



ASSESSMENT and  
QUALIFICATIONS  
ALLIANCE

# General Certificate of Secondary Education

---

## Expressive Arts 3261 2010

Material accompanying this Specification

- Specimen Assessment Materials
- A Teachers' Guide

# SPECIFICATION

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

Further copies of this specification booklet are available from:

AQA Logistics Centre, Unit 2, Wheel Forge Way, Ashburton Park, Trafford Park, Manchester, M17 1EH.  
Telephone: 0870 410 1036 Fax: 0161 953 1177

or

can be downloaded from the AQA Website: [www.aqa.org.uk](http://www.aqa.org.uk)

Copyright © 2008 AQA and its licensors. All rights reserved.

#### COPYRIGHT

AQA retains the copyright on all its publications. However, registered centres for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

# Contents

## Background Information

- |   |  |   |
|---|--|---|
| 1 | The Revised General Certificate of Secondary Education | 5 |
| 2 | Specification at a Glance                              | 6 |
| 3 | Availability of Assessment Units and Entry Details     | 7 |

## Scheme of Assessment

- |   |                       |    |
|---|-----------------------|----|
| 4 | Introduction          | 9  |
| 5 | Aims                  | 9  |
| 6 | Assessment Objectives | 10 |
| 7 | Scheme of Assessment  | 11 |

## Subject Content

- |   |                            |    |
|---|----------------------------|----|
| 8 | Summary of Subject Content | 13 |
| 9 | Subject Content            | 14 |

## Key Skills and Other Issues

- |    |   |    |
|----|---|----|
| 10 | Key Skills – Teaching, Developing and Providing Opportunities for Generating Evidence | 20 |
| 11 | Spiritual, Moral, Ethical, Social, Cultural and Other Issues                          | 26 |

## Centre-Assessed Components

12	Nature of the Centre-Assessed Components	28
13	Guidance on Setting the Coursework Component	31
14	Assessment Criteria	33
15	Supervision and Authentication	39
16	Standardisation	40
17	Administrative Procedures	41
18	Moderation	42

## Awarding and Reporting

19	Grading, Shelf-Life and Re-Sits	44
----	---------------------------------	----

## Appendices

A	Grade Descriptions	45
B	Candidate Record Forms	47
C	Overlaps with Other Qualifications	48

# Background Information

## 1

# The Revised General Certificate of Secondary Education

Following a review of the National Curriculum requirements, and the establishment of the National Qualifications Framework, all the unitary awarding bodies revised their GCSE syllabuses for examination as from 2003.

### 1.1 Changes at GCSE

#### Key Skills

All GCSE specifications must identify, as appropriate, opportunities for generating evidence on which candidates may be assessed in the “main” Key Skills of communication, application of number and information technology at the appropriate level(s). Also, where appropriate, they must identify opportunities for developing and generating evidence for addressing the “wider” Key Skills of working with others, improving own learning and performance and problem solving.

#### Spiritual, moral, ethical, social, cultural, environmental, health and safety and European Issues

All specifications must identify ways in which the study of the subject can contribute to an awareness and understanding of these issues.

#### ICT

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

#### Tiering

In most subjects, but not GCSE Expressive Arts, the scheme of assessment must include question papers targeted at two tiers of grades, ie A\* - D and C - G.

A safety net of an allowed Grade E will be provided for candidates entered for the higher tier who just fail to achieve Grade D. The questions will still be targeted at A\* - D.

#### Citizenship

From 2002, students in England have been required to study Citizenship as a National Curriculum subject. Each GCSE specification must signpost, where appropriate, opportunities for developing citizenship knowledge, skills and understanding.

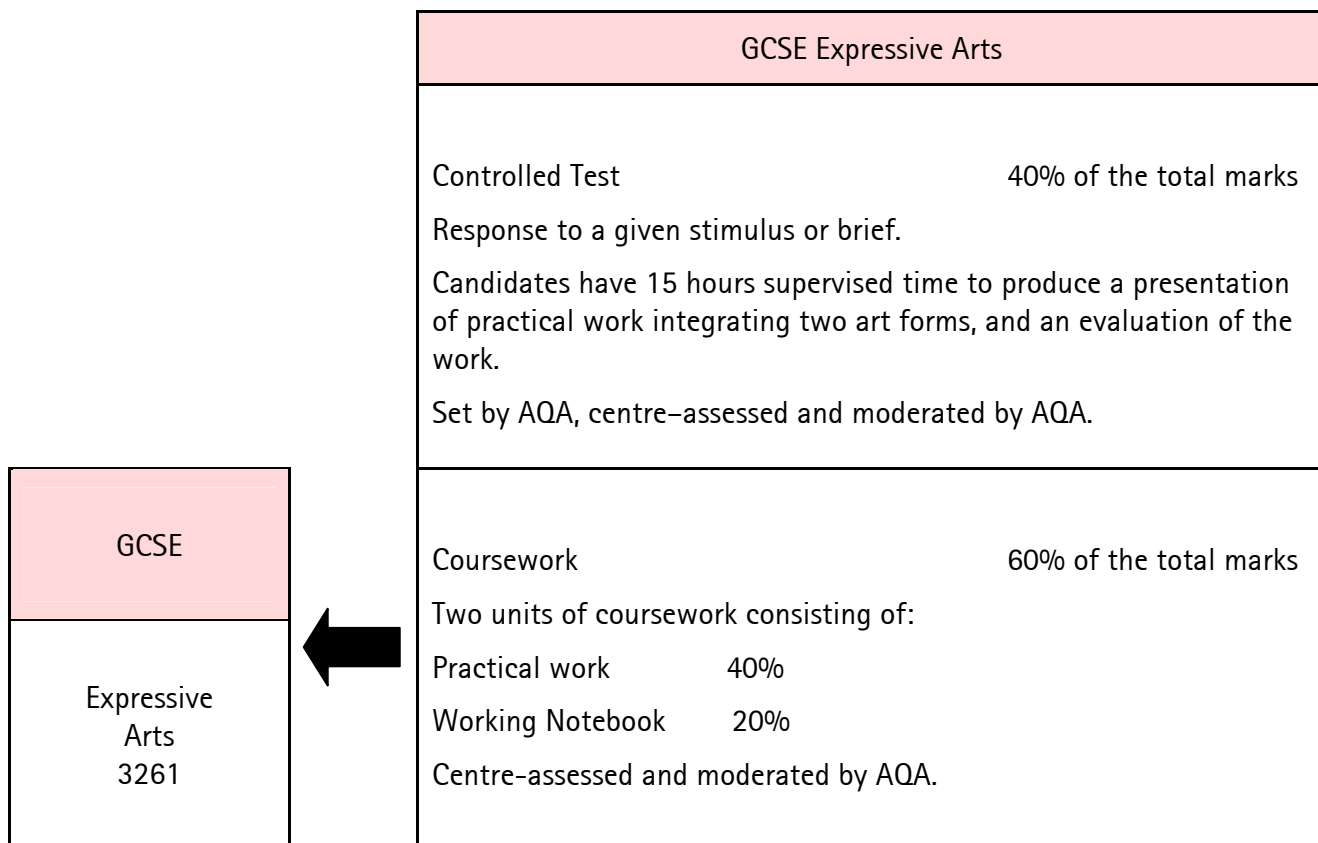
2

## Specification at a Glance

### Expressive Arts

This is the only specification in this subject offered by AQA.

The Scheme of Assessment is not tiered.



## 3

## Availability of Assessment Units and Entry Details

3.1 Availability of Assessment Units / Papers	Examinations based on this specification are available in the June examination series only.
3.2 Entry Codes	<p>Normal entry requirements apply, but the following information should be noted.</p> <p>The <b>Subject Code</b> for entry to the GCSE award is 3261.</p> <p>Centres entering candidates for the first time should notify the subject department of their intention prior to the start of the course in order to allow for notice of teacher standardising meeting dates early in the Autumn Term.</p>
3.3 Classification Codes	<p>Each specification is assigned to a national classification code, indicating the subject area to which it belongs.</p> <p>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.</p> <p>The classification code for this specification is 5330.</p>
3.4 Private Candidates	This specification is not available for private candidates.
3.5 Access Arrangements and Special Consideration	<p>AQA pays due regard to the provisions of the Disability Discrimination Act 1995 in its administration of this specification.</p> <p>Arrangements may be made to enable candidates with disabilities or other difficulties to access the assessment. An example of an access arrangement is the production of a Braille paper for a candidate with a visual impairment. Special consideration may be requested for candidates whose work has been affected by illness or other exceptional circumstances.</p> <p>Further details can be found in the Joint Council for Qualifications (JCQ) document:  <i>Access Arrangements and Special Consideration Regulations and Guidance Relating to Candidates who are Eligible for Adjustments in Examination GCE, AEA, GCSE, GNVQ, Entry Level and Key Skills</i>  This document can be viewed via the AQA web site (<a href="http://www.aqa.org.uk">www.aqa.org.uk</a>)</p> <p>Applications for access arrangements and special consideration should be submitted to AQA by the Examinations Officer at the centre.</p>

**3.6 Language of Examinations**

All assessment will be through the medium of English. Assessment materials will not be provided in Welsh or Gaelge.

# Scheme of Assessment

## 4

## Introduction

### 4.1 National Criteria

This AQA GCSE in Expressive Arts specification complies with the following:

- the GCSE, GCE and AEA Code of Practice April 2008;
- the GCSE Qualification Specific Criteria;
- the Arrangements for the Statutory Regulation of External Qualifications in England, Wales and Northern Ireland: Common Criteria.

### 4.2 Rationale

GCSE Expressive Arts makes a distinctive contribution to national provision of qualifications in offering candidates the opportunity to study a range of art forms in a way which is significantly different from studying them in isolation. The specification focuses on the interrelationships between art forms, allowing candidates to relate practice in one discipline to that of others.

### 4.3 Prior level of attainment and recommended prior learning

No prior level of attainment other than reasonable proficiency in literacy and numeracy is necessary for candidates to undertake a course of study based on this specification. However, the specification builds on the content included within Key Stage 3 National Curriculum programmes of study for the subjects of art and design, music, dance (within physical education) and drama (within English) and on related discrete arts disciplines.

### 4.4 Progression

This specification lays an appropriate foundation for further study in Advanced combined or discrete arts specifications. In addition, it provides a worthwhile course for candidates of various ages and from diverse backgrounds in terms of education and lifelong learning.

## 5

## Aims

A course based on this specification should encourage candidates to:

- a. express themselves through the arts by developing appropriate practical skills and techniques and presenting their work to others;
- b. develop an understanding of the relationship between different art forms through the study of a range of art forms and the integration of two art forms;
- c. develop an appreciation of the cultural, historical, political and/or social context of the arts by responding to a range of existing arts

works and showing understanding of the contextual influences on these arts works;

- d. develop personal qualities of intuition, imagination, exploration, analysis and critical reflection by engaging in the creative process either as an individual or as a member of an ensemble.

---

## 6

## Assessment Objectives

---

### 6.1 Assessment Objectives

The examination, through the study of at least **two** art forms and a range of Areas of Study, will assess candidates' abilities to:

- A01 make a critical analysis of existing arts works and the connections between them, showing understanding of the contextual influences on these arts works within a cultural, historical, political and/or social context;
- A02 develop ideas by experimenting with appropriate media, processes and techniques, and reviewing, modifying and refining their work as it progresses to realise intentions;
- A03 present work using relevant skills, techniques and compositional elements, and communicate with an understanding of the chosen art forms and their relationship with each other;
- A04 analyse and evaluate the effectiveness of their own work in relation to the arts works studied and the connections between them.

---

### 6.2 Quality of Written Communication

Where candidates are required to produce extended written material in English, they will be assessed on the quality of written communication. Candidates are required to:

- present relevant information in a form that suits its purposes;
- ensure that text is legible and that spelling, punctuation and grammar are accurate, so that meaning is clear.

Quality of written communication will be assessed in each piece of coursework and in the Controlled Test (Assessment Objective 4 - Evaluation).

## 7

## Scheme of Assessment

### 7.1 Assessment Units

The Scheme of Assessment comprises two components: Coursework and a Controlled Test.

#### Controlled Test

40% of total marks

80 marks

The Controlled Test is a terminal examination which requires candidates to respond to a given stimulus or brief within a specified time limit (15 hours).

Candidates are required to respond to **one** starting point from a selection of stimulus material. Candidates must choose a different Area of Study from those selected for coursework.

The response consists of:

- (a) a presentation of practical work combining and integrating two art forms, assessing AO2 and AO3;
- (b) an evaluation of the work, assessing AO4.

The Controlled Test is set by AQA, centre-assessed, and moderated by AQA.

#### Coursework

60% of total marks

120 marks

**Two** units of coursework are required, each based on a different Area of Study.

Each unit consists of:

- (a) a presentation of practical work combining and integrating two art forms, assessing AO2 and AO3;
- (b) a working notebook requiring critical analysis of existing arts works and evaluation of the effectiveness of candidates' own work in relation to the arts works studied, and the connections between them, assessing AO1 and AO4.

Coursework is assessed by the centre and moderated by AQA.

## 7.2 Weighting of Assessment Objectives

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

Assessment Objectives	Component Weightings (%)			Overall Weighting of AOs (%)
	1	2		
	Controlled Test	Coursework		
		Working Notebook	Practical Work	
AO1 Critical Analysis	0	10	0	10
AO2 Developing Ideas	15	0	20	35
AO3 Presenting Work	20	0	20	40
AO4 Evaluation	5	10	0	15
<b>Overall Weighting of Units (%)</b>	40	60		<b>100</b>

Candidates' marks for each assessment unit are scaled to achieve the correct weightings.

# Subject Content

## 8

### Summary of Subject Content

Candidates are required to study at least **two** art forms chosen from **dance, drama, moving images, music, verbal arts** and **visual arts** (see Section 9.2 Definition of Art Forms) in ways that are significantly different from studying them in isolation.

Through the study and creation 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.

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 art 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 the 'isms' and periods of Western art such as renaissance, romanticism, impressionism, 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.

Candidates may choose a broad approach that includes much of the above or choose a more narrowly defined framework such as work on television or musical theatre.

Whatever the approach, candidates are required to produce work that combines at least **two** art forms in an integrated way. Final presentations must have the appearance of a unified and integrated whole with the art forms used to complement and support each other.

In each piece of **Coursework**, a study of the chosen art forms in combination will be achieved by:

- making a critical analysis of a minimum of **four** existing arts works;
- developing ideas from the critical analysis, demonstrating connections between them;
- producing a piece of work that combines and integrates the chosen art forms and presenting/performing the finished piece;
- evaluating the work as it progresses, at its completion and in relation to the arts works studied, demonstrating connections between them.

In the **Controlled Test**, a study of the chosen art forms in

combination will be achieved by:

- choosing **one** starting point from a selection of stimulus material in the Controlled Test paper and developing ideas from the stimulus material;
- producing a piece of work that combines and integrates the chosen art forms in **no more than 15 hours** and presenting/performing the finished piece;
- evaluating the work as it progresses, at its completion and in relation to the stimulus material set in the Controlled Test paper, demonstrating connections between them.

Work presented may be based on the study of more than two art forms, but **two** must be identified for purposes of assessment.

Candidates are required to produce work for a minimum of **three** from four Areas of Study (see Section 9.3 Definition of Areas of Study).

Work in two Areas of Study must be completed for coursework. Work completed for the Controlled Test must be in a different Area of Study from those completed for coursework.

---

## 9

## Subject Content

---

### 9.1 Introduction

Candidates are required to study a range of art forms and a range of contexts to develop an understanding of conventions and traditions that exist within and across the art forms, within and across cultures and evolving through periods of time. It is important that candidates clearly identify and show an understanding of how the contextual influences impact on the art forms studied. Candidates should apply them where appropriate to their work.

The range of art forms from which candidates may choose have been selected to ensure that they are distinctly different.

### 9.2 Definition of Art Forms

Candidates are required to study at least two art forms in context and develop the knowledge, understanding and skills necessary to combine them in presentations/performances. The art forms should complement each other and the combination should enhance the expression of feeling, emotion and ideas in a fully integrated way. The two art forms must be chosen from the following list:

#### Dance

Dance is defined as any style of choreographed movement composed and/or performed by the candidate.

#### Knowledge and Understanding

In their critical analysis and evaluation, candidates should demonstrate knowledge and understanding of:

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

#### Skills

In their practical work, candidates will be expected to demonstrate the following skills, techniques and elements of composition:

- accuracy and control: shown through the ability to use body actions involving gesture, stepping, balance, rotation, flight and travel;
- spatial awareness: shown through the ability to use direction, levels, pathway, shape and relationship with others;
- composition skills: shown through the ability to use devices such as motif, canon, repetition, contrast and unison. The awareness of phrasing and structure should contribute to the choreography;
- communication skills: shown through the ability to convey the artistic intention by the creation of appropriate atmosphere, mood and emotion.

### **Drama**

Drama is defined as devised, improvised or scripted performance.

Knowledge and Understanding

In their critical analysis and evaluation, candidates should demonstrate knowledge and understanding of:

- the ways in which plays are constructed and the processes used in creating/writing plays;
- how other art forms can be integrated with dramatic action to complement and enhance expression;
- the influence of the contexts in which plays are created and presented;
- drama styles and genres.

Skills

In their practical work, candidates will be expected to demonstrate the following skills, techniques and elements of composition:

- accuracy and control: shown through the ability to use, as appropriate, movement, body and voice to create, present and sustain roles;
- spatial awareness: shown through the ability to use space, set and other performers;
- composition skills: shown through the ability to use appropriate styles, conventions, forms and theatrical devices;
- communication skills: shown through the ability to convey the artistic intention by the creation of time, place, mood, atmosphere and character.

### **Moving Images**

Moving Images are defined as the creation of sequences of moving images produced by film or video cameras.

Knowledge and Understanding

In their critical analysis and evaluation, 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.

Skills

In their practical work, candidates will be expected to demonstrate the following skills, techniques and elements of composition:

- accuracy and control: shown through the ability to use techniques in filming, editing and image production that are appropriate for the style of the presentation;
- spatial awareness: shown through the ability to use direction, setting and structure in order to demonstrate an awareness of space within the framing of the image(s);
- composition skills: shown through the ability to use compositional elements such as framing, shot type, continuity, timing, colour and texture within the chosen style or genre;
- communication skills: shown through the ability to use visual images to convey the artistic intention by the creation of appropriate mood, atmosphere, emotion and information.

### Music

Music is defined as any form of musical expression composed and/or performed by the candidate using instrument, voice or sound effect.

#### Knowledge and Understanding

In their critical analysis and evaluation, 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.

#### Skills

In their practical work, candidates will be expected to demonstrate the following skills, techniques and elements of composition:

- accuracy and control: shown through the ability to use as appropriate, voice, instrument and mixing, recording and computer equipment;
- spatial awareness: shown through the ability to use direction, form pattern, shape and structure;
- composition skills: shown through the ability to develop ideas and use techniques appropriate to a particular style or genre, displaying choice and interpretation of dynamics, pitch, rhythm, tempo, texture and timbre;
- communication skills: shown through the ability to convey the artistic intention by the creation of appropriate atmosphere, mood and emotion.

### Verbal Arts

Verbal Arts is defined as the creation of any original piece of text. (If the creation of the verbal arts product is spontaneous or improvised, for purposes of assessment it **must** exist in written form.)

#### Knowledge and Understanding

In their critical analysis and evaluation, candidates should demonstrate knowledge and understanding of:

- the ways in which poetry and prose are constructed and the processes used in composition;
- how other art forms can be integrated with poetry and prose

- presentations to complement and enhance expression;
- the influence of the contexts in which poetry and prose are created and presented;
- styles of forms of poetry and prose

### Skills

In their practical work, candidates will be expected to demonstrate the following skills, techniques and elements of composition:

- accuracy and control: shown through the ability to use phrasing, rhythm, pace, appropriate vocabulary and imagery;
- spatial awareness: shown through the ability to use pattern, setting and shape;
- composition skills: shown through the ability to use an effective and appropriate style or genre in the development of ideas to communicate meaning, with the use of imitation, convention, impersonation and exploitation of form;
- communication skills: shown through the ability to convey a topic to an audience.

### Visual Arts

Visual Arts is defined as the creation of any image or artefact through artistic media in two or three dimensions.

### Knowledge and Understanding

In their critical analysis and evaluation, 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.

### Skills

In their practical work, candidates will be expected to demonstrate the following skills, techniques and elements of composition:

- accuracy and control: shown through the ability to use colour, line, pattern, rhythm, texture and tone with a range of materials, tools and techniques;
- spatial awareness: shown through the ability to use form, line, size and shape in the presentation of the final product;
- composition skills: shown through the ability to use techniques appropriate to a particular style or genre in order to develop ideas;
- communication skills: shown through the ability to elicit feelings and emotions from an audience in response to a piece.

### *Art Forms Not Listed*

Any centres wishing to use art forms not listed in the ‘Definitions of Art Forms’ must contact AQA before any work is undertaken.

## 9.3 Definition of Areas of Study

The subject content for Coursework and the Controlled Test is grouped into four Areas of Study:

- Themes;

- Issues;
- From Past to Present;
- Peoples and Places.

Area of study: Themes

Within each Area of Study there are a number of suggested topics.

A study of existing arts works on an identifiable theme allowing candidates to develop ideas and a personal interpretation of the theme in their chosen art forms.

Some examples of ‘Themes’ topics are:

shapes; textures; emotions; fantasy and science fiction;  
words or phrases such as, ‘patterns’, ‘revelations’, ‘the dream’,  
‘fragments’.

Study material on a topic chosen from ‘Themes’ should provide open ended stimuli, allowing candidates to develop a personal interpretation in their chosen art forms.

Area of Study: Issues

A study of existing arts works on a personal, social and environmental issue allowing candidates to express their own ideas, feelings and informed viewpoint of the issue through their chosen art forms.

Some examples of ‘Issues’ topics are:

poverty; age concern; prejudice; peace; relationships;  
endangered species; recycling; pollution; saving our heritage.

Study material on a topic chosen from ‘issues’ should provide stimuli allowing candidates to express their own ideas, feelings and informed viewpoint through their chosen art forms about a personal, social and environmental issue.

Area of Study: From Past to Present

A study of existing arts works and notable artists and personalities, from ‘Western’ cultural and historical heritage. Topics should be chosen to represent the development of the arts from early beginnings through to more recent times; contemporary arts and the media, selected from the “isms” and periods of Western art such as the renaissance, romanticism, impressionism, surrealism, modern and post-modern periods. The ancient cultures of Greece and Rome and the modern cultures of the Americas and Australasia are included.

Some examples of ‘From Past to Present’ topics are:

Greek theatre and mythology; Beowulf; Shakespeare; rock ‘n’ roll and the blues; the slave trade; Emmeline Pankhurst; surrealism; World Wars I and II; contemporary art, music and poetry; television genres.

Study material on a topic chosen from ‘from past to present’ should provide stimuli allowing candidates to produce work in their chosen art forms based within ‘Western’ culture and historical heritage, and the development of the arts (including notable artists and personalities) from early beginnings through to more recent times and contemporary arts and the media.

Area of Study: Peoples and Places

A study of the arts and crafts of other cultures and traditions and the ways in which mythologies, beliefs and ideas are expressed. Topics should be chosen to represent the aboriginal cultures of the Americas, Australasia or Africa (including ancient Egypt), the cultures of Asia or

the countries of the Near, Middle and Far East.

Some examples of 'Peoples and Places' topics are:

aboriginal art; native North American masks; Chinese painting; Benin brass plaques; geisha; Indian mythologies and dance; the Javanese barong.

Study material on a topic chosen from 'peoples and places' should provide stimuli allowing candidates to produce work in their chosen art forms based within other cultures and traditions, showing how their mythologies, beliefs and ideas are expressed through arts and crafts.

---

#### 9.4 Conventions and Traditions across Time and Place

The study of a range of art forms through existing arts works enables candidates to develop an understanding of conventions and traditions within and across cultures and evolved through periods of time.

This list is not exhaustive but some examples of where conventions and traditions exist across 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.
- 

#### 9.5 ICT

Expressive Arts provides opportunities for candidates to develop and apply a range of ICT skills. They can be used as a part of the creative process in the chosen art forms and in the compiling and maintaining of Working Notebooks.

ICT should be used in Expressive Arts as a creative tool integrated into the creative process, wherever the resources of the centre will allow.

It can be used:

- as an information base for investigating contexts;
- for generating, developing and transforming images, patterns and designs;
- for recording, notating and organising sound and movement;
- for sequencing, editing and recording in 'filming' and digital 'photography';
- for animation;
- for controlling lighting and sound in theatrical performances;
- for elements of Working Notebooks;
- for composing and organising texts and layouts;
- for multi-media presentations.

## Key Skills and Other Issues

10

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

### 10.1 Introduction

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

The units for 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, but they do not form part of the Key Skills Qualification.

Copies of the Key Skills units may be downloaded from the QCA web site ([www.qca.org.uk/keyskills](http://www.qca.org.uk/keyskills)).

The units for each Key Skill comprise three sections:

- A What you need to know.
- B What you must do.
- C 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 *Application of Number, Communication, Information Technology, Improving own Learning and Performance, Working with Others* and *Problem-Solving*. Areas of study and learning that can be used to encourage the acquisition and use of Key Skills, and to provide opportunities to generate evidence for Part B of the units, are signposted below.

### 10.2 Key Skills Opportunities in Expressive Arts

The study of Expressive Arts involves candidates in a wide range of research, planning and preparatory work. Candidates need continually to review, modify and improve their work. They must consider how effectively they communicate ideas, feelings and experiences through presentation/performance work.

The study and practice of Expressive Arts offers an ideal context for candidates to develop their knowledge and understanding of the Key Skills and to provide evidence of their application. The following matrices signpost the opportunities for the acquisition, development and production of evidence for Section B of each of the Key Skills units at Levels 1 and 2 in a course designed to meet the requirements of this specification. The degree of opportunity will depend upon a number of centre-specific factors, including schemes of work, teaching strategies and the level of resources available. The information given will provide a helpful guide to the kinds of opportunities possible.

**Application of Number Level 1**

What you must do...	Signposting of Opportunities for Generating Evidence in Defined Art Forms					
	Dance	Drama	Music	Verbal Arts	Moving Images	Visual Arts
<b>N1.1</b> Interpret information from different sources						✓
<b>N1.2</b> Carry out calculations			✓			✓
<b>N1.3</b> Interpret results and present findings						✓

**Application of Number Level 2**

What you must do...	Signposting of Opportunities for Generating Evidence in Defined Art Forms					
	Dance	Drama	Music	Verbal Arts	Moving Images	Visual Arts
<b>N2.1</b> Interpret information from different sources						✓
<b>N2.2</b> Carry out calculations			✓			✓
<b>N2.3</b> Interpret results and present findings						✓

In Expressive Arts, candidates may be involved in activities concerned with application of number, for example, understanding perspective and/or scale, measuring materials for two- or three- dimensional work, calculating musical timing. Candidates can be encouraged to experiment, research and develop a variety of approaches to demonstrate understanding of application of number as appropriate to their chosen medium.

**Communication Level 1**

What you must do...	Signposting of Opportunities for Generating Evidence in Defined Art Forms					
	Dance	Drama	Music	Verbal Arts	Moving Images	Visual Arts
<b>C1.1</b> Take part in discussions	✓	✓	✓	✓	✓	✓
<b>C1.2</b> Read and obtain information	✓	✓	✓	✓	✓	✓
<b>C1.3</b> Write different types of documents	✓	✓	✓	✓	✓	✓

**Communication Level 2**

What you must do...	Signposting of Opportunities for Generating Evidence in Defined Art Forms					
	Dance	Drama	Music	Verbal Arts	Moving Images	Visual Arts
<b>C2.1a</b> Contribute to discussions	✓	✓	✓	✓	✓	✓
<b>C2.1b</b> Give a short talk	✓	✓	✓	✓	✓	✓
<b>C2.2</b> Read and summarise information	✓	✓	✓	✓	✓	✓
<b>C2.3</b> Write different types of documents	✓	✓	✓	✓	✓	✓

Candidates will contribute to discussions when planning and reviewing their work, particularly when working as a member of a group.

Candidates for Expressive Arts are encouraged to give a presentation of their work to an audience. Written and oral communication will be used as part of their presentation to demonstrate their knowledge and understanding. 'Powerpoint' presentations may form part of the Critical Analysis work.

**Information Technology Level 1**

What you must do...	Signposting of Opportunities for Generating Evidence in Defined Art Forms					
	Dance	Drama	Music	Verbal Arts	Moving Images	Visual Arts
<b>IT1.1</b> Find, explore and develop information	✓	✓	✓	✓	✓	✓
<b>IT1.2</b> Present information, including text numbers and images	✓	✓	✓	✓	✓	✓

**Information Technology Level 2**

What you must do...	Signposting of Opportunities for Generating Evidence in Defined Art Forms					
	Dance	Drama	Music	Verbal Arts	Moving Images	Visual Arts
<b>IT2.1</b> Search for and select information	✓	✓	✓	✓	✓	✓
<b>IT2.2</b> Explore and develop information and derive new information	✓	✓	✓	✓	✓	✓
<b>IT2.3</b> Present combined information, including text, numbers and images	✓	✓	✓	✓	✓	✓

Candidates may use appropriate ICT in Expressive Arts for research, to experiment and develop ideas, or as a main feature of the work.

Candidates might use CD ROM, CAD/paint programmes, musical composition programmes, digital imagery, a scanner, word processing and/or the Internet.

**Improving own Learning and Performance Level 1**

What you must do...	Signposting of Opportunities for Generating Evidence in Defined Art Forms					
	Dance	Drama	Music	Verbal Arts	Moving Images	Visual Arts
<b>LP1.1</b> Confirm short-term targets and plan how these will be met	✓	✓	✓	✓	✓	✓
<b>LP1.2</b> Follow plan to meet targets and improve performance	✓	✓	✓	✓	✓	✓
<b>LP1.3</b> Review progress and achievements	✓	✓	✓	✓	✓	✓

**Improving own Learning and Performance Level 2**

What you must do...	Signposting of Opportunities for Generating Evidence in Defined Art Forms					
	Dance	Drama	Music	Verbal Arts	Moving Images	Visual Arts
<b>LP2.1</b> Help set short-term targets and how these will be met	✓	✓	✓	✓	✓	✓
<b>LP2.2</b> Use plan and support from others, to meet targets	✓	✓	✓	✓	✓	✓
<b>LP2.3</b> Review progress and identify evidence of achievements	✓	✓	✓	✓	✓	✓

In Expressive Arts, candidates are required to review, modify and refine their work as it progresses (AO2). Candidates need to set targets, develop a plan with a timetable and, ultimately, review and evaluate their achievements.

**Working with Others Level 1**

What you must do...	Signposting of Opportunities for Generating Evidence in Defined Art Forms					
	Dance	Drama	Music	Verbal Arts	Moving Images	Visual Arts
<b>WO1.1</b> Confirm what needs to be done and who is to do it	✓	✓	✓	✓	✓	✓
<b>WO1.2</b> Work towards agreed objectives	✓	✓	✓	✓	✓	✓
<b>WO1.3</b> Identify progress and suggest improvements	✓	✓	✓	✓	✓	✓

**Working with Others Level 2**

What you must do...	Signposting of Opportunities for Generating Evidence in Defined Art Forms					
	Dance	Drama	Music	Verbal Arts	Moving Images	Visual Arts
<b>WO2.1</b> Plan work and confirm working arrangements	✓	✓	✓	✓	✓	✓
<b>WO2.2</b> Work cooperatively towards achieving identified objectives	✓	✓	✓	✓	✓	✓
<b>WO2.3</b> Exchange information on progress and agree ways of improving work with others	✓	✓	✓	✓	✓	✓

There are opportunities in Expressive Arts for candidates to work with others as part of a team on a joint project. A record of modification and setting targets in a diary offers the ideal context for recording the evidence for this Key Skill.

**Problem Solving Level 1**

What you must do...	Signposting of Opportunities for Generating Evidence in Defined Art Forms					
	Dance	Drama	Music	Verbal Arts	Moving Images	Visual Arts
<b>PS1.1</b> Confirm understanding of given problems	✓	✓	✓	✓	✓	✓
<b>PS1.2</b> Plan and try out ways of solving problems	✓	✓	✓	✓	✓	✓
<b>PS1.3</b> Check if problems have been solved and describe the results	✓	✓	✓	✓	✓	✓

**Problem Solving Level 2**

What you must do...	Signposting of Opportunities for Generating Evidence in Defined Art Forms					
	Dance	Drama	Music	Verbal Arts	Moving Images	Visual Arts
<b>PS2.1</b> Identify problems and come up with ways of solving them	✓	✓	✓	✓	✓	✓
<b>PS2.2</b> Plan and try out options	✓	✓	✓	✓	✓	✓
<b>PS2.3</b> Apply given methods to check if problems have been solved and describe the results	✓	✓	✓	✓	✓	✓

When responding to an Expressive Arts stimulus, candidates are immediately drawn into the problem solving process. Candidates are required to develop work from initial stimulus to a final presentation and to evaluate their work; a diary may provide a record and evidence for this process.

**10.3 Further Guidance**

More specific guidance and examples of tasks that can provide evidence of single Key Skills, or composite tasks that can provide evidence of more than one Key Skill are given in the AQA specification support material, particularly the Teachers' Guide.

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

---

### 11.1 Spiritual, Moral, Ethical, Social and Cultural Issues

The study of Expressive Arts contributes to candidates' understanding of spiritual, moral, ethical, social and cultural issues. The Expressive Arts specification provides opportunities for candidates to explore a wide range of these issues.

Candidates are able to explore spiritual issues by addressing the inner world of the imagination, inspiration and creativity, especially when developing ideas in response to a study of the work of 'artists' and practitioners in any of the chosen art forms.

There are opportunities to explore moral and spiritual issues by developing work from the study of the beliefs and values of others and from issue-based topics.

Candidates have opportunities to develop an awareness and understanding of ethical issues by giving appropriate consideration to these issues in the production and study of images and artefacts and in the chosen themes and subjects of expressive arts presentations. This is relevant to a range of issues such as racial and gender stereotyping, the exploitation of minors and people with special needs, sexual exploitation, the exploitation of animals and the planet's resources.

Candidates have opportunities to study the social and/or cultural contexts of stimulus material, artists and practitioners, and to reflect this in the development of their work.

### 11.2 European Dimension

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

The Expressive Arts specification provides opportunities for candidates to study the arts within a European context alongside other contexts. The Area of Study 'From Past to Present' (Section 9.3) requires topics that are based on a study of an aspect of the development of 'Western' culture and heritage to be set. This includes topics ranging from the arts of Ancient Greece and Rome to contemporary European arts.

### 11.3 Environmental Issues

AQA has taken account of the 1988 Resolution of the Council of the European Community and the Report "*Environmental Responsibility: An Agenda for Further and Higher Education*" 1993 in preparing this specification and associated specimen papers.

The Expressive Arts specification provides opportunities for candidates to study ways in which the arts respond to, and express an involvement with, environmental issues alongside other issues. The Area of Study 'Issues' (Section 9.3) requires topics to be set that are based on a study of a range of issues, including environmental issues such as the management of the planet's resources, pollution and how these are affected by urban and rural life styles.

---

**11.4 Citizenship**

The Expressive Arts specification provides opportunities for candidates to practise and study elements of citizenship.

Aim (c) (see section 5) sets out that courses based on this specification should enable candidates to develop an appreciation of the arts in a range of contexts including social and/or political contexts.

Assessment Objective 1 reinforces this by assessing the ability of candidates to demonstrate an understanding of contextual influences.

The specification allows for a group approach to the creation of integrated arts outcomes. Where this approach is chosen, candidates will practise the citizenship skills associated with contributing to, and co-operating with, an effective creative team.

---

**11.5 Avoidance of Bias**

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

---

**11.6 Health and Safety**

Candidates engaging in the creative process in the arts will encounter and make use of a range of processes, materials and equipment, and specialised work spaces that will provide opportunities to develop an awareness of health and safety issues.

Health and safety considerations to be taken account of are in the handling of electrical equipment, the use of paints and varnishes and the avoidance of potentially harmful materials.

It is particularly important that in the performing arts the hazards of performance environments are recognised and that in dance, or any other activity involving strenuous human movement, every precaution is taken to prevent injury.

Centres must ensure that candidates operate within relevant health and safety regulations and guidelines. This applies to preparations and presentations for all art forms included in the specification.

## Centre-Assessed Component

### 12

## Nature of the Centre-Assessed Components

### 12.1 Presentation of Work

#### Presentations of Practical Work

Presentations of practical work require candidates to integrate **two** art forms. There should be, within any presentation, a broad balance between the two chosen art forms and one art form should not be seen to have dominated the other. The form of the final presentation must have the appearance of a unified whole with both the art forms used complementing and supporting each other.

It is strongly advised that centres arrange for completed work to be presented to an audience. Presentations could take the form of exhibitions, performances or screenings of the work of candidates. All performance work must be recorded on DVD or videotape for evidence at moderation.

#### Working Notebooks

Working notebooks should run alongside and be a part of the practical creative process and provide evidence of each candidate's critical analysis, planning, thinking and evaluative reflection. In group work it will also provide evidence of the contribution that each candidate makes.

Each working notebook should be sub-divided into the following sections:

- critical analysis (evidence for AO1);
- evaluation (evidence for AO4).

Evidence in working notebooks may take the form of notes, sketches, storyboards, diagrams, photographs, plot outlines and cut-and-paste layouts as well as written commentary and extended pieces of writing.

#### **Critical Analysis (AO1)**

The critical analysis in each coursework unit will take the form of an extended piece of work making a critical analysis of a **minimum of four existing arts works** and the connections between them, linked to a topic within an Area of Study.

Candidates will identify contextual influences through the study of arts works across different art forms. They will demonstrate an understanding of the contextual influences on the creation and presentation of these arts works.

They will choose a starting point from their analysis to develop ideas for their own practical work.

Where possible, or appropriate, existing arts works in one art form should provide stimuli for creative work in other art forms so that candidates can develop an understanding of how a similar issue or idea can find expression in different art forms.

The critical analysis will normally take the form of four extended pieces of writing. The analysis of each arts work should be approximately 500 words. The analysis could include diagrams and detailed notes, or annotated texts, or could be an audio or video recorded presentation. Whatever the form chosen, the analysis should provide the equivalent detail to an extended piece of writing.

The analysis of each arts work should show an understanding of its style and form, how it was constructed, its contextual influences and how it communicates to an audience. It should show knowledge and understanding of any cultural, historical, political and/or social context in which it was created.

The analysis should also make reference to how the arts work relates, or might relate, to works in other art forms and how it might be combined with other art forms in ways that could complement and enhance the expression of feeling, emotion or ideas.

### **Evaluation (AO4)**

Candidates should analyse and evaluate their own work, reflecting on the effectiveness of their work in communicating to an audience. They should refer to the influence of the arts works studied and the connections between them on the development of their ideas. The evaluation should therefore have a formative and a summative element.

The evaluation for each coursework unit should take the form of a piece of extended writing of approximately 1000 words.

---

## **12.2 Requirements for the Controlled Test**

### **Issue of Material**

The Controlled Test material is issued to centres in December to allow for teachers to resource as necessary. However, the material must not be issued to candidates until after the Christmas break as the paper is the terminal examination. Candidates are expected to carry out preliminary planning, investigation and development, with teacher guidance and assistance, before actually starting work for the Controlled Test. AQA recommends at least three weeks' preparation.

### **Nature of Work**

Candidates must **not** submit for assessment the same Areas of Study as those chosen previously for coursework. However, the same **two** art forms can be used. Candidates are also reminded that the work must integrate **two** art forms. AQA would not recommend that candidates offer work in art forms the centre has not taught in the course.

	<p>Candidates may work individually or as part of a group of <b>not more than five</b>. If group work is undertaken, centres are responsible for ensuring that the contribution of the individual candidates must be clearly identified for assessment and moderation purposes.</p> <p>Performance-based presentations must not exceed fifteen minutes.</p>
Duration of the Test	<p>A maximum of 15 hours total time is available for the completion of the Controlled Test and a record of this time must be kept by the supervising teacher(s) and submitted to the moderator if asked for. The maximum total time can be allocated in any way convenient to the centre, ensuring completion by the specified date for submission of marks and sample work.</p>
Evaluation	<p>Candidates are required to produce an extended piece of writing (approximately 500 words) in which they analyse and evaluate the effectiveness of their own work and its relationship to the stimulus material (AO4). This evaluation represents 5% of the total marks for the examination.</p> <p>Evaluations are to be completed in answer booklets issued at the beginning of the 15 hour period.</p> <p>At the end of each session of supervised time within the 15 hours, Controlled Test candidates should make notes and observations and record changes in the appropriate section of the Controlled Test Answer Booklet which will be provided with the Controlled Test. These notes are not assessed but may help the teacher to provide evidence of marks awarded for AO2. AQA recommends that during the final hour of the Controlled Test candidates should write up their evaluation under supervision. This evaluation is assessed according to the assessment criteria in Sections 14.5 and 14.6.</p> <p>The answer booklet includes a section for the evaluation and a section for notes, observations and records of any changes made. This latter part of the booklet is not assessed but enables candidates to record information to assist them in their evaluation.</p>
Supervision of Work	<p>All work to be assessed for the Controlled Test must be carried out under the supervision of the teacher. During the period of the Controlled Test candidates may carry out further planning, investigation and development including preparatory work or rehearsal to enhance their work, provided that it is within the 15 hours supervised time. Any relevant supportive material can be taken into the area where the Controlled Test is being conducted but the work to be assessed must be the candidate's own work and be carried out under the supervision of the teacher.</p>
Marking of Work	<p>The work of each candidate in the Controlled Test will be marked using the assessment criteria given in Sections 14.5 and 14.6. AQA will arrange for each centre's work to be inspected by a visiting moderator. Refer to Section 18 for further information on moderation procedures.</p>

## 13

## Guidance on Setting the Coursework Component

### 13.1 Introduction

Candidates must submit **two** units of coursework. Each unit must combine two art forms in an integrated way, must be assessed against all four Assessment Objectives and must be set on a topic within one of the four Areas of Study.

Each unit of coursework will be made up of two elements: practical work and a working notebook.

### 13.2 Method of Working

Centres can ensure that each unit of a candidate's coursework can be assessed against all four Assessment Objectives by establishing a way of working which follows the pattern:

- making a critical analysis of four existing arts works chosen as study and stimulus material on a topic set by the centre (working notebook);
- developing ideas from the study material and stimulus (practical work);
- experimenting with appropriate media and techniques (practical work);
- reviewing, modifying and refining work as it progresses (practical work);
- presenting practical work, demonstrating skills and understanding of the chosen art forms (practical work);
- evaluating work as it progresses, at its completion and in relation to the arts works studied and the connections between them (working notebook).

Candidates should be encouraged to present their practical work to an audience. All performance work must be recorded for moderation and examination purposes.

When candidates are developing their responses as part of a group, teachers must ensure that the contribution of individual candidates is clearly identifiable for assessment and moderation purposes.

### 13.3 Topics

Each unit of coursework must be set on a topic within **one** of the **four** Areas of Study, which are:

- Themes;
- Issues;
- From Past to Present;
- Peoples and Places.

So that candidates may experience a range of possibilities offered by each Area of Study, a suggested approach might be to set candidates two or three topics within the Area of Study and allow them to develop ideas from the relevant sources of information. Especially relevant would be the work of an 'artist' on the same topic such as a

painting or photograph, a poem, a piece of music or dance or an excerpt from a play. Investigation into the conventions and traditions of the work and background information on the topic should be encouraged (see Section 9.1, “understanding of conventions and traditions”).

Further details of suggested topics are given in Subject Content, Section 9.3.

---

### 13.4 Study Material

Candidates are required to make a critical analysis of a minimum of four existing arts works (study material) for each unit of coursework. It is recommended that centres should provide at least two of these arts works and should give a framework for candidates to find further arts works through their own investigation of the topic set.

Centres must ensure that the arts works studied give candidates full opportunity to demonstrate the Assessment Objectives, but do not make excessive demands. It is not necessary for whole works to be analysed 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
- one minute of a piece of music
- a short sequence of shots from a film or television programme
- one photograph or poster or comic strip

The following are examples of specific arts works suitable for study:

- Painting: *The Day of God* – Gauguin
- Painting: detail of the followers of Prince Carnival from *Carnival and Lent* – Bruegel
- Sculpture: *Women and Dog* – Marisol
- Poster: *Climate Time Bomb* – Greenpeace
- Native North American Mask: *Thunder Spirit* – Glen Tallio
- Play: *Faustus*, Scene 19 (Faustus descends into hell) – Marlowe
- Play: *Confusions/Talk in the Park*, Beryl’s speech – Ayckbourn
- Play: *The Bacchae*, selected short excerpts, the dismembering of Pentheus – Euripides
- Poems: three Japanese Haiku
- Poem: *Inversnaid* – G M Hopkins
- Television/Dance: *Ghost Dances*, short section, the three figures of death collect their victims – Bruce
- Dance: *A Simple Man*, short section, Lady in Red – Lynne/Davis/Gable
- Ballet: *The Rite of Spring*, section, The Sacrifice – Stravinsky
- Music: Threnody: to the Victims of Hiroshima - Penderecki
- Music: *The times they are a-changin’* – Bob Dylan

Where candidates are required to respond to works that are, by their nature, collaborative art forms such as film and television, theatre, television, dance, musical theatre, opera, and song-writing, the component art forms may be analysed separately and in relation to each other.

For example, from the above:

*The Rite of Spring* may count as three pieces of analysis:

- (i) the music
- (ii) the choreography
- (iii) the costume/set design

For further examples of collaborative work, reference should be made to the *Teachers' Guide*.

---

### 13.5 Coursework Advisers

Coursework Advisers will be available to assist centres with any matters relating to coursework.

---

## 14

## Assessment Criteria

---

### 14.1 Introduction

The assessment criteria which follow relate directly to the Assessment Objectives.

All Assessment Objectives are to be assessed for Coursework.

Assessment Objectives 2, 3 and 4 are to be assessed for the Controlled Test.

---

### 14.2 Assessment Criteria for Coursework

The maximum mark for each unit of coursework is 60. The assessment criteria appear in the tables on the following pages.

## Assessment Criteria for Coursework

### Critical Analysis and Evaluation

Each of the four critical analyses is to be marked out of 10. The total out of 40 should be divided by four to give a mark of 10 to be recorded on the Candidate Record Form. If the division results in a decimal point, it should be rounded to the nearest whole number.

Marks	1 - 2	3 - 4	5 - 6	7 - 8	9 - 10
<b>Assessment Objectives</b>	Candidates reaching this standard of achievement will have demonstrated:	Candidates reaching this standard of achievement will have demonstrated:	Candidates reaching this standard of achievement will have demonstrated:	Candidates reaching this standard of achievement will have demonstrated:	Candidates reaching this standard of achievement will have demonstrated:
<b>1</b>	<p>an ability to make a basic critical analysis of existing arts works and the connections between them, showing understanding of the contextual influences on their creation and performance</p>	<p>an ability to make a critical analysis of existing arts works showing some understanding of their style or form or construction, making some appropriate references to the connections between them, and demonstrating an understanding of contextual influences e.g. venue, audience;</p>	<p>an ability to make a critical analysis of existing arts works showing understanding of their style, form and construction, demonstrating knowledge of the connections between them, and demonstrating an understanding of contextual influences e.g. venue, audiences and their expectations;</p>	<p>an ability to make a critical analysis of existing arts works showing some perception and a thorough understanding of their style, form and construction, demonstrating knowledge of the connections between them, and demonstrating an understanding of contextual influences e.g. venue, audiences and their expectations, time, place, political/ social factors;</p>	<p>an ability to make a perceptive critical analysis of existing arts works showing a thorough understanding of their style, form and construction, demonstrating good knowledge of the connections between them, and demonstrating an understanding of contextual influences e.g. venue, audiences and their expectations, time, place, political/ social factors;</p>
<b>4</b>	<p>analyse and evaluate the effectiveness of their work, in relation to the arts works studied and the connections between them</p>	<p>an ability to describe and make generalised judgements about the effectiveness of their own work, its relationship to the arts works studied and the connections between them;</p>	<p>an ability to make and support some specific critical judgements about the effectiveness of their own work, its relationship to the arts works studied and the connections between them;</p>	<p>an ability to make justified critical judgements about their own work, supporting its creative progress, and provide analysis of its effectiveness, its relationship to the arts works studied and the connections between them;</p>	<p>an ability to make articulate critical judgements about their own work, analysing and evaluating the creative process, and demonstrating a perceptive critical analysis of its effectiveness, its relationship to the arts works studied and the connections between them.</p>
Candidates who have no evidence for an Assessment Objective or strand of an Assessment Objective should be awarded zero for that Assessment Objective or strand of an Assessment Objective.					

## Development and Presentation of Practical Work

Marks	1 - 2	3 - 4	5 - 6	7 - 8	9 - 10
<b>Assessment Objectives</b>	Candidates reaching this standard of achievement will have demonstrated:	Candidates reaching this standard of achievement will have demonstrated:	Candidates reaching this standard of achievement will have demonstrated:	Candidates reaching this standard of achievement will have demonstrated:	Candidates reaching this standard of achievement will have demonstrated:
<b>2</b>	<b>Developing Ideas</b>				
2a	an ability to develop ideas by experimenting, under guidance, with media, processes and techniques, with little control and expression;	an ability to develop ideas by experimenting with media, processes and techniques, with some control and expression;	an ability to develop ideas by experimenting with media, processes and techniques, making appropriate selections;	an ability to develop ideas by experimenting with media, processes and techniques, making appropriate selections and applying them in a coordinated and expressive way;	an ability to develop ideas by experimenting effectively with media processes and techniques, making perceptive selections and applying them in a refined and innovative way;
2b	an ability to make some modifications to move the work forward;	an ability to review work and make some modifications to move the work forward;	an ability to review work and make some appropriate modifications to realise intentions;	an ability to review, modify and refine work effectively and skilfully to realise intentions;	an ability to review, modify and refine work in a perceptive and creative way, showing a high level of skill and judgement to realise intentions;
<b>3</b>	<b>Presenting Work</b>				
3a	an ability to use some of the skills and techniques of the chosen art forms, in a basic way;	an ability to use some of the skills, techniques and compositional elements of the chosen art forms with some control;	an ability to use the skills, techniques and compositional elements of the chosen art forms appropriately and with some accuracy and control;	an ability to use the skills and techniques of the chosen art forms with good control, and use most compositional elements effectively;	an ability to use the skills and techniques of the chosen art forms with a high degree of precision and control, and use all appropriate compositional elements effectively;
3b	an ability to communicate simply in a way that makes basic connections between the chosen art forms;	an ability to communicate simply in a way that shows some understanding of the chosen art forms and how they relate to each other;	an ability to communicate successfully, using appropriate conventions and traditions, in a way that shows a good understanding of the chosen art forms and how they can be integrated;	an ability to communicate effectively and imaginatively utilising specific styles, conventions and traditions, showing a clear understanding of the chosen art forms, and effectively integrating them;	an ability to communicate with flair and imagination making 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.
Candidates who have no evidence for an Assessment Objective or strand of an Assessment Objective should be awarded zero for that Assessment Objective or strand of an Assessment Objective.					

<b>14.3</b> <b>Quality of Written Communication</b>	<p>Quality of written communication is assessed in Assessment Objective 4 (Evaluation) for coursework and the following criteria should be taken into account in awarding marks alongside those stated in the grid.</p> <p>1-4    Some of the information is presented in a form that suits its purposes. Generally the text is legible. Although there are errors in spelling, punctuation and grammar, the candidate's meaning can be understood.</p> <p>5-8    Information is clearly presented in a form that suits its purposes. The text is legible. Candidates generally spell, punctuate and use the rules of grammar accurately. Although there may be some errors, the meaning is clear.</p> <p>9-10    Information is well-organised, presented clearly and fluently in a form that suits its purposes. The text is legible. Candidates spell, punctuate and use the rules of grammar accurately, enabling their meaning to be clearly understood.</p>
<b>14.4</b> <b>Evidence to support the Award of Marks for Coursework</b>	<p>Teachers should keep records of their assessments during the course in a form which facilitates the complete and accurate submission of the final assessments at the end of the course.</p> <p>When the assessments are complete, the marks awarded under each of the assessment criteria must be entered on the Candidate Record Form (Coursework), with supporting information given in the spaces provided.</p>
<b>14.5</b> <b>Assessment Criteria for the Controlled Test</b>	<p>The maximum mark for Controlled Test is 80. The assessment criteria appear on the following pages.</p>

## Assessment Criteria for the Controlled Test Development and Presentation of Practical Work

Marks		1 - 3	4 - 6	7 - 9	10 - 12	13 - 15	
<b>Assessment Objectives</b>		Candidates reaching this standard of achievement will have demonstrated:		Candidates reaching this standard of achievement will have demonstrated:		Candidates reaching this standard of achievement will have demonstrated:	
<b>Developing Ideas</b>		an ability to develop ideas by experimenting with media, processes and techniques, with little control and expression;		an ability to develop ideas by experimenting with media, processes and techniques, making appropriate selections and applying them in a coordinated and expressive way;		an ability to develop ideas by experimenting effectively with media processes and techniques, making perceptive selections and applying them in a refined and innovative way;	
2a	develop ideas by experimenting with appropriate media, processes and techniques	an ability to develop ideas by experimenting with media, processes and techniques, with some control and expression;	an ability to review ideas by experimenting with media, processes and techniques, making appropriate selections;	an ability to review, modify and refine work effectively and skilfully to realise intentions;	an ability to review, modify and refine work in a perceptive and creative way, showing a high level of skill and judgement to realise intentions;		
2b	review, modify and refine their work as it progresses to realise intentions	an ability to review work and make some modifications to move the work forward;	an ability to review work and make some appropriate modifications to realise intentions;				
<b>Marks</b>		1 - 4		5 - 8		9 - 12	
<b>Presenting Work</b>		an ability to use some of the skills and techniques of the chosen art forms, in a basic way;		an ability to use some of the skills, techniques and compositional elements of the chosen art forms with some control;		an ability to use the skills and techniques of the chosen art forms with good control, and use most compositional elements effectively;	
3a	present work using relevant skills, techniques and compositional elements	an ability to communicate simply in a way that makes basic connections between the chosen art forms;	an ability to communicate successfully, using appropriate conventions and traditions, in a way that shows a good understanding of the chosen art forms and how they can be integrated;	an ability to communicate effectively and imaginatively utilising specific styles, conventions and traditions, showing a clear understanding of the chosen art forms, and effectively integrating them;	an ability to communicate with flair and imagination making 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.		
3b	communicate with an understanding of the chosen art forms and their relationship with each other	an ability to communicate simply in a way that shows some understanding of the chosen art forms and how they relate to each other;	an ability to communicate successfully, using appropriate conventions and traditions, in a way that shows a good understanding of the chosen art forms and how they can be integrated;	an ability to communicate effectively and imaginatively utilising specific styles, conventions and traditions, showing a clear understanding of the chosen art forms, and effectively integrating them;	an ability to communicate with flair and imagination making 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.		
		Candidates who have no evidence for an Assessment Objective or strand of an Assessment Objective should be awarded zero for that Assessment Objective or strand of an Assessment Objective.					

## Assessment Criteria for the Controlled Test (continued)

### Evaluation

Marks	1 - 2	3 - 4	5 - 6	7 - 8	9 - 10
<b>Assessment Objectives</b>	Candidates reaching this standard of achievement will have demonstrated:	Candidates reaching this standard of achievement will have demonstrated:	Candidates reaching this standard of achievement will have demonstrated:	Candidates reaching this standard of achievement will have demonstrated:	Candidates reaching this standard of achievement will have demonstrated:
<b>4 Evaluation</b>	analyse and evaluate the effectiveness of their work, in relation to the stimulus material and the connections between them;	an ability to describe and make generalised judgements about the effectiveness of their own work, its relationship to the stimulus material and the connections between them;	an ability to make and support some specific critical judgements about the effectiveness of their own work, its relationship to the stimulus material and the connections between them;	an ability to make justified critical judgements about their own work, supporting its creative progress, and provide some analysis of its effectiveness, its relationship to the stimulus material and the connections between them;	an ability to make articulate critical judgements about their own work, analysing and integrating evaluation into the creative process, and demonstrating a perceptive critical appreciation of its effectiveness, its relationship to the stimulus material and the connections between them.
Candidates who have no evidence for an Assessment Objective or strand of an Assessment Objective should be awarded zero for that Assessment Objective or strand of an Assessment Objective.					

14.6	<b>Quality of Written Communication</b>	Quality of written communication is assessed in Assessment Objective 4 (Evaluation) for the Controlled Test and the following criteria should be taken into account in awarding marks alongside those stated above.
1-4	Some of the information is presented in a form that suits its purposes. Generally the text is legible. Although there are errors in spelling, punctuation and grammar, the candidate's meaning can be understood.	
5-8	Information is clearly presented in a form that suits its purposes. The text is legible. Candidates generally spell, punctuate and use the rules of grammar accurately. Although there may be some errors, the meaning is clear.	
9-10	Information is well-organised, presented clearly and fluently in a form that suits its purposes. The text is legible. Candidates spell, punctuate and use the rules of grammar accurately, enabling their meaning to be clearly understood.	
14.7	<b>Evidence to Support the Award of Marks for the Controlled Test</b>	Teachers should keep records of their assessments during the course, in a form which facilitates the complete and accurate submission of the final assessments at the end of the course.

When the assessments are complete, the marks awarded under each of the assessment criteria must be entered on the Candidate Record Form (Controlled Test), with supporting information given in the spaces provided.

## 15

## Supervision and Authentication

15.1	<b>Supervision of Candidates' Work</b>	Candidates' work for assessment must be undertaken under conditions which allow the teacher to supervise the work and enable the work to be authenticated. For the coursework component, if it is necessary for some assessed work to be done outside the centre, sufficient work must take place under direct supervision to allow the teacher to authenticate each candidate's whole work with confidence. For the Controlled Test, all work to be assessed must be carried out under the supervision of the teacher.
15.2	<b>Guidance by the Teacher</b>	The work assessed must be solely that of the candidate concerned. Any assistance given to an individual candidate which is beyond that given to the group as a whole must be recorded on the Candidate Record Form. For the Controlled Test, guidance may not be given apart from on preliminary planning, investigation and development, prior to candidates starting work for the Controlled Test.

### 15.3 Unfair Practice

At the start of the course, the supervising teacher is responsible for informing candidates of the AQA Regulations concerning malpractice. Candidates must not take part in any unfair practice in the preparation of coursework to be submitted for assessment, and must understand that to present material copied directly from books or other sources without acknowledgement will be regarded as deliberate deception. Centres must report suspected malpractice to AQA. The penalties for malpractice are set out in the AQA Regulations.

### 15.4 Authentication of Candidates' Work

Both the candidate and the teacher are required to sign declarations confirming that the work submitted for assessment is the candidate's own. The teacher declares that the work was conducted under the specified conditions and, for the coursework component, records details of any additional assistance. For the Controlled Test, the work must be unaided.

---

## 16

## Standardisation

---

### 16.1 Standardising Meetings

Annual standardising meetings will be held, usually in the autumn term.

Centres entering candidates for the first time must send a representative to the meetings. Attendance is also mandatory in the following cases:

- where there has been a serious misinterpretation of the specification requirements;
- where the nature of coursework tasks set by a centre has been inappropriate;
- where a significant adjustment has been made to a centre's marks in the previous year's examination.

For all other centres, attendance is optional.

At these meetings teachers will assess material selected by senior moderators which will be representative of the marking of each assessment objective and of different art forms. The purpose of the meetings is to enable teachers to familiarise themselves with the required standards and to apply these standards to their own assessments. These meetings will also provide support for centres in the development of appropriate coursework tasks and assessment procedures.

**16.2 Internal Standardisation of Marking**

The centre is required to standardise the assessments across different teachers and teaching groups to ensure that all candidates at the centre have been judged against the same standards. If two or more teachers are involved in marking a component, one teacher must be designated as responsible for internal standardisation. Common pieces of work must be marked on a trial basis and differences between assessments discussed at a training session in which all teachers involved must participate. The teacher responsible for standardising the marking must ensure that the training includes the use of reference and archive materials such as work from a previous year or examples provided by AQA. The centre is required to send to the moderator the Centre Declaration Sheet, duly signed, to confirm that the marking of centre-assessed work at the centre has been standardised. If only one teacher has undertaken the marking, that person must sign this form.

---

**17**

## **Administrative Procedures**

---

**17.1 Recording Assessments**

The candidates' work must be marked according to the assessment criteria set out in Sections 14.2, 14.3, 14.5 and 14.6. The marks and supporting information must be recorded in accordance with the instructions in Sections 14.4 and 14.7. The completed Candidate Record Forms for each candidate must be made available to AQA on request.

**17.2 Submitting Marks and Sample Work for Moderation**

The total component mark for each candidate must be submitted to AQA on the mark sheets provided or by Electronic Data Interchange (EDI) by the specified date. Centres will be informed which candidates' work is required in the samples to be submitted to the moderator.

**17.3 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 assessments.

Special consideration should be requested for candidates whose work has been affected by illness or other exceptional circumstances. Information about the procedure is issued separately.

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. AQA will advise on the procedures to be followed in such cases.

Where special help which goes beyond normal learning support is given, AQA must be informed so that such help can be taken into account when assessment and moderation take place.

Candidates who move from one centre to another during the course sometimes present a problem for a scheme of internal assessment. 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 assessment. If it occurs late in the course it may be possible to accept the assessments made at the previous centre. Centres should contact AQA at the earliest possible stage for advice about appropriate arrangements in individual cases.

---

#### 17.4 Retaining Evidence

The centre must retain the work of all candidates and the Candidate Record Forms, under secure conditions, from the time the work is assessed. The work may be returned to candidates after the issue of results provided that no enquiry upon result is to be made which will include re-moderation of the centre-assessed components. If an enquiry upon result is to be made, the work must remain under secure conditions.

---

## 18

## Moderation

---

#### 18.1 Moderation Procedures

For the Controlled Test, moderators appointed by AQA will visit centres to inspect a sample of candidates' work. The evidence for moderation must be a live performance, a DVD/video recording, an audio-cassette/CD recording or an artefact. In the case of a live performance, the teacher and the moderator mark the evidence of candidates' attainment at the same time. All live performances must also be recorded.

Moderation of coursework is by inspection of samples of candidates' work, sent by post from the centre to the moderator or collected from the centre during the moderator's visit to moderate the Controlled Test. The evidence for presentations of practical work must be artefacts or DVD/video/audio-cassette/CD recordings of performances as appropriate.

Following the re-marking of the sample work, the moderator's marks are compared with the centre marks to determine whether any adjustment is needed in order to bring the centre's assessments into line with standards generally. In some cases it may be necessary for the moderator to call for the work of other candidates. In order to meet this possible request, centres must have available the work (including recordings of all presentations of live performances) and Candidate Record Form of every candidate entered for the examination and be prepared to submit it on demand. Mark adjustments will normally preserve the centre's order of merit, but where major discrepancies are found, AQA reserves the right to alter the order of merit.

## 18.2 Post-Moderation Procedures

On publication of the GCSE results, the centre is supplied with details of the final marks for the coursework and the Controlled Test, together with a report form for each component giving feedback to the centre on the appropriateness of the tasks set, the accuracy of the assessments made, and the reasons for any adjustments to the marks.

Some candidates' work may be requested by AQA for awarding, standardising or for archive purposes.

## Awarding and Reporting

### 19

## Grading, Shelf-Life and Re-Sits

19.1	Qualification Titles	The qualification based on this specification has the following title: AQA GCSE in Expressive Arts.
19.2	Grading System	The qualification will be graded on an 8 point grade scale: A*, A, B, C, D, E, F, 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.
19.3	Re-Sits	Individual components may not be retaken, but candidates may retake the whole qualification more than once.
19.4	Minimum Requirements	Candidates will be graded on the basis of work submitted for assessment.
19.5	Carrying Forward of Centre-Assessed Marks	Candidates re-taking the examination may carry forward their moderated coursework marks. These marks have a shelf-life which is limited only by the shelf-life of the specification, and they may be carried forward an unlimited number of times within this shelf-life.
19.6	Awarding and Reporting	This specification complies with the grading, awarding and certification requirements of the GCSE, GCE and AEA Code of Practice April 2008, and will be revised in the light of any subsequent changes for future years.

## Appendices

### A

## Grade Descriptions

The following grade descriptors indicate the level of attainment characteristic of the given grade at GCSE. They give a general indication of the required learning outcomes at each specific grade. The descriptors 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 (as in Section 6) overall. Shortcomings in some aspects of the examination may be balanced by better performances in others.

**Grade A** Candidates will make perceptive analyses of arts works. They will show a good understanding of the connections between them. They will demonstrate good knowledge and understanding of the cultural, historical, political and/or social contextual influences on the creation and presentation of the work. They will use this knowledge and understanding to develop innovative and imaginative responses to the arts works studied. They will experiment effectively with media, processes and techniques, making perceptive selections and applying them in a refined and innovative way. They will review, modify and refine work in a perceptive and creative way, clearly defined by the need to realise intentions and showing a high level of skill and judgement. They will present practical work using the skills and techniques of the chosen art forms with a high degree of precision and control, and use all appropriate compositional elements effectively. Their practical work will communicate to an audience with flair and imagination, making 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. They will demonstrate a perceptive critical appreciation in analysing and evaluating the effectiveness of their own work and its relationship to the arts works studied and the connections between them.

- Grade C** Candidates will analyse arts works, demonstrating knowledge and understanding of the cultural, historical, political and/or social contextual influences on the creation and presentation of the work. They will show some understanding of the connections between the arts works studied. They will use this knowledge and understanding to develop imaginative responses to the arts works studied. They will be able to experiment with media, processes and techniques, making appropriate selections. They will be able to review work and make some appropriate modifications determined by the need to realise intentions. They will present practical work using the skills, techniques and compositional elements of the chosen art forms appropriately and with some accuracy and control. Their work will communicate successfully to an audience, using appropriate conventions and traditions, in a way that shows a good understanding of the chosen art forms and how they can be integrated. They will be able to make and support some specific critical judgements about the effectiveness of their own work and its relationship to the arts works studied and the connections between them at a basic level.
- Grade F** Candidates will make a basic critical response to the arts works studied with some understanding of cultural, historical, political and/or social context. They will make basic connections between the arts works studied. They will use this to develop ideas, experimenting with media, processes and techniques but with little control and expression. They will make some modifications to move the work forward. They will present their practical work using some of the skills and techniques of the chosen art forms in a basic way and their work will communicate simply to an audience in a way that makes basic connections between the chosen art forms. They will be able to describe and comment upon the effectiveness of their own work and its relationship to the arts works studied and the connections between them at a basic level.

## B

# Candidate Record Forms

Candidate Record Forms, Centre Declaration Sheets and the Summary Assessment Form for the Controlled Test are available on the AQA website in the Administration area. They can be accessed via the following link [http://www.aqa.org.uk/admin/p\\_course.php](http://www.aqa.org.uk/admin/p_course.php)

# C

## Overlaps with other Qualifications

### **GCSE**

There is some overlap with the content of specifications in Art and Design, Drama, Music, Performing Arts: Dance and Applied 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.