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# A-LEVEL ART AND DESIGN

(7201, 7202, 7203, 7204, 7205,  
7206)

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## Specification

For teaching from September 2015 onwards  
For exams in May/June 2017 onwards

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Version 1.3 3 December 2021

This specification includes the following titles:

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





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

- You will always find the most up-to-date version of this specification on our website at
- We will write to you if there are significant changes to the specification.

# 1 Introduction

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## 1.1 Why choose AQA for A-level Art and Design

It's a fact that AQA is the UK's favourite exam board and more students receive their GCSE, AS and A-level qualifications from AQA than from any other board. But why does AQA continue to be so popular?

### Specifications designed for you and your students

Our specifications and assessments have been designed to the highest standards, so that teachers, students and their parents can be confident that an AQA award provides an accurate measure of students' achievements.

The flexibility of the previous specification has been retained so that students can focus on an area of personal interest and you can create courses which play to your school or college's strengths.

The specifications directly support progression to further and higher education in Art and Design and related subjects, as well as providing all students with a platform to inspire a lifelong interest in, and enjoyment of, Art and Design.

They also offer logical progression from GCSE as the assessment objectives, structure and titles are very similar to those specified in the AQA GCSE Art and Design specification.

### Our difference

AQA is a registered charity. We have no shareholders to pay. We exist solely for the good of education in the UK. Any surplus income is ploughed back into educational research and our service to you, our customers. We don't profit from education, you do.

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.

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

## 1.2 Support and resources to help you teach

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



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## Teaching resources

We have a comprehensive range of Art and Design resources. Visit [aqa.org.uk/7201](https://www.aqa.org.uk/7201) to see them all. They include:

- **Schemes of work:** a variety of ideas across all titles to help you plan your course with confidence.
- **Teacher guides:** further advice on researching and developing ideas; critical/contextual work; drawing; sketchbooks, workbooks and journals; written material; presenting work and managing the Portfolio, Personal investigation and Externally set assignment.
- **Example materials:** that showcase sets of students' work supported by examiner commentaries and guidance.

## Support service

- **Teacher standardisation:** we offer over 40 free teacher standardisation meetings nationally, using exhibitions of live work, covering all titles and a range of marks at each level.
- **Subject advisory service:** each school or college is allocated a subject adviser. You can contact them for one-to-one advice on any aspect of the subject, assessment and/or support with planning and delivery of course content.
- **Subject community:** provides access to free resources and services offered by museums, galleries, universities and art colleges.
- **Support meetings:** to help you with course delivery; offering practical teaching strategies and approaches that really work.

To find out more about our support service visit [aqa.org.uk/7201](https://www.aqa.org.uk/7201)

## Preparing for assessment

Visit [aqa.org.uk/7201](https://www.aqa.org.uk/7201) for everything you need to prepare for our assessments, including:

- past papers and examiners' reports
- sample papers
- example student work with examiner commentaries.

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

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

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

## Keep your skills up to date with professional development

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

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

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

## Get help and support

Visit our website for information, guidance, support and resources at [aqa.org.uk/7201](https://www.aqa.org.uk/7201)

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

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

T: 01483 437 750

# 2 Specification at a glance

## 2.1 Subject content

Students choose one of the titles below for study.

- 1 [Art, craft and design](#) (page 12)
- 2 [Fine art](#) (page 13)
- 3 [Graphic communication](#) (page 15)
- 4 [Textile design](#) (page 16)
- 5 [Three-dimensional design](#) (page 17)
- 6 [Photography](#) (page 19)

## 2.2 Assessments

Component 1: Personal investigation
<b>What's assessed</b> Personal investigation - 7201/C, 7202/C, 7203/C, 7204/C, 7205/C, 7206/C
<b>Assessed</b> <ul style="list-style-type: none"><li>• No time limit</li><li>• 96 marks</li><li>• 60% of A-level</li></ul>
Non-exam assessment (NEA) set and marked by the centre and moderated by AQA during a visit to the centre. Visits will normally take place in June.



Component 2: Externally set assignment
<b>What's assessed</b> Response to an externally set assignment - 7201/X, 7202/X, 7203/X, 7204/X, 7205/X, 7206/X
<b>Assessed</b> <ul style="list-style-type: none"><li>• Preparatory period + 15 hours supervised time</li><li>• 96 marks</li><li>• 40% of A-level</li></ul>
Non-exam assessment (NEA) set by AQA, marked by the centre and moderated by AQA during a visit to the centre. Visits will normally take place in June.



## 2.3 Component details

### Component 1: Personal investigation

This is a practical investigation supported by written material.

Students are required to conduct a practical investigation, into an idea, issue, concept or theme, supported by written material. The focus of the investigation must be identified independently by the student and must lead to a finished outcome or a series of related finished outcomes.

The investigation should be a coherent, in-depth study that demonstrates the student's ability to construct and develop a sustained line of reasoning from an initial starting point to a final realisation.

The investigation must show clear development from initial intentions to the final outcome or outcomes. It must include evidence of the student's ability to research and develop ideas and relate their work in meaningful ways to relevant critical/contextual materials.

The investigation must be informed by an aspect of contemporary or past practice of artists, photographers, designers or craftspeople.

The written material must confirm understanding of creative decisions, providing evidence of all four assessment objectives by:

- clarifying the focus of the investigation
- demonstrating critical understanding of contextual and other sources
- substantiating decisions leading to the development and refinement of ideas
- recording ideas, observations and insights relevant to intentions by reflecting critically on practical work
- making meaningful connections between, visual, written and other elements.

The written material must:

- be a coherent and logically structured extended response of between 1000 and 3000 words of continuous prose.
- include specialist vocabulary appropriate to the subject matter
- include a bibliography that, identifies contextual references from sources such as: books, journals, websites, through studies of others' work made during a residency, or on a site, museum or gallery visit
- be legible with accurate use of spelling, punctuation and grammar so that meaning is clear.

Students can present the written material as a single passage of continuous prose or as a series of shorter discrete, but linked, passages of continuous prose incorporated within the practical work.

There is no restriction on the scale of practical work produced. Students should carefully select, organise and present their work for their Personal investigation to ensure it is well structured and provides evidence that meets the requirements of all four assessment objectives.

The personal investigation will be assessed as a whole. Evidence of meeting the requirements of all four assessment objectives must be provided in both the practical and written material. Please refer to [Assessing the Personal investigation](#) (page 23) of the specification for more information on how to assess the Personal investigation.

Students must identify and acknowledge sources which are not their own.

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## Component 2: Externally set assignment

Separate question papers will be provided for each title. Each question paper will consist of a choice of eight questions to be used as starting points. Students are required to select **one**. Students will be provided with exam papers on 1 February, or as soon as possible after that date.

### Preparatory period – from 1 February

Following receipt of the paper students should consider the starting points and select one. Preparatory work should be presented in any suitable format, such as mounted sheets, design sheets, sketchbooks, workbooks, journals, models and maquettes.

### Supervised time – 15 hours

Following the preparatory period, students must complete 15 hours of unaided, supervised time.

The first three hours of the supervised time must be consecutive.

In the 15 hours students must produce a finished outcome or a series of related finished outcomes, informed by their preparatory work.

Students must stop work on their preparatory work as soon as the first period of supervised time starts. Students may refer to their preparatory work in the supervised time, but it must not be added to or amended.

Preparatory work and the work produced during the supervised time must be kept secure in between sessions of supervised time.

The work produced during the supervised time must be clearly identified as such. Students must identify and acknowledge sources which are not their own. Annotation and/or notes should use appropriate specialist vocabulary and be legible with accurate use of language so that meaning is clear.

At the end of the 15 hours of supervised time all the work submitted for this component must be kept secure.

Preparatory work and the work produced during the 15 hours of supervised time will be assessed together, as a whole, against all four assessment objectives. Students will be assessed on their ability to work independently, working within the specified time constraints, and developing a personal and meaningful response.

There is no restriction on the scale of work produced. Students should carefully select, organise and present work to ensure that they provide evidence which meets the requirements of all four assessment objectives.

The guidelines set out in the JCQ document 'Instructions for the conduct of examinations' must be followed.

# 3 Subject content

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## 3.1 Summary of subject content

### Art, craft and design

A broad-based course exploring practical and critical/contextual work through a range of 2D and/or 3D processes and media associated with two or more of the titles below.

#### Fine art

Students should produce practical and critical/contextual work in one or more areas of study, for example, drawing, painting, mixed-media, sculpture, ceramics, installation, printmaking, moving image (video, film, animation) and photography.

#### Graphic communication

Students should produce practical and critical/contextual work in one or more areas of study, for example, interactive media (including web, app and game design), advertising, packaging design, design for print, illustration, communication graphics, branding, multimedia, motion graphics, design for film and television.

#### Textile design

Students should produce practical and critical/contextual work in one or more areas of study, for example, fashion design, fashion textiles, costume design, digital textiles, printed and/or dyed fabrics and materials, domestic textiles, wallpaper, interior design, constructed textiles, art textiles and installed textiles.

#### Three-dimensional design

Students should produce practical and critical/contextual work in one or more areas of study, for example, ceramics, sculpture, exhibition design, design for theatre, television and film, interior design, product design, environmental design, architectural design, jewellery/body ornament and 3D digital design.

#### Photography

Students should produce practical and critical/contextual work in one or more areas of study, for example, portraiture, landscape photography, still life photography, documentary photography, photojournalism, fashion photography, experimental imagery, multimedia, photographic installation and moving image (video, film, animation).

**The example areas of study in each title above are neither compulsory nor exclusive.**

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## 3.2 Overarching knowledge, understanding and skills

Students should be introduced to a variety of experiences that employ a range of traditional and new media, processes and techniques appropriate to the chosen areas of study. Knowledge of art, craft and design should be developed through research, the development of ideas and making, working from first-hand experience and, where appropriate, secondary source materials.

Students are required to participate actively in their course of study, recognising and developing their own strengths in the subject and identifying and sustaining their own lines of enquiry.

Courses based on these specifications must require students to develop practical and theoretical knowledge and understanding of:

- relevant materials, processes, technologies and resources
- how ideas, feelings and meanings can be conveyed and interpreted in images and artefacts
- how images and artefacts relate to the time and place in which they were made and to their social and cultural contexts
- continuity and change in different genres, styles and traditions
- a working vocabulary and specialist terminology.

Courses based on these specifications must require students to develop the skills to:

- record experiences and observations, in a variety of ways using drawing or other appropriate visual forms; undertake research; and gather, select and organise visual and other appropriate information
- explore relevant resources; analyse, discuss and evaluate images, objects and artefacts; and make and record independent judgements
- use knowledge and understanding of the work of others to develop and extend thinking and inform own work
- generate and explore potential lines of enquiry using appropriate media and techniques
- apply knowledge and understanding in making images and artefacts; review and modify work; and plan and develop ideas in the light of their own and others' evaluations
- organise, select and communicate ideas, solutions and responses, and present them in a range of visual, tactile and/or sensory forms.

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

Please refer to [Aims and assessment objectives](#) (page 21).

## 3.3 Art, craft and design

Students must be introduced to a variety of experiences that explore a range of two-dimensional and/or three-dimensional media, processes and techniques. They should be made aware of both traditional and new media.

Students should explore the use of drawing for different purposes, using a variety of methods and media on a variety of scales. Students may use sketchbooks/workbooks/journals to underpin their work where appropriate.

Students should explore relevant images, artefacts and resources relating to a range of art, craft and design, from the past and from recent times, including European and non-European examples. This should be integral to the investigating and making processes. Students' responses to these

examples must be shown through practical and critical activities that demonstrate their understanding of different styles, genres and traditions.

Students should be aware of the four assessment objectives to be demonstrated in the context of the content and skills presented. They should be aware of the importance of process as well as product.

## Areas of study

Within each component, students must demonstrate evidence that they have explored critical and contextual work through a range of two-dimensional and/or three-dimensional processes and media.

Component 1: must show evidence of working in areas of study drawn from **two or more** of the endorsed titles listed below.

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

The area(s) of study selected for Component 1 can be the same as, or different to, those selected for Component 2.

## Skills and techniques

Students will be expected to demonstrate skills, as defined in [Overarching knowledge, understanding and skills](#) (page 12), in the context of their chosen areas of study.

- **Fine art:** for example drawing, painting, mixed-media, sculpture, ceramics, installation, printmaking, moving image (video, film, animation) and photography.
- **Graphic communication:** for example interactive media (including web, app and game design), advertising, packaging design, design for print, illustration, communication graphics, branding, multimedia, motion graphics, design for film and television.
- **Textile design:** for example fashion design, fashion textiles, costume design, digital textiles, printed and/or dyed fabrics and materials, domestic textiles, wallpaper, interior design, constructed textiles, art textiles and installed textiles.
- **Three-dimensional design:** for example ceramics, sculpture, exhibition design, design for theatre, television and film, interior design, product design, environmental design, architectural design, jewellery/body ornament and 3D digital design.
- **Photography:** for example portraiture, landscape photography, still life photography, documentary photography, photojournalism, fashion photography, experimental imagery, multimedia, photographic installation and moving image (video, film, animation).

## 3.4 Fine art

Students should be introduced to a variety of experiences that explore a range of fine art media, processes and techniques. They should be made aware of both traditional and new media.

Students should explore the use of drawing for different purposes, using a variety of methods and media on a variety of scales. Students may use sketchbooks/workbooks/journals to underpin their work where appropriate.

Students should explore relevant images, artefacts and resources relating to a range of art, craft and design, from the past and from recent times, including European and non-European examples. This should be integral to the investigating and making processes. Students' responses to these

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examples must be shown through practical and critical activities that demonstrate their understanding of different styles, genres and traditions.

Students should be aware of the four assessment objectives to be demonstrated in the context of the content and skills presented. They should be aware of the importance of process as well as product.

## Areas of study

Students are required to work in **one or more** area(s) of Fine art, such as those listed below. They may explore overlapping areas and combinations of areas:

- drawing and painting
- mixed-media, including collage and assemblage
- sculpture
- ceramics
- installation
- printmaking (relief, intaglio, screen processes and lithography)
- moving image and photography.

## Skills and techniques

Students will be expected to demonstrate skills, as defined in [Overarching knowledge, understanding and skills](#) (page 12), in the context of their chosen area(s) of Fine art. In addition, students will be required to demonstrate skills in all of the following:

- appreciation of different approaches to recording images, such as observation, analysis, expression and imagination
- awareness of intended audience or purpose for their chosen area(s) of fine art
- understanding of the conventions of figurative/representational and abstract/non-representational imagery or genres
- appreciation of different ways of working, such as, using underpainting, glazing, wash and impasto; modelling, carving, casting, constructing, assembling and welding; etching, engraving, drypoint, mono printing, lino printing, screen printing, photo silkscreen and lithography
- understanding of pictorial space, composition, rhythm, scale and structure
- appreciation of colour, line, tone, texture, shape and form.

## Knowledge and understanding

Students must show knowledge and understanding of:

- how ideas, feelings and meanings can be conveyed and interpreted in images and artefacts in the chosen area(s) of study within fine art
- historical and contemporary developments and different styles and genres
- how images and artefacts relate to social, environmental, cultural and/or ethical contexts, and to the time and place in which they were created
- continuity and change in different styles, genres and traditions relevant to fine art
- a working vocabulary and specialist terminology that is relevant to their chosen area(s) of fine art.

## 3.5 Graphic communication

Students should be introduced to a variety of experiences that explore a range of graphic communication media, processes and techniques. They should be made aware of both traditional and new media.

Students should explore the use of drawing for different purposes, using a variety of methods and media on a variety of scales. Students may use sketchbooks/workbooks/journals to underpin their work where appropriate.

Students should explore relevant images, artefacts and resources relating to a range of art, craft and design, from the past and from recent times, including European and non-European examples. This should be integral to the investigating and making processes. Students' responses to these examples must be shown through practical and critical activities that demonstrate their understanding of different styles, genres and traditions.

Students should be aware of the four assessment objectives to be demonstrated in the context of the content and skills presented. They should be aware of the importance of process as well as product.

### Areas of study

Students are required to work in **one or more** area(s) of graphic communication, such as those listed below. They may explore overlapping areas and combinations of areas:

- interactive media (including web, app and game design)
- advertising
- packaging design
- design for print
- illustration
- communication graphics
- branding
- multimedia
- motion graphics
- design for film and television.

### Skills and techniques

Students will be expected to demonstrate skills, as defined in [Overarching knowledge, understanding and skills](#) (page 12), in the context of their chosen area(s) of graphic communication. Students will be required to demonstrate skills in all of the following:

- understanding of meaning, function, style, scale, colour and content in relation to the chosen area(s) of graphic communication
- awareness of intended audience or purpose for their chosen area(s) of graphic communication
- ability to respond to an issue, concept or idea, working to a brief or answering a need in the chosen area(s) of graphic communication
- appreciation of the relationship of form and function and, where applicable, the constraints of working to a brief



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- appreciation of the appropriate use of typography (which could include hand lettering and calligraphy)
  - understanding of a variety of materials and genres appropriate to their chosen area(s) of graphic communication.

## Knowledge and understanding

Students must show knowledge and understanding of:

- relevant materials, processes, technologies and resources
- how ideas, feelings and meanings can be conveyed and interpreted in images and artefacts created in the chosen area(s) of graphic communication
- historical and contemporary developments and different styles and genres
- how images and artefacts relate to social, environmental, cultural and/or ethical contexts, and to the time and place in which they were created
- continuity and change in different styles, genres and traditions relevant to graphic communication
- a working vocabulary and specialist terminology that is relevant to their chosen area(s) of graphic communication.

## 3.6 Textile design

Students should be introduced to a variety of experiences that explore a range of textile media, processes and techniques. They should be made aware of both traditional and new media.

Students should explore the use of drawing for different purposes, using a variety of methods and media on a variety of scales. Students should explore the potential for the use of colour. Students may use sketchbooks/workbooks/journals to underpin their work where appropriate.

Students should explore relevant images, artefacts and resources relating to a range of art, craft and design, from the past and from recent times, including European and non-European examples. This should be integral to the investigating and making processes. Students' responses to these examples must be shown through practical and critical activities that demonstrate their understanding of different styles, genres and traditions.

Students should be aware of the four assessment objectives to be demonstrated in the context of the content and skills presented. They should be aware of the importance of process as well as product.

### Areas of study

Students are required to work in **one or more** area(s) of textile design, such as those listed below. They may explore overlapping areas and combinations of areas:

- fashion design
- fashion textiles
- costume design
- digital textiles
- printed and/or dyed fabric and materials
- domestic textiles and wallpaper
- interior design
- constructed textiles

- art textiles
- installed textiles.

## Skills and techniques

Students will be expected to demonstrate skills, as defined in [Overarching knowledge, understanding and skills](#) (page 12), in the context of their chosen area(s) of textile design. Students will be required to demonstrate skills in all of the following:

- awareness of the elements of textile design, such as shape, line, scale, colour, texture, pattern, contrast and/or repetition in relation to the chosen area(s) of textile design
- awareness of intended audience or purpose for their chosen area(s) of textile design
- ability to respond to an issue, concept or idea, working to a brief or answering a need in the chosen area(s) of textile design
- appreciation of the relationship of form and function and, where applicable, the constraints of working to a brief
- understanding of a variety of textile methods, such as: fabric printing, mono-printing, relief printing, screen printing and laser printing; tie-dye and batik; spraying and transfer; fabric construction; stitching, appliqué, patchwork, padding, quilting and embroidery.

## Knowledge and understanding

Students must show knowledge and understanding of:

- relevant materials, processes, technologies and resources
- how ideas, feelings and meanings can be conveyed and interpreted in images and artefacts created in the chosen area(s) of textile design
- historical and contemporary developments and different styles and genres
- how images and artefacts relate to social, environmental, cultural and/or ethical contexts, and to the time and place in which they were created
- continuity and change in different styles, genres and traditions relevant to textile design
- a working vocabulary and specialist terminology that is relevant to their chosen area(s) of textile design.

## 3.7 Three-dimensional design

Students should be introduced to a variety of experiences that explore a range of three-dimensional media, processes and techniques. They should be made aware of both traditional and new media.

Students should explore the use of drawing for different purposes, using a variety of methods and media on a variety of scales. Students may use sketchbooks/workbooks/journals to underpin their work, where appropriate.

Students should explore relevant images, artefacts and resources relating to a range of art, craft and design, from the past and from recent times, including European and non-European examples. This should be integral to the investigating and making process. Students' responses to these examples must be shown through practical and critical activities that demonstrate their understanding of different styles, genres and traditions.

Students should be aware of the four assessment objectives to be demonstrated in the context of the content and skills presented. They should be aware of the importance of process as well as product.

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## Areas of study

Students are required to work in **one or more** area(s) of three-dimensional design, such as those listed below. They may explore overlapping areas and combinations of areas:

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

## Skills and techniques

Students will be expected to demonstrate skills, as defined in [Overarching knowledge, understanding and skills](#) (page 12), in the context of their chosen area(s) of three-dimensional design. Students will be required to demonstrate skills in all of the following:

- appreciation of solid, void, form, shape, texture, colour, decoration, surface treatment, scale, proportion, structure, rhythm and movement
- awareness of intended audience or purpose for their chosen area(s) of three-dimensional design
- awareness of the relationship between three-dimensional design and urban, rural or other settings
- appreciation of the relationship of form and function and, where applicable, the ability to respond to a concept, work to a brief, theme or topic, or answer a need in the chosen area(s) of three-dimensional design
- the safe use of a variety of appropriate tools and equipment
- understanding of working methods, such as model-making, constructing and assembling.

## Knowledge and understanding

Students must show knowledge and understanding of:

- relevant materials, processes, technologies and resources
- how ideas, feelings and meanings can be conveyed and interpreted in images and artefacts created in the context of their chosen area(s) of three-dimensional design
- historical and contemporary developments and different styles and genres
- how images and artefacts relate to social, environmental, cultural and/or ethical contexts, and to the time and place in which they were created
- continuity and change in different styles, genres and traditions relevant to three-dimensional design
- a working vocabulary and specialist terminology that is relevant to their chosen area(s) of three-dimensional design.

## 3.8 Photography

Students should be introduced to a variety of experiences that explore a range of photographic media, techniques and processes. They should be made aware of both traditional and new technologies.

Students should explore relevant images, artefacts and resources relating to a range of art, craft and design, from the past and from recent times, including European and non-European examples. This should be integral to the investigating and making processes. Students' responses to these examples must be shown through practical and critical activities that demonstrate their understanding of different styles, genres and traditions.

Students should use sketchbooks/workbooks/journals to underpin their work where appropriate. They may wish to develop their drawing skills in order to produce storyboards, thumbnail sketches and/or diagrams, where appropriate.

Students may use traditional methods and/or digital techniques to produce images.

Students should be aware of the four assessment objectives to be demonstrated in the context of the content and skills presented and of the importance of process as well as product.

### Areas of study

Students are required to work in **one or more** area(s) of photography, such as those listed below. They may explore overlapping areas and combinations of areas:

- portraiture
- landscape photography (working from the urban, rural and/or coastal environment)
- still life photography (working from objects or from the natural world)
- documentary photography, photojournalism
- fashion photography
- experimental imagery
- multimedia
- photographic installation
- moving image (video, film, animation).

### Skills and techniques

Students will be expected to demonstrate skills, as defined in [Overarching knowledge, understanding and skills](#) (page 12), in the context of their chosen area(s) of photography. Students will be required to demonstrate skills in all of the following:

- the ability to explore elements of visual language, line, form, colour, pattern and texture in the context of photography
- awareness of intended audience or purpose for their chosen area(s) of photography
- the ability to respond to an issue, theme, concept or idea, or work to a brief or answer a need in photography
- appreciation of viewpoint, composition, aperture, depth of field, shutter speed and movement
- appropriate use of the camera, film, lenses, filters and lighting for work in their chosen area(s) of photography
- understanding of techniques related to the production of photographic images and, where appropriate, presentation and layout.

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## Knowledge and understanding

Students must show knowledge and understanding of:

- relevant materials, processes, technologies and resources
- how ideas, feelings and meanings can be conveyed and interpreted in images and artefacts created in their chosen area(s) of photography
- historical and contemporary developments and different styles and genres
- how images and artefacts relate to social, environmental, cultural and/or ethical contexts, and to the time and place in which they were created
- continuity and change in different styles, genres and traditions relevant to photography
- a working vocabulary and specialist terminology that is relevant to their chosen area(s) of photography.

# 4 Scheme of assessment

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

The specification is designed to be taken over two years with all assessments taken at the end of the course.

Assessments and certification are eligible for submission for the first time in May/June and then every May/June for the life of the specification.

All materials are available in English only.

## 4.1 Synoptic assessment

Synoptic assessment in Art and Design involves students in:

- drawing together the knowledge, understanding and skills learned in different parts of the course
- selecting and presenting work which demonstrates their strengths across the areas of knowledge and the range of skills described and shows their ability to sustain their own lines of enquiry
- bringing together and making connections between the areas of knowledge, the work of artist(s), designer(s), photographers or craftspeople and the range of skills described and learned throughout the course and applying this by responding to one or more of:
  - a stimulus or issue
  - a design brief or problem
  - a task which specifies an image, object or other outcome to be achieved.

There is synoptic assessment in both components of the A-level that provide stretch and challenge opportunities for students as follows:

In Component 1, students develop work based on an idea, issue, concept or theme leading to a finished outcome or a series of related finished outcomes. Practical elements should make connections with some aspect of contemporary or past practice of artist(s), designer(s), photographers or craftspeople and include written work of no less than 1000 and no more than 3000 words which supports the practical work.

In Component 2, students respond to a stimulus, provided by AQA, to produce work which provides evidence of their ability to work independently within specified time constraints, developing a personal and meaningful response which addresses all the assessment objectives and leads to a finished outcome or a series of related finished outcomes.

## 4.2 Aims

Courses based on these specifications should encourage students to develop:

- intellectual, imaginative, creative and intuitive capabilities
- investigative, analytical, experimental, practical, technical and expressive skills, aesthetic understanding and critical judgement

- independence of mind in developing, refining and communicating their own ideas, their own intentions and their own personal outcomes
- an interest in, enthusiasm for and enjoyment of art, craft and design
- the experience of working with a broad range of media
- an understanding of the interrelationships between art, craft and design processes and an awareness of the contexts in which they operate
- knowledge and experience of real-world contexts and, where appropriate, links to the creative industries
- knowledge and understanding of art, craft, design and media and technologies in contemporary and past societies and cultures
- an awareness of different roles, functions, audiences and consumers of art, craft and design.

## 4.3 Assessment objectives

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

The assessments will measure how students have achieved the following assessment objectives:

- AO1: Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding.
- AO2: Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops.
- AO3: Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress.
- AO4: Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements.

## Weighting of assessment objectives for A-level Art and Design

The assessment objectives are equally weighted within each component. The table shows the approximate weighting of each of the assessment objectives across all components.

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

## Quality of making

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



## 4.4 Assessment criteria

The assessment criteria must be applied to the assessment of students' work for all components. The assessment objectives are equally weighted in each of the components. The [Assessment criteria grid](#) (page 22) indicates the levels of response which would be expected for the award of marks in the ranges shown. It should be noted that the ranges have been drawn up to assist teachers in identifying individual levels of response and do not, in themselves, constitute grade descriptions.

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

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

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

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

Four marks are available for each mark band in each assessment objective. The lower mark indicates that the student has **just** met the requirements described in that particular band, the next mark indicates that evidence is **adequate**, the next that evidence is **clear** and the higher mark indicates that evidence is **convincing** but that the student has just failed to meet the requirements set out in the next band.

### Assessing the Personal investigation

This is a practical component supported by written material. The practical work and written material must be assessed as an integrated whole. The practical work and the written material must be assessed together using the assessment grid to select which of the six mark band descriptors for each assessment objective best describes the student's overall performance.

The written material and practical work must each show evidence of meeting all four assessment objectives.

Once the mark band has been selected the mark qualifiers 'just', 'adequately', 'clearly' or 'convincingly' should be applied to determine the specific mark within the band.

For further guidance on assessing the Personal investigation refer to the online exemplification materials at the start of the course. Please also see section [Teacher standardisation](#) (page 34) for more information about Teacher standardisation meetings.

### Assessing to the correct standard

Work submitted for assessment for A-level components is assessed at a standard that can be reasonably expected of a student after a full A-level course of study, 360 guided learning hours (GLH).

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

To ensure you mark to the correct standard:

- all teachers delivering the course must access the on-line example materials (provided on Centre Services at the start of the course)
- a senior representative from your school or college, with responsibility for conducting internal standardisation, must also attend a teacher standardisation meeting in the autumn/spring term.

For more information on attendance at Teacher standardisation meetings and Internal standardisation refer to sections [Teacher standardisation](#) and [Internal standardisation](#) (page 34)

## Assessment criteria grid

The grid further expands on the assessment objectives. It should be used to mark students' work and to complete Candidate record forms.

	Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objective 4
<b>Marks</b>	<b>Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding</b>	<b>Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops</b>	<b>Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress</b>	<b>Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements</b>

		Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objective 4
24	Convincingly	<ul style="list-style-type: none"> <li>An exceptional ability to develop ideas through sustained investigations informed by contextual and other sources.</li> <li>Demonstrates exceptional analytical and critical understanding.</li> <li>Demonstrates fluent use of appropriate specialist vocabulary.</li> </ul>	<ul style="list-style-type: none"> <li>An exceptional ability to explore and select appropriate resources, media, material, techniques and processes.</li> <li>Reviews and refines ideas in a confident and purposeful manner as work develops.</li> </ul>	<ul style="list-style-type: none"> <li>An exceptional ability to record ideas, observations and insights relevant to intentions.</li> <li>Demonstrates an exceptional ability to reflect critically on work and progress.</li> </ul>	<ul style="list-style-type: none"> <li>An exceptional ability to present a personal and meaningful response.</li> <li>Demonstrates an exceptional ability to successfully realise intentions and, where appropriate, makes connections between visual, written and other elements.</li> <li>Exceptionally clear, coherent and accurate use of language.</li> </ul>
23	Clearly				
22	Adequately				
21	Just				

		Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objective 4
20	Convincingly	<ul style="list-style-type: none"> <li>• A confident and highly developed ability to develop ideas through sustained investigations, informed by contextual and other sources.</li> <li>• Demonstrates confident and highly developed analytical and critical understanding.</li> <li>• Demonstrates assured use of appropriate specialist vocabulary.</li> </ul>	<ul style="list-style-type: none"> <li>• A confident and highly developed ability to explore and select appropriate resources, media, materials, techniques and processes.</li> <li>• Reviews and refines ideas in a confident manner as work develops.</li> </ul>	<ul style="list-style-type: none"> <li>• A confident and highly developed ability to record ideas, observations and insights relevant to intentions.</li> <li>• Demonstrates a confident and highly developed ability to reflect critically on work and progress.</li> </ul>	<ul style="list-style-type: none"> <li>• A confident and highly developed ability to present a personal and meaningful response.</li> <li>• Demonstrates a highly developed ability to successfully realise intentions and, where appropriate, makes connections between visual, written and other elements.</li> <li>• Clear, coherent and accurate use of language.</li> </ul>
19	Clearly				
18	Adequately				
17	Just				

		Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objective 4
16	Convincingly	<ul style="list-style-type: none"> <li>• A consistent ability to develop ideas through sustained investigations, informed by contextual and other sources.</li> <li>• Demonstrates consistent analytical and critical understanding.</li> <li>• Demonstrates consistent use of appropriate specialist vocabulary.</li> </ul>	<ul style="list-style-type: none"> <li>• A consistent ability to explore and select appropriate resources, media, materials, techniques and processes.</li> <li>• Reviews and refines ideas with increasing confidence as work develops.</li> </ul>	<ul style="list-style-type: none"> <li>• A consistent ability to record ideas, observations and insights relevant to intentions.</li> <li>• Demonstrates a consistent ability to reflect critically on work and progress.</li> </ul>	<ul style="list-style-type: none"> <li>• A consistent ability to present a personal and meaningful response.</li> <li>• Demonstrates a consistent ability to successfully realise intentions and, where appropriate, makes connections between visual, written and other elements.</li> <li>• Generally clear, coherent and accurate use of language.</li> </ul>
15	Clearly				
14	Adequately				
13	Just				

		Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objective 4
12	Convincingly	<ul style="list-style-type: none"> <li>• A reasonably consistent ability to develop ideas through sustained investigations, informed by contextual and other sources.</li> <li>• Demonstrates reasonably consistent analytical and critical understanding.</li> <li>• Demonstrates reasonably consistent use of appropriate specialist vocabulary.</li> </ul>	<ul style="list-style-type: none"> <li>• A reasonably consistent ability to explore and select appropriate resources, media, materials, techniques and process.</li> <li>• Reviews and refines ideas with a degree of success as work develops.</li> </ul>	<ul style="list-style-type: none"> <li>• A reasonably consistent ability to record ideas, observations and insights relevant to intentions.</li> <li>• Demonstrates a reasonably consistent ability to reflect critically on work and progress.</li> </ul>	<ul style="list-style-type: none"> <li>• A reasonably consistent ability to present a personal and meaningful response.</li> <li>• Demonstrates a reasonably consistent ability to successfully realise intentions and, where appropriate, makes connections between visual, written and other elements.</li> <li>• Basic clarity, coherence and accuracy in using language.</li> </ul>
11	Clearly				
10	Adequately				
9	Just				

		Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objective 4
8	Convincingly	<ul style="list-style-type: none"> <li>Some ability to develop ideas and sustain investigations, informed by contextual and other sources.</li> <li>Demonstrates some analytical and critical understanding.</li> <li>Demonstrates limited use of appropriate specialist vocabulary.</li> </ul>	<ul style="list-style-type: none"> <li>Some ability to explore and select appropriate resources, media, materials, techniques and process.</li> <li>Reviews and refines ideas with limited success as work develops.</li> </ul>	<ul style="list-style-type: none"> <li>Some ability to record ideas, observations and insights relevant to intentions.</li> <li>Demonstrates some ability to reflect critically on work and progress.</li> </ul>	<ul style="list-style-type: none"> <li>Some ability to present a personal and meaningful response which is uneven.</li> <li>Demonstrates some ability to successfully realise intentions and, where appropriate, makes connection between visual, written and other elements.</li> <li>Limited clarity, coherence and accuracy in using language.</li> </ul>
7	Clearly				
6	Adequately				
5	Just				



		Assessment Objective 1	Assessment Objective 2	Assessment Objective 3	Assessment Objective 4
4	Convincingly	<ul style="list-style-type: none"> <li>Minimal ability to develop ideas and sustain investigations, informed by contextual and other sources.</li> <li>Demonstrates minimal analytical and critical understanding.</li> <li>Demonstrates little or no use of appropriate specialist vocabulary.</li> </ul>	<ul style="list-style-type: none"> <li>Minimal ability to explore and select appropriate resources, media, materials, techniques and process.</li> <li>Minimal evidence of reviewing and refining ideas as work develops.</li> </ul>	<ul style="list-style-type: none"> <li>Minimal ability to record ideas, observations and insights relevant to intentions.</li> <li>Demonstrates minimal ability to reflect critically on work and progress.</li> </ul>	<ul style="list-style-type: none"> <li>Minimal ability to present a personal and meaningful response, limited by a lack of skill and understanding.</li> <li>Demonstrates minimal ability to realise intentions and, where appropriate, make connections between visual, written and other elements.</li> <li>Unclear and often inaccurate language is used.</li> </ul>
3	Clearly				
2	Adequately				
1	Just				
0	No work				

## 4.5 Assessment weightings

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

Component	Maximum raw mark	Scaling factor	Maximum scaled mark
A-level Component 1 Personal investigation	96	x3	288
A-level Component 2 Externally set assignment	96	x2	192
		Total scaled mark:	480



# 5 Non-exam assessment administration

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The non-exam assessment (NEA) is a personal investigation and an externally set assignment.

Visit [aqa.org.uk/7201](http://aqa.org.uk/7201) for detailed information about all aspects of NEA administration.

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

## 5.1 Supervising and authenticating

To meet Ofqual's qualification and subject criteria:

- students must sign the Candidate record form to confirm that the work submitted is their own
- all teachers who have marked a student's work must sign the declaration of authentication on the Candidate record form. This is to confirm that the work is solely that of the student concerned and was conducted under the conditions laid down by these specifications
- teachers must ensure that a Candidate record form is attached to each student's work.

Students must have some direct supervision to ensure that the work submitted can be confidently authenticated as their own. If a student receives additional assistance and this is acceptable within the guidelines for these specifications, you should award a mark that represents the student's unaided achievement. Please make a note of the support the student received on the Candidate record form and sign the authentication statement. If the statement is not signed, we cannot accept the student's work for assessment.

## 5.2 Avoiding malpractice

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

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

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

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

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

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

You should consult your exams officer about these procedures.

## 5.3 Teacher standardisation

Teacher standardisation meetings are essential to understand the A-level standards and will help you to mark accurately using the assessment criteria grid in the specification.

Attendance is required by the person responsible for coordinating internal standardisation at your school or college, in the following situations:

- in the first assessment year of a new specification
- moderation from the previous year indicates a serious misinterpretation of the specifications
- a significant adjustment was made to marks in the previous year
- your school or college is new to AQA Art and Design.

Our meetings run for three months in the autumn and spring terms.

For further information about teacher standardisation visit our website at [aqa.org.uk/7201](http://aqa.org.uk/7201)

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

## 5.4 Internal standardisation

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

Internal standardisation may involve:

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

## 5.5 Commenting

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

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

Please record your comments on the Candidate record form.

## 5.6 Submitting marks

You must check that the correct marks for each of the assessment criteria are written on the Candidate record form and that the total mark is correct.

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

## 5.7 Factors affecting individual students

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

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

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

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

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

## 5.8 Keeping students' work

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

## 5.9 Moderation

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

The moderator re-marks the work and compares this with the marks you have provided to check whether any changes are needed to bring the marking in line with our agreed standards. In some cases the moderator will ask you to provide more work. Any changes to marks will normally keep your rank order but, where major inconsistencies are found, we reserve the right to change the rank order.

### 5.9.1 School and college consortia

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

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

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

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

## 5.10 After moderation

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

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

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

# 6 General administration

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

## 6.1 Entries and codes

You only need to make one entry for each qualification – this will cover all the components and certification.

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

If a student takes two specifications with the same discount code, Further and Higher Education providers are likely to take the view that they have only achieved one of the two qualifications. Please check this before your students start their course.

These specifications comply with Ofqual's:

- *General conditions of recognition* that apply to all regulated qualifications
- GCE qualification level conditions that apply to all GCEs
- GCE subject level conditions that apply to all GCEs in this subject
- all relevant regulatory documents.

The Ofqual qualification accreditation number (QAN) is 601/4456/7.

Qualification title	Title	AQA entry code	DfE discount code
AQA Advanced GCE in Art and Design	Art and Design (Art, craft and design)	7201	3510
	Art and Design (Fine art)	7202	3690
	Art and Design (Graphic communication)	7203	3550
	Art and Design (Textile design)	7204	3650
	Art and Design (Three-dimensional design)	7205	3670
	Art and Design (Photography)	7206	3570

## 6.2 Overlaps with other qualifications

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

## 6.3 Awarding grades and reporting results

The A-level qualification will be graded on a six-point scale: A\*, A, B, C, D and E.



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

## 6.4 Re-sits and shelf life

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

## 6.5 Previous learning and prerequisites

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

However, we recommend that students should have the skills and knowledge associated with a GCSE and/or AS Art and Design course or equivalent.

## 6.6 Access to assessment: diversity and inclusion

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

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

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

### Students with disabilities and special needs

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

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

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

### Special consideration

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

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

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

## 6.7 Working with AQA for the first time

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

If your school or college is new to these specifications, please let us know by completing an Intention to enter form. The easiest way to do this is via e-AQA at [aqa.org.uk/eaqa](https://www.aqa.org.uk/eaqa)

## 6.8 Private candidates

These specifications are not available to private candidates.

## Get help and support

Visit our website for information, guidance, support and resources at

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

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

T: 01483 437 750