a particular time period; the key criterion for their suitability is that they provide opportunities for candidates to develop knowledge and understanding of how the arts can raise awareness and stimulate debate about issues which impact upon contemporary attitudes, thinking and life styles.

The other task – Wider Perspectives – is to be based on a topic and a different aim and target audience of the candidate's choice.

The topic is to be chosen from one of the three optional Areas of Study listed below:

Area of Study A – From Past to Present  
Area of Study B – Peoples and Places  
Area of Study C – Universal Themes.

The arts works candidates study for this task are to be selected with the specific purpose of providing a contrast in terms of a different culture or era from those selected for 'Contemporary Issues'. The arts works selected must provide opportunities for candidates to develop knowledge and understanding of the arts located in a particular culture or particular era and of arts ideas which exist across cultures or across time.

The Area of Study chosen for Wider Perspectives must be different from the one chosen for the Examination Presentation unit.

Teachers must carefully select the topics for each task to ensure that the studies of arts works, developing practical work and the presentation will provide a different arts learning experience for candidates for each task, each meeting the different requirements specified which are tabulated below:

	Contemporary Issues	Wider Perspectives
<b>Study of arts works</b>	Selected to promote an understanding of contemporary culture	Selected to provide a contrast in terms of different cultures or eras
<b>Area of Study</b>	Must be Area of Study D: Contemporary Issues	Must be from Area of Study A, B or C and also different from that chosen for the Examination Presentation
<b>Aim of the practical presentation</b>	To express a point of view about the chosen issue intended <b>to influence</b> the target audience	A different aim from the other task, to be chosen by the candidate
<b>Intended audience for the practical presentation</b>	Choice of appropriate target audience for the presentation	A different target audience from the other task, to be chosen by the candidate

The order in which the two tasks are completed is not prescribed; candidates may complete Contemporary Issues first and Wider Perspectives second, or the other way round.

The information which follows is applicable to both tasks.

The teacher sets a topic for the task within the context of the Area of Study chosen and sets the arts works to be used by candidates to carry out a study of a minimum of **two** existing arts works.

The practical work presented may include more than two art forms, but **two** must be identified to be assessed.

Candidates may choose any two art forms, which may be the same as those they choose for the Examination Presentation. It is recommended that candidates choose art forms that have been taught during the course.

The length of presentations which include performance-based art forms should be long enough to allow candidates full opportunity to demonstrate their use of relevant skills, techniques and compositional elements but care should be taken to ensure that they are not over-long, resulting in an audience losing interest.

Some combinations of art forms require shorter times, for example, combinations including dance; some longer, for example, combinations including drama. As an absolute maximum, performance-based presentations **must not exceed 15 minutes**. The maximum time for group presentations with fewer than five candidates and presentations by individual candidates will be proportionally shorter.

Candidates are required to complete their studies of arts works and their work on preparing their presentations under informal supervision, that is,

under a sufficient level of supervision to ensure that the contribution of candidates can be recorded accurately and that plagiarism does not take place. Early planning and preparatory work for their presentations and research undertaken to help develop ideas may be completed with a lower level of supervision.

Teacher support is allowed in guidance on students' choices of starting points for developing their ideas for practical work and on appropriate resources.

Teachers should monitor candidates' preliminary planning for group work and their proposals for individual candidates' contribution(s) and offer guidance as necessary to ensure that individual contributions will be clearly identifiable for assessment purposes and will enable candidates to produce an individual response within the group presentation.

Each Controlled Assessment task assesses Assessment Objectives 1, 2, 3 and 4, with the following weightings and mark allocations:

AO1 – 5% (10 marks)

AO2 – 10% (20 marks)

AO3 – 10% (20 marks)

AO4 – 5% (10 marks)

Each Controlled Assessment task is divided into three parts:

Preliminary Studies, assessing AO1

Practical Portfolio, assessing AO2 and AO4

Presentation/Performance, assessing AO3

Teachers must ensure that the tasks set for candidates enable candidates' work to be assessed against all four Assessment Objectives. Controlled Assessment advisers will be available to provide guidance to centres.

## Preliminary Studies

In this part, candidates are required to demonstrate their ability to:

- recall, select, use and communicate their knowledge and understanding of the work of practitioners and the connections between their works, demonstrating an understanding of contextual influences (AO1).

Candidates study a minimum of **two** existing arts works related to the topic set.

The study of existing arts works enables candidates to develop an understanding of conventions and traditions within and across cultures and evolved over periods of time through to contemporary contexts.

This list is not exhaustive but some examples of where conventions and traditions exist through time and place are:

- street theatre, mime and circus skills
- narratives expressing morality and belief
- storytelling and ballads
- poetry, music and dance forms
- popular and theatre dance
- dance and trance
- multi-layering in musical composition
- improvisation in musical performance
- the meanings of totems and masks
- portraits, still life and landscapes
- pattern-making and the application of symbols and icons
- film, television, book and play genres.

It is important that teachers select arts works which give candidates full opportunity to demonstrate the requirements of AO1, that is, to communicate their knowledge and understanding of the arts works studied and the connections between them, demonstrating an understanding of contextual influences. At the same time, the arts works selected should not make excessive demands. It is not necessary for whole works to be studied if the whole work is very complex, long or large.

The following are general examples of suitably demanding work:

- detail from a large complex painting
- one less complex painting or three-dimensional piece
- a short poem or an excerpt from a longer poem
- 1 to 3 pages of a scene from a play or selected short excerpts
- two minutes of a piece of music or dance
- a short sequence of shots from a film or television programme
- one photograph or poster or comic strip

The arts works studied for each task must be different and the selection for each must also meet the requirements specified earlier: for Contemporary Issues, to promote an understanding of contemporary culture; for Wider Perspectives, to promote an understanding of different cultures or eras.

Candidates should refer to the style/form/construction of the arts works chosen, to connections between them, and to contextual influences.

Candidates should be encouraged to provide evidence of their studies in the form of sketches, diagrams and brief notes, rather than continuous writing. However, if candidates choose to work entirely in writing, this part of the assessment covering both/all the arts works studied for the topic should be a combined total of approximately one thousand words.

Photocopied material and information obtained and printed from the internet should not be included unless it is clearly annotated to show its relevance and source.

This part of the assessment **is to be marked holistically** out of 10 according to the criteria given in Section 3.3, not given a mark for each arts work separately.

## Practical Portfolio

Candidates will consider how elements of the arts works studied will be used for their own practical work. With teacher guidance, candidates will select a starting point for developing their ideas through practical work which combines two art forms.

In this part, candidates are required to demonstrate their abilities to:

- apply skills, processes and techniques, and shape and structure ideas, reviewing, modifying and refining their work as it progresses (AO2)
- analyse and evaluate the effectiveness of their work at all stages, in relation to the work of others, their intentions and the intended audience (AO4).

The practical portfolio will provide evidence of the progress of candidates' work from starting point and initial ideas through to the completed presentation/performance, and of their reflections on their own and others' work.

For group work, while candidates may need to refer to contributions by other members or by the group as a whole in order to set their own work in context, the evidence they provide and on which they will be assessed must be their own work.

Candidates working in a group must provide a statement giving full details of their individual contributions to the development of their work.

The evidence candidates provide should address the following points:

- consideration of their intended audience and their aims for the presentation/performance
- how elements of the arts works studied are influencing the work
- how ideas relate to the chosen starting point
- how they are shaping and structuring their ideas as the work progresses
- how they are exploring and experimenting with skills, processes and techniques in each of the two chosen art forms
- the modifications and refinements made in the progress of their work
- how they are applying their chosen art forms to communicate their aims.

The evidence provided should also incorporate analytical and evaluative notes relating to the effectiveness of the work at all stages. Reasons for all choices made should be indicated, for example, their intended audience; their choice of elements from others' work; why initial ideas explored were taken forward or rejected; decisions made relating to the shaping and structuring of the piece and to modifications and refinements; how the allocation of specific skills across the chosen art forms relates to the aim of their presentation.

Candidates should comment on strengths and weaknesses of the work, both for their working processes that led to the presentation and for the presentation itself and how effective they consider it to be in achieving their intentions and communicating to their intended audience.

There must be evidence in the practical portfolio of the development of two art forms, and of ways in which they will be integrated to complement each other.

Candidates should provide evidence, as appropriate to their chosen combination of art forms, in the form of sketches, diagrams, photographs (which may be stored in CD format), storyboards, developmental recordings for performances on CD/DVD, plot outlines, cut and paste layouts, mind maps or draft writing. Brief notes or annotation should be used rather than continuous writing. Recordings submitted should not exceed five minutes' playing time in total.

Photocopied material and information obtained and printed from the internet should not be included unless it is clearly annotated to show its relevance and source.

The practical portfolio will be assessed according to the criteria given in Section 3.3. Evidence for AO2 will be awarded a mark out of 20 and evidence for AO4 will be awarded a mark out of 10.

## Presentation/performance

The requirements for candidates' practical presentations/performances are the same as those for the final presentation in the Examination Presentation unit i.e. the presentation assesses candidates' ability to:

- communicate ideas through chosen art forms, applying knowledge and understanding of how art forms relate and interact with each other, using relevant skills, techniques and compositional elements (AO3).

The practical presentations/performances will be assessed according to the criteria given in Section 3.3.

Candidates working in a group will be assessed on their individual contribution to the effectiveness of the group product.

Candidates should be encouraged to present their completed practical work to an audience when it is assessed. Presentations could take the form of exhibitions, performances or screenings of the work of candidates.

School or college productions cannot be used for the practical work assessment. If candidates have produced original work which has been amalgamated into a larger presentation, its presentation for the Controlled Assessment must conform to all the requirements stated, such as for group size and time length.

## Organisation of the Controlled Assessment submission

For each task, candidates should include an introductory cover sheet stating the Area of Study and the two art forms chosen and, where work has been undertaken as a group, full details of the candidate's individual contributions to the work.

The preliminary studies and practical portfolio should be clearly presented as separate sections.

Candidates should be given guidance to ensure that the evidence in each section is arranged so that it can be easily accessed by a moderator if required, with the use of helpful labelling and logical sequencing. Candidates should be discouraged from including in the submission any material, e.g. unannotated internet printouts, which will not contribute to the assessment.

## Method of moderation

The Controlled Assessment is moderated by moderation visit.

### 3.3 Assessment criteria for the controlled assessment

The maximum mark for each task for the Controlled Assessment is 60. The assessment criteria appear in the tables below and on the following pages.

#### Assessment Criteria for the Controlled Assessment

**Preliminary Studies – Evidence for AO1:** Recall, select, use and communicate their knowledge and understanding of the work of practitioners and the connections between their works, demonstrating an understanding of contextual influences. Max mark = 10

1–2	3–4	5–6	7–8	9–10
There will be <b>very basic</b> communication of <b>knowledge and information</b> about the creation of the works studied.	<b>Some understanding of the style/form/ construction</b> of the works studied will be communicated.	<b>A sound understanding of the style/form/ construction</b> of the works studied will be communicated.	<b>Understanding</b> of the works studied will be communicated <b>effectively and with some analysis applied to their style/form/construction</b> .	<b>Perceptive and thorough understanding</b> of the works studied will be communicated <b>through detailed analysis of their style/form/construction</b> .
<b>Basic connections</b> may be made between the works.	<b>References will be made to connections</b> between the works but <b>may be superficial or undeveloped</b> .	<b>Informed and appropriate references</b> will be made to <b>connections</b> between the works.	<b>Competent and knowledgeable references</b> will be made to <b>connections</b> between the works.	<b>Perceptive and discriminating references</b> will be made to <b>connections</b> between the works.
<b>Contextual influences</b> upon the creation of the works <b>will be weakly or inappropriately identified</b> .	<b>Contextual influences</b> upon the creation of the works <b>will be identified but may be superficial or inaccurate</b> .	<b>Contextual influences</b> upon the creation of the works will be identified <b>appropriately and with some understanding</b> .	<b>Contextual influences</b> upon the creation of the works will be identified with <b>a sound understanding of historical/cultural/social/political elements</b> .	<b>Contextual influences</b> upon the creation of the works will be identified with <b>specific and accurate reference to historical/cultural/social/political elements</b> .
Writing may be difficult to understand; spelling/punctuation/grammar <b>errors intrusive</b> ; arts vocabulary <b>minimal</b> .	Writing <b>can be understood</b> ; <b>frequent errors</b> in spelling/punctuation/grammar; arts vocabulary <b>used infrequently and/or incorrectly</b> .	The <b>meaning</b> of writing is <b>generally clear</b> ; <b>mostly accurate</b> spelling/punctuation/grammar; arts vocabulary <b>generally used correctly and where required</b> .	Writing <b>could be more fluent</b> but the <b>meaning is clear and apposite</b> ; <b>mostly accurate</b> spelling/punctuation/grammar; arts vocabulary <b>accurate and used frequently</b> .	Writing is <b>fluent and apposite</b> ; <b>accurate and appropriate</b> spelling/punctuation/grammar; arts vocabulary is <b>competent, used frequently and embedded</b> in the text.

**Zero marks** are to be awarded to work not worthy of any credit.

**Assessment Criteria for the Controlled Assessment**

**Practical Portfolio – Evidence for AO2:** Apply skills, processes and techniques, and shape and structure ideas, reviewing, modifying and refining their work as it progresses. Max mark = 20

1–4	5–8	9–12	13–16	17–20
<p>There will be <b>restricted ability</b> to develop skills/processes/techniques in two art forms; they will be applied <b>with minimal control and expression</b>.</p> <p>Exploration of skills, processes and techniques <b>will be attempted</b>; <b>very few</b> will be selected; selections will be <b>superficial or inappropriate</b>.</p> <p>There will be <b>difficulty in developing ideas and making connections</b> to the starting point.</p> <p>There will be <b>some attempts</b> to modify and/or refine work, but they do not take the work forward.</p>	<p>There will be <b>some ability</b> to develop skills/processes/techniques in two art forms; they will be applied <b>with some control and expression</b>; there may be <b>some inconsistencies</b>.</p> <p><b>A limited but generally appropriate range</b> of skills/processes/techniques will be <b>positively</b> explored and selected for use in practical work as it progresses.</p> <p>Ideas will be developed and shaped with <b>tenuous connections</b> to the starting point and <b>some sense of purpose</b> leading to a <b>simple but appropriate structure</b>.</p> <p>There will be <b>some</b> reviewing, modifying and/or refining of work <b>relating tenuously</b> to intended effect.</p>	<p>There will be a <b>secure grasp</b> of skills/processes/techniques in two art forms and they will be applied <b>with good control and expression</b> and with <b>some consistency and originality</b>.</p> <p><b>A good range</b> of skills/processes/techniques will be <b>purposefully</b> explored and <b>appropriately</b> selected for use in practical work as it progresses.</p> <p>Ideas will be developed and shaped in <b>an appropriate way making connections</b> with the starting point and leading to an <b>appropriate structure</b> with <b>some original elements</b>.</p> <p>Work will be reviewed/modified/refined in a <b>considered and appropriate way</b> in relation to intended effect.</p>	<p>The development of skills/processes/techniques in two art forms will be <b>highly competent</b> and their application will be <b>consistent, coordinated and well controlled</b> with <b>some creative and original insight</b>.</p> <p><b>A wide range</b> of skills/processes/techniques will be <b>effectively</b> explored and <b>adapted</b> to practical work as it progresses.</p> <p>Ideas will be developed and shaped in <b>an imaginative way with clear connections</b> to the starting point and leading to a <b>structure which is creative and innovative</b>.</p> <p>Work will be reviewed/modified/refined in an <b>effective and skilful way</b> in relation to intended effect and with <b>attention to detail</b>.</p>	<p>There will be <b>creative flair</b> demonstrated in the development of skills/processes/techniques in two art forms and their application will be <b>consistent, coordinated and effective</b> with a high degree of precision and control and will be <b>perceptive, creative and original</b>.</p> <p><b>An extensive range</b> of skills/processes/techniques will be <b>perceptively</b> explored and selected and <b>imaginatively adapted</b> to practical work as it progresses.</p> <p>Ideas will be developed and shaped in <b>an inspired, perceptive and innovative way clearly relating</b> to the starting point and leading to an <b>original and sophisticated structure</b>.</p> <p>Work will be reviewed/modified/refined in a <b>discriminating and perceptive way clearly relating</b> to intentions and with <b>consistent attention to detail</b>.</p>

**Zero marks are to be awarded to work not worthy of any credit.**

### Assessment Criteria for the Controlled Assessment

**Practical Portfolio – Evidence for AO4:** Analyse and evaluate the effectiveness of their work at all stages, in relation to the work of others, their intentions and the intended audience. Max mark = 10

1–2	3–4	5–6	7–8	9–10
<p>The candidate's own work will be <b>described and commented upon at some stages, or one stage</b>, of its creation.</p> <p>Reference to influences from the work of others will be <b>minimal</b>.</p> <p>Artistic intentions <b>will be weakly or inappropriately identified</b> and reference to them will be <b>minimal or non-existent</b>.</p> <p>There will be <b>minimal and basic</b> reference to the effectiveness of their work in relation to the intended audience, which will be <b>weakly identified</b>.</p>	<p>The candidate's own work will be <b>described and generalised judgements</b> made about its effectiveness <b>at some stages</b> of its creation.</p> <p>There will be <b>some basic</b> judgements made about influences from the work of others.</p> <p>Artistic intentions <b>will be inconsistently identified</b> and reference to them will be <b>basic</b>.</p> <p>There will be <b>superficial</b> reference to the effectiveness of <b>some</b> of their developing work in relation to the intended audience, which will be <b>inconsistently identified</b>.</p>	<p><b>Specific critical judgements</b> will be made about the effectiveness of the candidate's own work to <b>support most or all stages</b> of its creation.</p> <p><b>Soundly reasoned</b> evaluative judgements will be made about influences from the work of others.</p> <p>Evaluative judgements will make <b>some reference</b> to artistic intentions which will be <b>clearly identified</b>.</p> <p>There will be <b>sound evaluative judgements</b> made about the effectiveness of their work, <b>at relevant stages</b> of its development, in relation to the intended audience, which will be <b>clearly identified</b>.</p>	<p><b>Justified critical judgements</b> will be made which <b>support the creative progress</b> of the candidate's own work <b>at all stages</b> of its creation.</p> <p><b>Detailed and fully justified</b> evaluative judgements will be made about influences from the work of others.</p> <p>Evaluative judgements will make <b>specific and justified reference throughout</b> to artistic intentions which will be <b>consistently and clearly identified</b>.</p> <p><b>Justified evaluative judgements with some critical analysis</b>, will be made about the effectiveness of their work, <b>at relevant stages</b> of its development, in relation to the intended audience, which will be <b>consistently and clearly identified</b>.</p>	<p><b>Articulate critical judgements</b> will be made which <b>analyse and underpin the creative progress</b> of the candidate's own work <b>at all stages</b> of its creation.</p> <p>Evaluative judgements made about influences from the work of others will be <b>detailed and justified</b> and demonstrate <b>understanding and insight</b>.</p> <p>Evaluative judgements will <b>relate in a detailed and articulate way throughout</b> to artistic intentions which will be <b>consistently and clearly identified</b>.</p> <p>There will be a <b>perceptive and detailed critical analysis, at relevant stages</b>, of the effectiveness of their work as it progresses in relation to the intended audience, which will be <b>consistently and clearly identified</b>.</p>

**Zero marks are to be awarded to work not worthy of any credit.**

**Assessment Criteria for the Controlled Assessment**

**Presentation/performance** – Evidence for AO3: Communicate ideas through chosen art forms, applying knowledge and understanding of how art forms relate and interact with each other, using relevant skills, techniques and compositional elements. Max mark = 20

1–4	5–8	9–12	13–16	17–20
<p>There will be an <b>attempt</b> to communicate ideas through the two art forms of the presentation in a <b>simple and basic</b> way.</p> <p><b>Basic connections</b> will be made between the two chosen art forms with <b>minimal</b> regard to artistic intentions.</p> <p>There will be <b>simple and minimal</b> use of the skills and techniques of the chosen art forms.</p> <p><b>Some</b> compositional elements will contribute to <b>basic achievement</b> in the piece's presentation for an audience.</p>	<p>Ideas will be communicated through the two art forms of the presentation in an <b>appropriate</b> way with <b>some expressive elements</b>.</p> <p>The two chosen art forms will be combined <b>appropriately</b> and with <b>some understanding</b> of how they may be integrated to <b>support</b> artistic intentions.</p> <p>The skills and techniques used of the chosen art forms will be <b>generally appropriate and effective in supporting</b> the intended effect upon an audience.</p> <p><b>Generally appropriate and effective</b> compositional elements will be used to contribute to a presentation <b>with some success</b> for an audience.</p>	<p>Ideas will be communicated through the two art forms of the presentation in a <b>secure and appropriate</b> way with <b>some imaginative elements</b>.</p> <p>The two chosen art forms will be combined <b>imaginatively</b> and with <b>good understanding</b> of how they may be integrated to <b>enhance</b> artistic intentions.</p> <p>The skills and techniques of the chosen art forms will be <b>consistently and effectively</b> used in <b>supporting</b> the intended effect upon an audience.</p> <p><b>Sound and effective</b> compositional elements will be used <b>with some imagination</b> to contribute to a <b>generally successful</b> presentation for an audience.</p>	<p>Ideas will be communicated through the two art forms of the presentation in an <b>imaginative and innovative</b> way.</p> <p>The two chosen art forms will be combined in an <b>imaginative way</b>. Their <b>intentionally enhanced</b> artistic intentions.</p> <p>The skills and techniques of the chosen art forms will be used with <b>careful and effective application, clearly determined</b> by the intended effect upon an audience.</p> <p>Compositional elements will be chosen and used <b>effectively and with some originality</b> and they will contribute to a <b>successful</b> presentation for an audience.</p>	<p>Ideas will be communicated through the two art forms of the presentation in an <b>inspired, original and sophisticated</b> way.</p> <p>The two chosen art forms will be combined in a way in which they <b>effectively complement each other and enhance</b> artistic intentions in a <b>fully integrated and sophisticated way</b>. They will appear <b>unified within the whole</b>.</p> <p>The skills and techniques of the chosen art forms will be used with a <b>high degree of precision, accuracy and control, clearly determined</b> by the intended effect upon an audience.</p> <p><b>Flair and innovation will be apparent</b> in the choice and use of compositional elements which will contribute to a <b>highly successful presentation</b> for an audience.</p>

**Zero marks are to be awarded to work not worthy of any credit.**

## 4 Scheme of Assessment

### 4.1 Aims and learning outcomes

GCSE courses based on this specification should encourage candidates to:

- actively engage in the processes of expressive arts to develop as effective and independent learners
- develop their own interests and skills, extend their understanding of different art forms and explore relationships between them, and evaluate their own and others' work
- participate in the arts from a variety of cultures, both independently and interdependently
- develop their creativity and imagination
- develop their cultural understanding of historical and contemporary contexts and societies and cultures across their chosen art forms
- work with a range of media, including new media and emerging technologies, where appropriate
- develop personal attributes including self-confidence, resilience, perseverance, self-discipline and commitment

### 4.2 Assessment Objectives (AOs)

The following assessment objectives will be assessed in the context of the content and skills set out in Section 3 (Subject Content).

The examination will assess candidates' abilities to:

- AO1 recall, select, use and communicate their knowledge and understanding of the work of practitioners and the connections between their works demonstrating an understanding of contextual influences
- AO2 apply skills, processes and techniques, and shape and structure ideas, reviewing, modifying and refining their work as it progresses
- AO3 communicate ideas through chosen art forms, applying knowledge and understanding of how art forms relate and interact with each other, using relevant skills, techniques and compositional elements

- AO4 analyse and evaluate the effectiveness of their work at all stages, in relation to the work of others, their intentions and the intended audience

#### Quality of Written Communication (QWC)

In GCSE specifications which require candidates to produce written material in English, candidates must:

- ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear;
- select and use a form and style of writing appropriate to purpose and to complex subject matter
- organise relevant information clearly and coherently, using specialist vocabulary when appropriate.

In this specification QWC will be assessed in the work produced for the Preliminary Studies section of Unit 2 (Controlled Assessment).

#### Weighting of Assessment Objectives

The table below shows the approximate weighting of each of the Assessment Objectives in the GCSE units.

Assessment Objectives	Unit Weightings (%)		Overall Weighting of AOs (%)
	Unit 1	Unit 2	
AO1	0	10	10
AO2	20	20	40
AO3	20	20	40
AO4	0	10	10
Overall Weighting of Units (%)	40	60	100

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## 4.3 National criteria

This specification complies with the following.

- The Subject Criteria for Expressive Arts including the rules for Controlled Assessment
- Code of Practice
- The GCSE Qualification Criteria
- The Arrangements for the Statutory Regulation of External Qualifications in England, Wales and Northern Ireland: Common Criteria
- The requirements for qualifications to provide access to Levels 1 and 2 of the National Qualification Framework.

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## 4.4 Prior learning

There are no prior learning requirements.

However, any requirements set for entry to a course following this specification are at the discretion of centres.

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## 4.5 Access to assessment: diversity and inclusion

GCSEs often require assessment of a broader range of competences. This is because they are general qualifications and, as such, prepare candidates for a wide range of occupations and higher level courses.

The revised GCSE qualification and subject criteria were reviewed to identify whether any of the competences required by the subject presented a potential barrier to any candidates regardless of their ethnic origin, religion, gender, age, disability or sexual orientation. If this was the case, the situation was reviewed again to ensure such competences were included only where essential to the subject. The findings of this process were discussed with groups who represented the interests of a diverse range of candidates.

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments. For this reason, very few candidates will have a complete barrier to any part of the assessment. Further details are given in Section 5.4.

# 5 Administration

## 5.1 Availability of assessment units and certification

Examinations and certification for this specification are available as follows:

	Availability of Units		Availability of Certification
	Unit 1	Unit 2	GCSE award
June 2010	✓	✓	
June 2011 onwards	✓	✓	✓

## 5.2 Entries

Please refer to the current version of *Entry Procedures and Codes* for up to date entry procedures. You should use the following entry codes for the units and for certification.

Unit 1 – 42601

Unit 2 – 42602

GCSE certification – 4262

QCA's 40% terminal rule means that 40% of the assessment must be taken in the examination series in which the qualification is awarded. This rule is not dependent on the size of the qualification. Therefore, all GCSE candidates, whether taking short course, single and double awards, must have 40% of their assessment taken at the end.

## 5.3 Private candidates

This specification is not available to private candidates.

5

## 5.4 Access arrangements and special consideration

We have taken note of equality and discrimination legislation and the interests of minority groups in developing and administering this specification.

We follow the guidelines in the Joint Council for Qualifications (JCQ) document: *Access Arrangements, Reasonable Adjustments and Special Consideration: General and Vocational Qualifications*.

This is published on the JCQ website (<http://www.jcq.org.uk>) or you can follow the link from our website (<http://www.aqa.org.uk>).

### Access arrangements

We can make arrangements so that candidates with special needs can access the assessment. These arrangements must be made **before** the examination. For example, we can produce a Braille paper for a candidate with a visual impairment.

### Special consideration

We can give special consideration to candidates who have had a temporary illness, injury or indisposition at the time of the examination. Where we do this, it is given **after** the examination.

Applications for access arrangements and special consideration should be submitted to AQA by the Examinations Officer at the centre.

## 5.5 Language of examinations

We will provide units for this specification in English only.

## 5.6 Qualification titles

The qualification based on this specification is:

- AQA GCSE in Expressive Arts.

## 5.7 Awarding grades and reporting results

The GCSE and GCSE short course qualifications will be graded on an eight-grade scale: A\*, A, B, C, D, E, F and G. Candidates who fail to reach the minimum standard for grade G will be recorded as U (unclassified) and will not receive a qualification certificate.

We will publish the minimum raw mark for each grade, for each unit, when we issue candidates' results. We will report a candidate's unit results to centres in terms of uniform marks and qualification results in terms of uniform marks and grades.

For each unit, the uniform mark corresponds to a grade as follows.

### Examination Presentation

(maximum uniform mark = 120)

Grade	Uniform Mark Range
A*	108–120
A	96–107
B	84–95
C	72–83
D	60–71
E	48–59
F	36–47
G	24–35
U	0–23

### Controlled Assessment

(maximum uniform mark = 180)

Grade	Uniform Mark Range
A*	162–180
A	144–161
B	126–143
C	108–125
D	90–107
E	72–89
F	54–71
G	36–53
U	0–35

We calculate a candidate's total uniform mark by adding together the uniform marks for the units. We convert this total uniform mark to a grade as follows.

### GCSE Expressive Arts

(maximum uniform mark = 300)

Grade	Uniform Mark Range
A*	270–300
A	240–269
B	210–239
C	180–209
D	150–179
E	120–149
F	90–119
G	60–89
U	0–59

## 5.8 Re-sits and shelf-life of unit results

Unit results remain available to count towards certification within the shelf life of the specification whether or not they have already been used.

Candidates may re-sit a unit once only. The better result for each unit will count towards the final qualification. Candidates may re-sit the qualification an unlimited number of times.

Candidates will be graded on the basis of the work submitted for assessment.

Candidates must take units comprising at least 40% of the total assessment in the series in which they enter for certification.

# 6 Controlled Assessment Administration

The Head of Centre is responsible to AQA for ensuring that controlled assessment work is conducted in accordance with AQA's instructions and JCQ instructions.

## 6.1 Authentication of controlled assessment work

In order to meet the requirements of the Code of Practice AQA requires:

- **candidates** to sign the Candidate Record Form to confirm that the work submitted is their own
- **teachers/assessors** to confirm on the Candidate Record Form that the work assessed is solely that of the candidate concerned and was conducted under the conditions laid down by the specification
- **centres** to record marks of zero if candidates cannot confirm the authenticity of work submitted for assessment.

The completed Candidate Record Form for each candidate should be attached to his/her work. All teachers who have assessed the work of any candidate entered for each unit must sign the declaration of authentication.

If teachers/assessors have reservations about signing the authentication statements, the following points of guidance should be followed.

- If it is believed that a candidate has received additional assistance and this is acceptable within the guidelines for the relevant specification, the teacher/assessor should award a mark which represents the candidate's unaided achievement. The authentication statement should be signed and information given on the relevant form.
- If the teacher/assessor is unable to sign the authentication statement for a particular candidate, then the candidate's work cannot be accepted for assessment.

If, during the external moderation process, there is no evidence that the work has been properly authenticated, AQA will set the associated mark(s) to zero.

## 6.2 Malpractice

Teachers should inform candidates of the AQA Regulations concerning malpractice.

Candidates must **not**:

- submit work which is not their own;
- lend work to other candidates;
- allow other candidates access to, or the use of, their own independently sourced source material (this does not mean that candidates may not lend their books to another candidate, but candidates should be prevented from plagiarising other candidates' research);
- include work copied directly from books, the internet or other sources without acknowledgement and attribution;
- submit work typed or word-processed by a third person without acknowledgement.

These actions constitute malpractice, for which a penalty (for example, disqualification from the examination) will be applied.

If malpractice is suspected, the Examinations Officer should be consulted about the procedure to be followed.

Where suspected malpractice in controlled assessments is identified by a centre after the candidate has signed the declaration of authentication, the Head of Centre must submit full details of the case to AQA at the earliest opportunity. The form JCQ/M1 should be used. Copies of the form can be found on the JCQ website (<http://www.jcq.org.uk/>).

Malpractice in controlled assessments discovered prior to the candidate signing the declaration of authentication need not be reported to AQA, but should be dealt with in accordance with the centre's internal procedures. AQA would expect centres to treat such cases very seriously. Details of any work which is not the candidate's own must be recorded on the Candidate Record Form or other appropriate place.

## 6.3 Teacher standardisation

AQA will hold annual standardising meetings for teachers, usually in the autumn term, for controlled assessment. At these meetings we will provide support in developing appropriate controlled assessment tasks and using the marking criteria.

If your centre is new to this specification, you must send a representative to one of the meetings. If you have told us you are a new centre, either by submitting an intention to enter and/or an estimate of entry or by contacting the subject team, we will contact you to invite you to a meeting.

AQA will also contact centres if:

- the moderation of controlled assessment work from the previous year has identified a serious misinterpretation of the controlled assessment requirements, *or*
- inappropriate tasks have been set, *or*
- a significant adjustment has been made to a centre's marks.

In these cases, centres will be expected to send a representative to one of the meetings. For all other centres, attendance is optional. If a centre is unable to attend and would like a copy of the written materials used at the meeting, they should contact the subject administration team at

**[performingarts@aqa.org.uk](mailto:performingarts@aqa.org.uk)**

## 6.4 Internal standardisation of marking

Centres must standardise marking to make sure that all candidates at the centre have been marked to the same standard. One person must be responsible for internal standardisation. This person should sign the Centre Declaration Sheet to confirm that internal standardisation has taken place.

Internal standardisation may involve:

- all teachers marking some trial pieces of work and identifying differences in marking standards;
- discussing any differences in marking at a training meeting for all teachers involved in the assessment;
- referring to reference and archive material such as previous work or examples from AQA's teacher standardising meetings.

## 6.5 Annotation of controlled assessment work

The Code of Practice states that the awarding body must require internal assessors to show clearly how the marks have been awarded in relation to the marking criteria defined in the specification and that the awarding body must provide guidance on how this is to be done.

The annotation will help the moderator to see as precisely as possible where the teacher considers that the candidates have met the criteria in the specification.

Work could be annotated by either of the following methods:

- key pieces of evidence flagged throughout the work by annotation either in the margin or in the text;
- summative comments on the work, referencing precise sections in the work.

## 6.6 Submitting marks and sample work for moderation

The total mark for each candidate must be submitted to AQA and the moderator on the mark forms provided, by Electronic Data Interchange (EDI) or through the e-Portfolio system (only available for certain units/components) by the specified date (see

**<http://www.aqa.org.uk/deadlines.php>**).

Details about the selection of sample work may be found in Section 7.1.

## 6.7 Factors affecting individual candidates

Teachers should be able to accommodate the occasional absence of candidates by ensuring that the opportunity is given for them to make up missed controlled assessments. An alternative supervised time session may be organised for candidates who are absent at the time which the centre originally arranged for the presentation of performances.

If work is lost, AQA should be notified immediately of the date of the loss, how it occurred, and who was responsible for the loss. Centres should use the JCQ form JCQ/LCW to inform AQA Centre and Candidate Support Services of the circumstances.

Where special help which goes beyond normal learning support is given, AQA must be informed through comments on the Candidate Record Form so that such help can be taken into account when moderation takes place.

Candidates who move from one centre to another during the course sometimes present a problem for a scheme of controlled assessment work. Possible courses of action depend on the stage at which the move takes place. If the move occurs early in the course the new centre should take responsibility for controlled assessment work. If it occurs late in the course it may be possible to arrange for the moderator to assess the work through the 'Educated Elsewhere' procedure. Centres should contact AQA at the earliest possible stage for advice about appropriate arrangements in individual cases.

## 6.8 Retaining evidence

**All practical work which consists of or contains a live performance must be recorded on DVD or CD as appropriate.** The requirement to record is also applicable to the work of candidates whose performances have been seen live by the moderator as part of the moderation sample.

The centre must retain the work, including the recordings of performances, of all candidates, with Candidate Record Forms attached, under secure conditions, from the time it is assessed, to allow for the possibility of an enquiry about results. The work may be returned to candidates after the deadline for enquiries about results. If an enquiry about a result has been made, the work must remain under secure conditions in case it is required by AQA.

# 7 Moderation

## 7.1 Moderation procedures

The Controlled Assessment is moderated by moderation visit.

The moderation visit takes place during a moderation period of 15th May in the year preceding the date of the examination to 30th April on a mutually convenient date agreed between moderator and centre.

The sample for moderation is a minimum of ten candidates' work (or of all candidates if the entry is fewer than 10 candidates). The samples are all to be taken from the same Controlled Assessment task, either the first or the second, and are to include the preliminary studies, practical portfolio and presentation/performance completed by each sample candidate.

The preliminary studies and practical portfolio for the task chosen for the moderation visit must be marked prior to the moderation visit. The samples for these sections are re-marked by the moderator before he/she marks the sample presentations.

The sample presentations are to be marked at the start of the teacher's assessments of this section of the task. The presentations of candidates not included in the sample will be assessed by the teacher after the moderation visit.

The sample presentations are marked by the moderator and teacher simultaneously, each marking independently and recording their own marks.

All sample presentations which consist of or contain a live performance are to be assessed 'live' during the moderation visit.

On completion of the moderator's assessments of the sample, the moderator compares his/her marks with the centre marks to determine whether any adjustment is needed in order to bring the centre's assessments into line with standards generally. The moderator discusses with the teacher the application of the assessment criteria and the reasons for any differences between them.

Where the moderation outcome is to adjust marks, the teacher adjusts marks as required for **all assessments completed prior to the visit** (preliminary studies and practical portfolio sections, and also the presentations if the marking of the first task has been completed). The teacher then marks all future work in line with the moderated standard.

The sample of presentations for moderation visits must include the candidates expected to gain the highest and the lowest marks. The remaining candidates in the sample should be selected to provide a spread of expected achievement in the intervening range.

The sample should also cover the complete range of art forms being offered by the centre for the task. The sample should be increased as necessary in order to cover the complete range.

Where the number of presentations to be seen by the moderator exceeds ten because of the inclusion of extra candidates through group membership, the presentations of the additional candidates will also be assessed by the teacher and the moderator.

At the end of the moderation period, records of the marks awarded for all sections of both tasks are to be sent to the moderator in order for the moderator to check that any adjustments to previous assessments have been correctly applied and that work assessed after the moderation visit has been marked in line with the agreed standard.

Since the moderator will have seen the presentations of the candidates expected to gain the highest and lowest marks, he/she will expect assessments of candidates undertaken after the visit to fall within that mark range. If a centre has any candidates who are awarded marks outside that range, further details of these assessments, giving full explanation of the reasons, must be sent in writing to the moderator with the mark records.

Following the moderator's scrutiny of the final mark records, in some cases it may be necessary for the moderator to call for the work of additional candidates in the centre. In order to meet this possible request, centres must retain under secure conditions and have available the work for both tasks (including recordings of all presentations of performances) and Candidate Record Forms of every candidate entered for the examination and be prepared to provide it on demand.

Mark adjustments will normally preserve the centre's rank order, but where major discrepancies are found, we reserve the right to alter the rank order.

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## 7.2 Consortium arrangements

If there is a consortium of centres with joint teaching arrangements (i.e. where candidates from different centres have been taught together but where they are entered through the centre at which they are on roll), the centres must inform AQA by completing the JCQ/CCA form.

The centres concerned must nominate a consortium co-ordinator who undertakes to liaise with AQA on

behalf of all centres in the consortium. If there are different co-ordinators for different specifications, a copy of the JCQ/CCA form must be submitted for each specification.

AQA will allocate the same moderator to each centre in the consortium and the candidates will be treated as a single group for the purpose of moderation.

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## 7.3 Post-moderation procedures

On publication of the results, we will provide centres with details of the final marks for the controlled assessment work.

The candidates' work will be returned to the centre after the examination. The centre will receive a report,

at the time results are issued, giving feedback on the accuracy of the assessments made, and the reasons for any adjustments to the marks.

We may retain some candidates' work for awarding, archive or standardising purposes.

# Appendices

## A Grade Descriptions

Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by candidates awarded particular grades. The descriptions should be interpreted in relation to the content outlined in the specification; they are not designed to define that content.

The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives (see Section 4) overall. Shortcomings in some aspects of the candidates' performance may be balanced by better performances in others.

Grade	Description
A	<p>Candidates recall, select, use and communicate detailed knowledge and thorough understanding of art works. They make perceptive analyses of art works, of the connections between them and of the cultural, historical, political and/or social contextual influences on their creation and presentation.</p> <p>They experiment and apply skills, processes and techniques of the chosen art forms with a high degree of precision and control to shape and structure ideas. They make perceptive selections, apply them in a refined and innovative way, and use all appropriate compositional elements effectively. They develop innovative and imaginative responses to the art works studied. They review, modify and refine work in an appropriate, perceptive and creative way, clearly defined by the need to realise intentions.</p> <p>Through chosen art forms, their practical work communicates to an audience with flair and imagination. They use a range of skills and techniques effectively to make skilful use of specific styles, conventions and traditions, demonstrating a high level of understanding of the chosen art forms and integrating them into a unified whole so that they complement and support each other.</p> <p>They demonstrate a perceptive critical appreciation in reflecting on, analysing and evaluating the effectiveness of their own work, their intentions and the intended audience at all stages.</p>
C	<p>Candidates recall, select, use and communicate sound knowledge and understanding of art works. They analyse art works, the connections between them and the cultural, historical, political and/or social contextual influences on their creation and presentation.</p> <p>They use this knowledge and understanding to develop imaginative responses to the art works studied. They experiment and apply some appropriate skills, processes and techniques of the chosen art forms, with some accuracy and control. They make appropriate selections and apply and use compositional elements effectively. They review and make some appropriate modifications determined by the need to realise intentions.</p> <p>Through chosen art forms, their practical work communicates successfully to an audience. They use appropriate skills and techniques to make use of specific styles, conventions and traditions, demonstrating understanding of the chosen art forms and integrating them into a unified whole so that they complement and support each other.</p> <p>They make and support some specific critical judgements about the effectiveness of their own work, their intentions and the intended audience.</p>
F	<p>Candidates recall, select, use and communicate basic knowledge and understanding of art works. They demonstrate some understanding of art works, recognise basic connections, the connections between them and some recognition of the cultural, historical, political and/or social contextual influences on their creation and presentation.</p> <p>They use this knowledge and understanding to develop their ideas. They experiment and apply some appropriate skills, processes and techniques of the chosen art forms, but with little control or expression. They make some modifications to move the work forward.</p> <p>Through chosen art forms, their practical work communicates simply to an audience. They use some of the skills and techniques of the chosen art forms and make basic connections between the art forms.</p> <p>They describe and comment upon the effectiveness of their own work and its relationship to the art works studied and the connections between them at a basic level.</p>

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## B Spiritual, Moral, Ethical, Social, Legislative, Sustainable Development, Economic and Cultural Issues, and Health and Safety Considerations

AQA has taken great care to ensure that any wider issues, including those particularly relevant to the education of students at Key Stage 4, have been identified and taken into account in the preparation of this specification. They will only form part of the assessment requirements where they relate directly to the specific content of the specification and have been identified in Section 3: Content.

### European Dimension

AQA has taken account of the 1988 Resolution of the Council of the European Community in preparing this specification and associated specimen materials.

### Environmental Education

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 and associated specimen materials.

### Avoidance of Bias

AQA has taken great care in the preparation of this specification and specimen materials to avoid bias of any kind.

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## C Overlaps with other Qualifications

### GCSE

There is some overlap with the content of specifications in Art and Design, Dance, Drama, Music, and Performing Arts. However, Expressive Arts is distinctively different from these subjects in the multi-disciplinary approach it requires; all work in Expressive Arts requires the integration of more than one art form.

### Other Level 1 and 2 Qualifications

There are no other Level 1 and 2 qualifications for which there is any significant overlap with the Expressive Arts specification.

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## D Key Skills – Teaching, Developing and Providing Opportunities for Generating Evidence

The Key Skills Qualification requires candidates to demonstrate levels of achievement in the Key Skills of Communication, Application of Number and Information and Communication Technology.

The 'wider' Key Skills of Improving own Learning and Performance, Working with Others and Problem Solving are also available. The acquisition and demonstration of ability in these 'wider' Key Skills is deemed highly desirable for all candidates.

Copies of the Key Skills Standards may be downloaded from QCA's website:

**[http://www.qca.org.uk/qca\\_6444.aspx](http://www.qca.org.uk/qca_6444.aspx)**

The units for each Key Skill comprise three sections:

- What you need to know
- What you must do
- Guidance.

Candidates following a course of study based on this specification for Expressive Arts can be offered opportunities to develop and generate evidence of attainment in aspects of the Key Skills of:

- Communication
- Application of Number
- Information and Communication Technology
- Working with Others
- Improving own Learning and Performance
- Problem Solving.

The above information is given in the context of the knowledge that Key Skills at levels 1 and 2 will be available until 2010 with last certification in 2012.



## GCSE Expressive Arts Teaching from 2009 onwards

**Qualification Accreditation Number: 500/4432/1**

Every specification is assigned a national classification code indicating the subject area to which it belongs. The classification code for this specification is 5330.

Centres should be aware that candidates who enter for more than one GCSE qualification with the same classification code will have only one grade (the highest) counted for the purpose of the School and College Performance Tables.

Centres may wish to advise candidates that, if they take two specifications with the same classification code, schools and colleges are very likely to take the view that they have achieved only one of the two GCSEs. The same view may be taken if candidates take two GCSE specifications that have different classification codes but have significant overlap of content. Candidates who have any doubts about their subject combinations should check with the institution to which they wish to progress before embarking on their programmes.

To obtain free specification updates and support material or to ask us a question register with Ask AQA:

**[www.aqa.org.uk/ask-aqa/register](http://www.aqa.org.uk/ask-aqa/register)**

Free launch meetings are available in 2008 followed by further support meetings through the life of the specification. Further information is available at:

**<http://events.aqa.org.uk/ebooking>**

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*Dr Michael Cresswell*, Director General.

