Moderator's Report/
Principal Moderator Feedback

Summer 2013

Edexcel Advanced Subsidiary GCE in Applied Art & Design (Single Award: 8711)/(Double Award: 8712)

Edexcel Advanced GCE in Applied Art & Design (Single Award: 9711)/(Double Award: 9712)

Edexcel Advanced GCE with Advanced Subsidiary (Additional) in Applied Art & Design (9713)

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General Comments

The report that follows is a compilation of feedback evidence from the Moderation Team on the 2013 series.

Assessment

- The Moderation team reported favourably on the accuracy and consistency of assessment decisions this year. Please see Unit reports for additional detail.

- The moderator's write an E9 report which focuses on the Centre's assessment decisions. Assessment and delivery teams are requested to refer to the Moderation Report for their centre as it will contain information that will assist with assessment review.

- Most centres had supported the moderation process by clearly indicating evidence against unit criteria on the assessment grids; where there were full annotations with information on the justification for the assessment decisions.

Advanced Subsidiary GCE in Applied Art and Design (AS)

The Summative Project:

The externally set summative project has a set format which only has changes to the theme and the client list every year. Candidates have to respond to the paper set in the year they are AS learners, this year the theme was 'Reflect and Distort'.

The Theme of 'Reflect and Distort' was well received by candidates with some interesting interpretations including physical reflections and distortions through age or nature, to the development of ideas concerning the distortion of body image and personality.

Sometimes the two aspects of the theme were selected from so that candidates focused on either reflections or distortions, and sometimes, candidates had explored the link between the two aspects of the theme. Mostly the choices were good and responded well to the theme.

The Project Brief Outline forms were used in the majority of centres; some as a genuine aid to project planning, however, as previously, others were still completing the forms retrospectively and consequently became an evaluative document commenting on what they had done.

Whilst all centres encouraged individual responses to the set themes, the better evidence resulted from centres that had a more supportive and structured approach to the examination. Allowing freedom certainly resulted in some very interesting outcomes, especially within the top end candidates, but resulted in some unit requirement evidence lacking from some of the portfolios.
In the best work, on-going annotations of the work included excellent discussions of what candidates had achieved and what their intentions were.

An observation often made by moderators in the past was that primary source gathering was overly dependent on photography and lacked direct hand generated observational studies, this still remains the case in many centres. High achievers had a better balance between drawing and photography. It was often the case that candidates depended on information provided by the centres rather than independently researched.

It was noted that one centre had used a local gallery space as a client, at this centre the outcomes, which included both prototypes and finished pieces, were highly developed with a strong consideration for development. It is often the case that involvement with an outside agency, either a client, or an exhibition opportunity resulted in a greater refinement of the work.

6906 UNIT 6: Develop Set Ideas

The unit had generally been assessed with a fair degree of accuracy.

a. The ability to research and analyse primary and secondary sources

Primary research was often in the form of working from distorted or reflected visual effects. Some of the responses that looked at how images, personal attributes and physical viewpoints can be or become distorted were interesting and many candidates ventured into new and challenging areas of thinking.

b. The ability to generate a range of visual ideas, formal elements, materials, techniques and processes.

There was evidence of some refined and very confident work in 2D this year, in painting in particular. Portrait work was very popular in response to the theme this year and some of this work was exemplary. The development work often showed a good range of visual enquiry, although within a narrower idea, indicating greater tenacity when working with a theme.

c. The ability to develop visual ideas to prototype, using skills in materials, techniques and processes

The 2D work, which was more prevalent this year showed quite a range of materials and techniques including drawing, painting and printmaking. A selected idea was usually chosen as the prototype and a final piece produced. (Unit 7)

d. Evaluation

Best practice was exemplified through ongoing annotations of the development of ideas continually referred back to the brief and to the client (target audience), either real or simulated. There was some improvement in this aspect this year, although with fine art responses there is still a lack of anticipation in who might view or be interested in the work. More consideration of the audience would extend understanding of why we make art work.
In weaker work ongoing annotations showed a lack of critical analysis and limited understanding of the strengths and weaknesses of the ideas developed in relation to the brief; they tended to be descriptive of the processes involved in producing the work rather than analysing the works effectiveness.

6907 UNIT 7: Produce Set Ideas

a. Planning to produce a final outcome

As previously reported and it needs reiterating here, the quality and effectiveness of the candidates' response was closely linked to the thoroughness with which the initial Project Brief Outline had been written and all reports this year reconfirm the importance of this good practice. The Project Brief Outline becomes the starting point for the planning process, and the importance of planning for a final piece of work is an important 'Applied' skill if success is to be achieved.

The Applied nature of this qualification calls for a more 'work related' approach to this criterion and centres should consider the desirable, transferable work skills that could be developed here.

b. Use of specialist materials, techniques and processes to produce a final outcome

It is clear from Moderator reporting that effective project management schemes had encouraged a more confident and successful realisation of ideas.
Weaker candidates appeared to produce final outcomes without going through a considered evaluative process so that alternative ideas and forms were not fully explored and there was little evidence of the refinement of final pieces.

c. Presenting and evaluating the final outcome

Good project management with consideration for time constraints nearly always allows for detailed and analytical evaluation. It is also proven through the evidence presented that careful selection and organisation of work at the end of the project   contributes to the effectiveness of the evaluation process.
It is vital that the candidate appraises the strengths and weaknesses of the final outcome and their use of specialist materials, techniques and processes. The best evidence was where candidates had been encouraged to either show or visually represent their work 'in situ', providing a realistic and effective presentation of their work in an applied context.

6901 UNIT 1: 2D AND 3D VISUAL LANGUAGE

The evidence for Unit 1: 2D and 3D Visual Language was clearly identified and presented in combination with Unit 2: Materials, Techniques and Processes. This has been the standard practice of centres since the beginning of the qualification and one that is now fully realised.

In undertaking the Portfolio Units, centres employ an established range of introductory projects and tasks. Natural forms/structures, man-made objects (tools, machinery, utensils) along with the local environment and architecture persist as the main topics. These tried and tested themes were suitable for candidates of all abilities as well as effectively fitting the unit and assessment criteria.

2D visual language, for the most part, is delivered with confidence and assurance. This is mainly evidenced through drawing, painting, digital photography, printmaking and digital processes, especially Photoshop. Traditional observational drawing is predominantly initiated at the start of the year and, for the majority of centres, at the beginning of a project but only sustained and developed further by some candidates. Moderators continue to report that some centres employ processes, such as decorative collage or printmaking to hide the drawing ability of their weaker candidates.

As with previous years there is considerably more extensive development work and outcomes in 2D than in 3D. As the work in 3D still remains less prevalent in centres it still continues to restrict the potential for the unit. Where this imbalance was seen, the moderation team have addressed this in their reports to centres.

In the exploration of 3D visual language and formal elements centres had continued to employ simple and accessible 3D materials, such as paper, card/cardboard, clay, wire and modroc. Interestingly some learners had considered textile materials with a sculptural application. Very few centres had explored materials such as wood, stone or glass.

Some centres had continued to extend their 3D provision by offering workshops delivered by external practitioners to supplement project work. This helped to enhance the learners' experience and understanding as well as increase the mark potential for assessment strands b and c. Team projects focused on 3D visual language which also instigated a failure to either record these thoroughly or identify individual contributions meant it wasn't always easy to ascertain the merits of an individual candidate's 3D visual language skills, knowledge and understanding.

Assessment was reported to have been fairly accurate overall. Concerns surrounding the lack of 3D investigations and explorations were again not accurately reflected in assessment decisions, impeding the mark potential for assessment strands b and c. This led to centres assessing with leniency, with it most noticeable with middle to low achievers.

a. Work from a range of primary and secondary sources

Traditional drawing from a primary source tends to be introduced right at the start of the course and in addition as a way of kick-starting a project. Most learners, however, rarely sustain or develop their skills in drawing from direct observation.

Digital photography was the principle means of generating primary sources. Low scoring candidates tend to rely solely on this approach as a means of producing primary evidence. Weaker candidates often merely copy from these photographs, which meant they hadn't recognised the formal qualities of this source material as a means to inform or inspire their own work. Moderators still report that some centres had tried to bypass the need for drawing and used processes, such as decorative printmaking, to conceal the weaker candidates' lack of ability and skill. Stronger candidates tend to use both drawing and digital photography with high levels of skill and both these means of primary recording feed off each other.

The best evidence included primary and relevant secondary sources that were used to identify starting points for creating and developing ideas. As with last year an over reliance and use of secondary sources, at the expense of primary recording, was noted by the moderation team.

b. Exploration of 2D and 3D visual language, combinations of formal elements, mark-making and object-making

This was the most leniently marked assessment strand in Unit 1. It is appreciated that this can be the most demanding stage of the creative process hence the reason this strand attracts the most marks.

As with last year, there was still a notable lack of 3D visual language, combinations of formal elements and object making, compared to 2D visual language. The range of 2D media and techniques employed sometimes served to mask or replace visual language skills. Where effective exploration of visual language had taken place it had not always been considered and applied to project development for assessment strand c. A notable lack of 3D impeded the mark potential of this strand and often resulted in lenient assessment decisions.

c. Use of 2D and 3D visual language, mark making and object-making to develop and realise ideas and intentions

The best evidence showed the combination of formal elements used selectively and appropriately to develop ideas in project work. The most successful work showed systematic study and progression through visual language development and the design process. This was usually delivered through a well-structured program of project work in both 2D and 3D.

Image manipulation is used extensively as a means of extending 2D idea development. Whereas it is very encouraging to see modern, digital manipulated imagery being used as a tool to explore ideas, an overly cosmetic use of Photoshop (especially the application of numerous effects and/or filters) can prevent the depth of idea generation to merit the awarding of high marks.

Not enough is made of drawing as a means of expressive recording and developing ideas. Weaker candidates tend to rely solely on image manipulation as a means of extending ideas and don't pursue drawing with enough confidence or consistency. At the lower mark range there was often limited drawing work in the stage of development between the original idea and the final outcome, when it could have been creatively employed. In these cases the lack of development work inhibited the generation of innovative final ideas.

3D development work, in the form of making 3D models and maquettes was also not extensively explored. When seen to a high level it is exciting and invigorating, as it is obvious the learner is trying to formulate their ideas visually and creatively. Most 3D solutions were developed via 2D design drawings alone and some of these were of a disappointing nature. This limited the exploration of combinations in object making. Where appropriate more focus to this stage would be beneficial.

d. Evaluation – the use of visual language in your own work and how others' work has influenced your ideas

All centres employ the use of contextual references, however, predominantly, investigations into 2D fine art from western civilisations from the 20th and early 21st century persist. The Internet was still the principle resource for accessing information about the work of others and the sole source for learners of a low ability. Very few centres extend the range into pre 20th century designers and craftspeople; especially those who work in 3D. It was refreshing that at least one centre had encouraged their learners to consider non-western civilisations, as this is rarely the case.

The higher scoring candidates are able to evaluate how others' work had influenced their own. Stronger candidates in their on-going annotations also expressed analysis and evaluation of own and others' use of formal elements and visual language. Weaker candidates tend to provide only biographical information (often lifted from *Wikipedia*) about others and fail to explain their work in relation to the work of others, limiting their understanding merely through visual clues in the work itself. Visual evidence was used but this is not sufficient to justify placements in Mark bands 3 and 4 where very little or sometimes no written evidence was presented.

Consideration of the QWC had not always been taken into account in assessment decisions. In light of the CIF centres should try and encourage their learners to build on their literacy skills. Work at the lower end lacked sufficient depth of understanding and demonstrated only a basic use of vocabulary. Where centres had developed delivery and teaching materials that supported and directed the students in how to analyse and describe others' use of visual language, and most importantly, value their individual responses, the coverage of this strand was good and assessment more accurate.

6902 UNIT 2: MATERIALS, TECHNIQUES AND PROCESSES

Evidence was usually clearly identified and presented as a combined submission with Unit 1: 2D and 3D Visual Language. The themes that work well have been mentioned in the Unit 1 section of this report. Their choice is appropriate for candidates of all abilities as well as sufficiently fitting the unit and assessment criteria.

As in previous years, the evidence showed more extensive 2D work than in 3D. As reported in Unit 1, the work with 3D materials, techniques and processes remains less dominant in many centres. This continues to inhibit the mark potential for the unit. Where this imbalance occurred the moderation team addressed this in their reports to centres.

As mentioned in the Unit 1 commentary team 3D projects made it difficult to evidence individual 3D skill. Some centres had failed to record such activities that again made some of the assessment decisions appear lenient. Centres that provide good Level 2 and/or Level 3 Design Technology qualifications are also able to offer a wider and more diverse range of materials, techniques and processes. As well as having good resources there is often the staff expertise to provide candidates with a greater acquisition of 3D knowledge, understanding and skills.

Providing good quality photographic documentation, especially in regards to 3D object making can be highly beneficial as supporting evidence. Bad (often out of focus) quality photography of 3D samples and outcomes, as seen again in some centres, has the opposite effect.

Assessment was reported to have been a little lenient overall in this unit and most commonly in relation to assessment strand b. It was clear that sometimes, lenient decisions were made by assessing in the correct Mark band but marking at the wrong end.

a. Investigate working with a range of materials and techniques exploring the characteristics and properties of materials

The best 2D evidence was found in centres that had covered an extensive range of 2D techniques in drawing, painting, printmaking, photography and digital. Some printed textiles work has been employed effectively in centres.

The use of digital photography and computer-manipulated imagery is now commonplace and if used effectively work as an important creative tool. But as mentioned in Unit 1 employing Photoshop purely by applying decorative effects and filters can result in purely cosmetic responses at best and be frivolous at worse. Weaker candidates tend to employ this technique and some centres aren't rigorous enough in putting the emphasis on their candidates submitting quality over quantity.

The range of 3D is to some extent dependent on the centre's provision of 3D making facilities and resources. Most centres will employ paper, card and cardboard to enhance the experience of learners when working in 3D. The use of papier-mâché and modroc are also offered and developed. When tackling more adventurous materials wire/metal and plastic are considered and employed. Some centres have a healthy ceramics provision and this yields sound clay responses, especially if the time and effort has been made to glaze and fire them. This year some centres also employed textiles sculpturally, which led to innovative and interesting outcomes. However, very few centres use wood, glass or stone object-making techniques.

3D evidence was sometimes narrowed to only one project. This limited the opportunity for exploration of the formal elements in 3D. The best evidence showed a range of 3D investigations in the formal elements running alongside the 2D investigations. Many projects and themes appear to offer the opportunity to do this. Successful themes include natural forms, still-life/objects, structures, surfaces, and architecture/architectural details and these lend themselves to both 2D and 3D investigation and exploration.

b. Explore the potential for using materials and techniques or combinations of materials and techniques to develop ideas

This was the most leniently marked assessment strand in Unit 2. There was good development in the use of 2D materials, techniques and processes. However, there was still an imbalance with the use of 3D materials, techniques and processes. Centres are reminded that extensive 2D work cannot compensate for a lack of 3D provision.

Reports continue to indicate that the 2D exploration was very good in many centres. Combinations were very strong where the initial work on the formal elements had shown breadth of experimentation. This was reported as being particularly strong in 2D Fine Art, photography, surface pattern and textiles work. The potential though, once explored, was not always realised through the development and outcome stage. This sometimes hindered achievement.

As a result of the notable lack of sustained 3D delivery only a few centres are encouraging their candidates to explore and develop combinations of 3D formal elements. The employment of certain 3D techniques is not being fully realised with substantial 3D development work and/or outcomes.

Despite allocating the correct Mark band for their candidates, most centres marks tend to be awarded too high, especially for middle to low achievers. Greater recognition of these candidates' level of competence or confidence needs to be accurately reflected in the marks awarded.

c. Use materials, techniques and technology safely in creating and developing finished work

Health and Safety evidence is reported as being well acknowledged by pretty much all centres and most learners. For candidates to access the higher marks within this strand there is still a need to show an individual appreciation, knowledge and understanding of good health and safety practice.

Learners should present relevant information in the form of written on-going annotations and also in any final evaluations related to their own creative activities in order to fully address the health and safety aspect of this strand and merit higher marks. Weaker candidates had presented only photocopied health and safety handouts or downloaded material.

In addition, if learners practical skills are being assessed it is important that assessors need to authenticate learner work and provide evidence that they have achieved a certain level of performance. By completing individual witness statements/checklists more accurate assessment decisions could be recorded against the assessment criteria grid. It is advised that these witness statements are signed by the candidate, then verified and signed by one of the assessors to authenticate the level of learning achieved.

d. The analysis and evaluation of the creative potential and limitations of your use of materials, techniques and technology

Moderation reports still indicate that evidence of analysis and evaluation was limited in some centres. Consideration of the QWC had not always been taken into account in assessment decisions. It is important to assess the candidates' ability to use the correct terminology and specialist vocabulary accurately and in depth.

The potential and limitations of materials, techniques and processes was identified more explicitly and coherently in written annotations within sketchbooks, design sheets and in some instances in separate logbooks and journals.

The best evidence was drawn from students who had engaged in more formal, ongoing exercises, guided and supported by the centre. The candidates were able to express themselves in the form of ongoing annotations or final written evaluations. The best evidence was analytical, where the learner had been able to explain reasons behind their work, as opposed to just proving a lengthy description of the processes involved. However the analysis and discussion of the creative potential of areas for further development was not always significantly covered.

6903 UNIT 3: VISUAL COMMUNICATION AND MEANING

Moderators reported that Unit 3 tends to be among the most accurately assessed units. The best evidence is when Unit 3 was embedded across the whole AS portfolio. Evidence of the unit comes in the form of written art and design written notes and the analysis of examples from visits to galleries/exhibitions.

The best practice is where the learner's investigations and analysis in the work of others was continual and feeds directly into the development of a project, rather than something that is done at the start of a project and then isn't extended further. Centres that adopt the more holistic approach to Unit 3 also sensibly cross-referred to the candidates' work undertaken in the Units 6&7 Summative Project.

Having a recognisable client had offered an extended opportunity to address the needs of the audience for strand b. Evidence for assessment strand b only became an issue of lenient marking if the centre avoids or the candidate loses sight of the applied aspect of the qualification. Well-written project briefs always ensure that a specific 'audience' were addressed. Centres that had a real client and learners were working on 'live' briefs were reported to have provided the best evidence for this unit.

Poor choices of topic/task are themes that are too broad or heavily conceptual as the lower performing candidates struggle to clear about the meaning or messages they intend to communicate. This had an impact on the marks for assessment strand d, where commonly, learner evidence often failed to show understanding developed via personal critical analysis.

a. Analyse visual communication in the work of others

Contextual referencing continues to improve however, the quality of written analysis and responses to the work of others' varied considerably in focus. Lower achieving students still rely to heavily on collated Internet imagery that, despite being "relevant" were still not accompanied with any form of written analysis to demonstrate their understanding.

The majority of contextual references are still from the fine art with some design and, on occasion, some craft references. In addition some centres make effective use of references from contemporary practice and work placements. However, as reported previously, centres are still advised to extend their source material and extend the range of investigations. Consideration of art, craft and design from different cultures could be beneficial, as would investigations into pre-20th

century practice. This would also serve as a good precursor to Unit 9: Contextual References in the second year of study.

The identification of the use of the formal elements as a means to visual communication in others' work is not been covered in sufficient depth in some centres. Consequently, this impedes how learners can understand for themselves how they can communicate their ideas using the formal elements and visual language in their own work.

b. Identify an intended meaning or message for a specific 'audience'.

It remains evident that the identification of the 'audience' was better in centres where 'live' or well-written briefs have been used. Providing the candidates with a more vocationally orientated brief(s) allows them the opportunity to identify and consider the needs of the audience.

c. Use visual communication to develop your own work

This work continues to be seen as fully integrated in sketchbooks, design sheets and in trials, samples and maquettes for a range of project work. These cover all the Portfolio Units, one of the Optional Units, as well as the Externally Assessed Units.

The success of the development of ideas and project work was dependent on the quality of the brief that had been issued. It was also dependant on the work of the previous two strands. The ability of students to apply their developing understanding of visual communication to their own work was variable depending on each of the aforementioned issues.

d. Evaluate how effectively you have used visual communication in your work

Leniency in assessment decisions was noted where there was very limited evidence of recording and evaluating ideas throughout the creative process and gathering others' responses/feedback to the work.

Evaluations often referred to the overall success of the work, and did not fully address how the outcomes communicated meaning and messages. Weaker candidates have a tendency to describe rather than explain processes and again this hampers the mark potential for this assessment strand. Candidates who did not produce any written conclusions to their work significantly hindered their chances of securing more marks in this strand.

The reported best evidence was provided both visually and with sound supporting ongoing written evaluations with a final written evaluation that would bring an activity or project to a realised conclusion. The candidate was able to express the visual communication behind their work with high levels of understanding and fluency. Using the Units 6&7 Summative Project some candidates had an extended opportunity to provide supporting evidence for this assessment strand, especially if their evaluation recognised the needs of the client and explained how the work was fit for purpose.

Optional Units - Unit 4: Working in 2D and Unit 5: Working in 3D

The majority of AS Double Award students are entered for Unit 4: Working in 2D at the expense of Unit 5: Working in 3D. This reflects the issues that have been highlighted already in this report that centres are more assured and confident in delivering 2D as opposed to 3D work.

The best evidence for this unit is when there had been significant development from the work undertaken in Units 1 and 2, where candidates had been encouraged to tackle the unit as a separate entity in its own right and develop new 'solutions' to new 'problems.' In the majority of cases, candidates had built on their earlier experiences to develop their ideas and practical skills.

Some centres had introduced new and additional approaches to the development of 2D and 3D visual language. Within 2D these included: traditional photography, life drawing, specialist printmaking (drypoint, screen, lino), graphic design and digital processes. For 3D it may have included: ceramics, metalwork and found object sculptures. Small architectural structures, such as designs for bus stops, kiosks/information centres and proposals for public sculptures were considered, supported by digital software, such as *Google Sketch Up*. Regrettably innovative product design ideas and solutions are hardly seen. These new approaches to 2D and 3D had presented new challenges, and it was these challenges that deepened the students' understanding of the technical and aesthetic potential of new ideas.

A very small number of centres chose these units to work with a practitioner and a 'live brief', or to devise a 'live brief' in collaboration with a local company. These vocational activities were successful in generating the required evidence for these units and indeed others such as Unit 3.

Moderation reported lenient assessment decisions across the strands where the evidence did not show sufficient development from the work of Unit 1 and Unit 2. As with previous years, Unit 5 had a significantly smaller entry.

6904 UNIT 4: WORKING IN 2D

Whereas the focus of Unit 1 and Unit 2 is to practice and develop visual language skills and to explore, experiment and understand the use of a wide range of specialist 2D and 3D materials, techniques and processes, Unit 4 requires candidates to 'develop 2D skills through one or more specialist areas' and to 'analyse, refine and present 2D work.'

The best evidence for this unit was when separate projects were delivered which extended and developed the work undertaken for Unit 1 and Unit 2. The more discrete evidence resulted in greater consideration of the unit specification resulting in more accurate assessment. Some centres had produced briefs that encouraged new work that developed effectively from the introductory work of the earlier units.

In the best practice seen there was a wide range of 2D media supported by work in drawing, paint, print, fabric and textile work, photography and computer generated/manipulated images. High achieving work showed a deeper level of visual enquiry and extensive creative and technically competent experimentation.

This was developed and extended by a successful outcome and supported by clear reflective skills and critical analysis of candidates' own and others' work.

a. A range of 2D investigative techniques – sources and contexts

The unit was normally delivered through a project or series of projects and exercises with a more challenging focus.

b. Ability to develop a range of 2D ideas

There was, in most cases, clear development from work carried out for Unit 1 and Unit 2, but sometimes this needed better identification where this evidence is located via the annotated assessment grids.

There was usually a range of experimentation and investigation of 2D ideas. But some moderator's reports outlined there was a lack of breadth in drawing as means of visual recording and documenting ideas. Centres are reminded again of the need for students to 'analyse, refine and present 2D work' for this unit. In best practice learners had produced a series of drawing development studies from a range of source materials that refined ideas and visual form and led to the production of accomplished outcomes; this was in response to a set Unit 4 brief or located within the Units 6&7 Summative Project.

c. Ability to produce a 2D outcome using and exploring the potential of media, materials and processes

In many cases, the 2D work for this unit was incorporated in a body of work that developed from initial studies in the formal elements through to a range of projects or mini briefs, designed to apply or to develop further skills in the formal elements to develop and refine ideas to produce a final 2D outcome.

Finished work included painting, printmaking, photography, mixed media work, textiles and graphic design with emphasis on the exploration of the potential of media, materials and processes.

d. Ability to analyse, refine and present 2D work

Many examples of improved analysis were reported; perhaps reflecting the more independent and individual work presented. As mentioned with the previous units, the better analysis and evaluations tended to offer an analytical assessment and judgement of the work produced rather than merely describing the processes undertaken.

6905 UNIT 5: WORKING IN 3D

As with previous years, there were significantly fewer submissions for this unit than for Unit 4. The work for this unit included a range of approaches with a mix of 3D sculpture and 3D design based work seen during moderation. There was evidence of a range of work predominantly using materials such as card/cardboard, papier-mâché and clay.

As with Unit 4, if the centre generated a discrete Unit 5 brief or workshops there tended to be more scope for the assessment criteria to be fully covered and for marks to be awarded accurately.

Levels of technical skill are improving. The majority of the work was produced used uncomplicated 3D technology, materials and processes. This resulted in a lack of depth in the exploration and use of a greater range of materials and techniques required for the unit. However some work was seen at centres this year that was very impressive. Architectural forms had offered a promising topic for aspiring 3D designers.

Increasingly digital software such as *Google Sketch-up* has also allowed candidates to realise and visualise their 3D design ideas in exciting and versatile formats. Product design was again very limited, but in a small number of centres there was some ambitious human scale working, with their candidates working on exciting projects such as designing and constructing a set design for a school or college production.

a. A range of 3D investigative techniques – sources and contexts

The work produced for this unit was dependent on centre resources and staff expertise. Generally, this unit was chosen if there was a specialist 3D teacher teaching on the programme or available to deliver it.

Some centres had clearly developed their teaching and learning to support this unit and extended the experimentation of 3D work by introducing new disciplines such as ceramics, metal work and plaster casting and carving. The best evidence provided contemporary and pertinent references to inform the 3D work.

b. Ability to develop a range of 3D ideas
The quality of the briefs was a big factor in allowing learners to extend their experiences of working in this discipline. As mentioned, there was a notable lack of 3D design orientated briefs, which may successfully address the vocational aspect of the qualification as well as providing an opportunity for additional evidence for Unit 3.

The best work usually contained evidence of a range of maquettes and/or models with supporting investigative tests and trials with materials and techniques.

The development and recording of ideas and the making processes through photography was often inconsistent. Where the making process was illustrated through a good use of photography this helped to inform and support the awarding of higher marks. Poor photography or the lack of any making process attracted significantly lenient assessment. Frustratingly the latter tends to occur all too frequently.

b. Ability to produce a 3D outcome using and exploring the potential of media, materials and processes

Some centres encouraged the production of several outcomes showing good exploration of a range of materials and processes. This exploration sometimes came to fruition in the Summative Project: Unit 6 and Unit 7.

Where centres were able to introduce specialist 3D practitioners to their program, this usually resulted in much better recording of processes, health and safety considerations and the production of more finished work. Some centres would upon recognising their candidate had produced a 3D submission (a sculpture, a garment/piece of fashion or a piece of product design) in the Summative Project would cross-reference this work and use it as evidence for this assessment strand.

c. Ability to analyse, refine and present 3D work

There was some good evidence of learners considering the presentation and photographic documentation of finished work. Digital software had also provided some exciting opportunities to present 3D solutions in a sophisticated and interactive manner.

As with Unit 4, the better analysis tended to offer an analytical assessment and judgement of the work based on feedback produced rather than merely describing the processes undertaken.

Advanced GCE in Applied Art and Design (A2)

6911 Unit 11: Develop and Produce Own Ideas - The *Synoptic* Project

Centres must ensure that the published *synoptic* brief is made available to candidates and discussed fully with them as it contains valuable information for the candidates to reference, this is important even when a supplementary brief is delivered.

The Project Proposal

The completed Project Proposal document is a requirement of the A2 Synoptic Project.

Some centres encouraged a 'Statement of Intent' which was often located within the workbooks, and annotated the 'Project Proposal' to signpost this evidence. If a 'Statement of Intent' is generated, this must be transferred in full, to the Edexcel 'Project Proposal'. This document must be presented with the Unit 11 work.

The Project Proposals must be thorough and well written in order to provide adequate information for candidates to respond to with surety and confidence. The PBO of the AS year is a preparation for this, but the Project Proposal should be more of a professional work proposal and include information on constraints.

It is sometimes the practice that units will be delivered in combination; centres must carefully consider that this is solely for the purpose of producing a substantial final major project in a pathway choice.

a. Analysing the brief and planning the project

Once again, reporting by the moderation team confirmed that project management was on the whole very sound, with research, contextual referencing and evaluation all effectively undertaken.
If this unit is delivered in combination, centres must review the delivery of the *synoptic* and associated optional unit to ensure adequate coverage of two sets of Unit criteria; sometimes as a result of this combination the work for one unit was limited compared to the other and this severely limited mark potential.
There were some very good examples of project planning showing candidates having real control and ownership of all the processes involved in the creative cycle and design methodology.

It was good to see an increase in the number of centres encouraging a more work related approach to this unit. Many final major projects took the form of live briefs with candidates working with a client. Evidence often included refinement in response to feedback and indeed in some cases the exchange between client and 'designer' was delivered along with other evidence. It was interesting to note how this experience had developed a deeper understanding of planning and also of the constraint of having to modify work in the light of feedback.

b. Creating and developing ideas in response to the brief

The development work was stronger this year and more extensive and in the strongest work even the development work was presented in a very professional format. This is very good practice from these centres and greatly added to both the professionalism of learners' portfolios and to evidence for Unit 8.

c. Planning and producing final outcome using specialist working methods and processes
There was some excellent planning documentation this year with many candidates showing good organisation skills and real independence.

The logging of specialist working methods still needs to be better evidenced. This may be required by the 'client' to show production considerations and constraints, particularly in design work. This recording of methods, in the form of a process log, is good practice in all cases.

Once again, the moderation team were pleased to report the use of technology and computer software applications with some very professional results and centres are to be commended for advancing this work forward as new technology becomes available.

c. Evaluation of ideas, planning and finished work

The range of evidence for this assessment strand still varies considerably but is improving overall. It is very clear that those candidates who had developed good ongoing evaluative skills throughout the programme produced the best evidence independently.

There was much evidence indicating that where ongoing evaluation was focused on ideas, planning and development, the importance of this practice in helping learners maintain close adherence to the requirements of the brief was highlighted.

6908, 6909 and 6910 The Portfolio Units

6908 Unit 8: Personal and Portfolio Development and Progression

Many centres are doing an admirable job at covering the wide range of evidence that is required to fully satisfy the requirements and demands of this unit. However, some centres are still providing insufficient depth and breadth to the coverage of all its requirements.

Coverage of the requirements of the unit has been seen through a range of specific tasks and topics for each assessment strand. This is something most centres deliver thoroughly. However, some Moderators reported that presentation techniques had not been fully considered and taught to learners. Where the potential of the unit is fully explored and learners are supported well, work is often highly creative and genuinely reflects individual learner's abilities and interests. Delivery often effectively seeks to facilitate progression onto a range of pathways, developing portfolios of work that employ an extensive variety of materials methods and techniques.

When this unit is not explored extensively, a lack of evidence is submitted with assessment decisions for the unit not always accurately reflecting the coverage or range of evidence.
The best approach saw dedicated files, usually labelled 'progression files' containing appropriate evidence, in addition to the portfolio of practical work. Reports continue to note some strong and successful work in well-supported 'mock interview' exercises, presentations of personal information and thorough exploration of progression routes and requirements in both education and the world of work. Moderators' reports continue to clearly highlight any shortcomings in the delivery of this unit and consequently inaccurate assessment decisions. The leniency in assessment decisions was most often associated to a lack of depth to the evidence presented for each Assessment strand. This was most common for the following reasons for each strand:

Assessment strand a - Personal presentation and communication skills

There was found to be insufficient evidence of presentations in a range of contexts (peer, client, 1:1, mock interviews etc.) at some centres. Some centres included witness statements, and feedback comments regarding mock interviews and group presentations. However, some centres have not made the necessary improvements in providing this important feedback to their learners.
Evidence of students having prepared their presentations for interview was not always available.

Assessment strand b – Portfolio presentation techniques

The presentation of samples and finished work is clearly important to the production and presentation of a portfolio of work. However, there were instances of finished work not being mounted at all, or effectively enough, to warrant the marks awarded. There were other instances of large-scale work not being photographed, organisation of sketchbooks being wayward, and a lack of supporting evidence to complement the work (briefs, evaluations etc.)

Assessment strand c – Identifying and pursuing progression goals

There remains insufficient research into progression opportunities carried out by learners at some centres. For example, a 'wide range' of evidence for this strand **cannot** be deemed as research into one course or job; the production of a CV and a personal statement, as was solely the case in some centres. In a few centres the evidence for this strand comprised nothing but downloaded information from the Internet without any clarity regarding their use, understanding or reflection on the content of this. Furthermore, a few witness statements supporting learners 'work' for the requirements of the strand were often purely anecdotal.

6909 Unit 9: Contextual References

There continues to be some very successful work emanating from this unit. However, some Moderators found that work produced demonstrated very superficial study into the work of others vis-à-vis the context of work and the use of visual language. It remains clear that students had performed best when supported in their research and with their critical analysis.

Reports indicate the majority of centres interpreting and applying assessment criteria of this unit with some accuracy and consistently across the samples moderated. Feedback from Moderators clearly shows that when learners benefitted from formal support whilst exploring contextual studies, this resulted in accurate and consistent application of the marking criteria.

A holistic approach to this unit is still reported as being the most common; with evidence of contextual references permeating all project work. The extended illustrated study was often directly linked to project work, though sometimes it was a separate stand-alone study. Poor choices of topics for this requirement of the unit remain in existence at some centres. In this instance, learners had little personal interest in the work studied.

Images illustrating the work of others' with supporting annotation was evident across most of the portfolios, the best evidence showed very appropriate and relevant information, accompanied by considered analysis, linked to the project work.

There was a range of contextual references used in most centres approaches to the unit, though this was most common and predominant in the use of fine artists, and fine art work as opposed to designers and craftspeople. A range of

contextual references has been used in many centres and this is good practice in order to allow learners access to a wide range of art, craft and design work, for the course and the unit.

Simple regurgitation of information gleaned from the Internet was still apparent though not highlighted in many reports as a big issue, as in some previous years.

Moderators indicate that the majority of centres interpret and apply the assessment criteria of this unit with some accuracy and consistently. Examples of leniency were found at both the top and bottom end of the mark range when centres had incorrectly interpreted the range of evidence required for a particular strand and misjudged the level of understanding implicit in learners' work.

Assessment strand a. Research historical and contemporary work; understand the context in which the work was influenced

There continues to be a bias to contemporary work over historical work for this strand. However, feedback from Moderators does indicate a greater increase in the coverage of historical work (pre 1900).

Research continues to link more closely to learner's own work, which is good practice. A greater understanding of the context of the work referenced encourages, and indeed shows evidence of learners developing an understanding of the context of the work studied, but also in triggering ideas to inform their own project work.

Assessment strand b. Record and present information explaining the use of visual language in others' work

A transcription of others' work is one approach to have been adopted by many centres for this strand and there continues to be evidence of an increasing high standard in the explanation of visual language in others' work. This appears to have been built from lectures and/or handouts to support and prompt learners to analyse and explain the use of visual language in the work they are studying. However, some centres are still not encouraging sufficient, in-depth analysis with this element of required study.

Gallery and museum visits had offered candidates the opportunity of firsthand experience of encountering the work of others. Where students had this opportunity, or carried out visits independently, the evidence for this strand was generally recorded with more confidence.

Assessment strand c. Use contextual references in your work

Moderators report that there is often a requirement that more emphasis needs placing on the ability of learners to explain the *connections* with their own work, rather than simply cite their influences and explain them.

The best examples of evidence for this unit saw the aforementioned applied thoroughly, and in the use of contextual references to challenge learners' critical thinking - informing the development of their ideas in project work creatively, thoughtfully and pertinently.

The weaker evidence seen still indicates that little attempt at any real in-depth analysis or understanding of the communication, relevance and context of the work studied can be used in the learners' own work.

6910 Unit 10: Professional Practice

This unit still shows evidence of some inconsistent assessment of some of the criteria. Marks have been awarded that range from significantly lenient and inaccurate, to slightly lenient to accurate, in most cases.

Where this unit was fully explored and seen as an opportunity to develop professional practice, some very good examples were found where learners genuinely understood how to apply this practice in a range of contexts. Good examples were found in sketchbooks, revealing an application and understanding of professional needs as well as having the opportunity to exhibit work formally and marketing this independently. In these centres there is clearly a grasp of the importance of areas to address all criterions within the unit and the research and presentation reflected that. Interesting independent attempts were found using multimedia approaches that displayed the learner's ability, to recognise the importance of professional practice as an art/design practitioner. This is a reflection of sound delivery, supported by tracking by staff on health and safety, setting a practical precedent for the students that emphasises the importance of these issues in a working context.

Where the full potential of this unit had not been investigated work was not substantial, nor integrated, to make its purpose coherent and conducive to the learner's development. Encouragement to evaluate other avenues early on would expand on the possibilities and enable learners to fully embrace the importance of the issues in professional practice. Leniency was found as a result of some misinterpretation of assessment criteria - particularly for strand a, and b. This was noted when assessment decisions did not match the range of professional practices analysed to that of the mark band descriptors for strand a. For strand b it was a case of centres not encouraging learners to use the evidence from their investigations into professional practice when tackling their own project work. Therefore, there were inconsistencies in learners actually applying and developing what they had learned to their own working practice when responding to a brief.

The full range of marks for all assessment criteria were seen to have been used, especially when centres have a clear understanding of the criteria for each strand and the evidence required.

It is worth reminding centres that Unit 10 requires learners to investigate and apply the requirements of professional practice by working safely, legally and professionally. There is a need to adopt a professional approach by working within health and safety guidelines, by considering legal matters and when communicating with others. Unit 10 underpins all practical activities and work for it should be based on, and delivered through, integrated project work. Work should also be in response to projects or briefs that simulate professional practice.

Evidence submitted should include:
- annotated and illustrated project work, from briefing through to final outcome
- a project with a supporting analysis of how learner's own work could be improved by relating it to professional working practices
- observation and questioning to confirm learner's ability to perform in a professional manner.
- how professionals work on a day-to-day basis
- how to analyse the constraints on professional practice, related to learner's own work
- health and safety practice.

Evidence for assessment strands a, and c was generally presented within a separate portfolio with learners given appropriate guidance and support. This evidence was found to be case studies for strand a, and health and safety and legal issues and concerns for strand c. Many learners included evidence of interviews with artists and good links with professional practice. Some centres set tasks and/or projects as a result of a visit from a professional practitioner.

In some centres work experience was also undertaken. This was most useful when it related directly to an area of interest to learner's own future progression intentions, or could be related back to their own work for a brief at their centre.

The organisation of exhibitions and inclusion of 'Live Briefs' continue to work well, but the evidence for this was not always presented effectively in the portfolios and marking potential was sometimes lost as a result. Some of the best evidence came from these 'Live Briefs' and centres that had invited local artists to demonstrate or talk about their work. This provided opportunities for personal study and professional practice content, but there were missed opportunities to include legal and safe practice evidence.

Assessment strand a. Investigation and analysis of professional practice

There is still some misinterpretation of the requirements of this strand. Assessment decisions did not match the *range* of professional practices analysed, to that of the mark band descriptors of the strand. As mentioned in last year's Examiners Report, the investigation and analysis of one or two professionals does not, and should not constitute a 'wide', or a 'wide and varied range' of professional practice. Some centres are still, incorrectly, deeming this to be the case.

Good, appropriate evidence was generated when local artists and designers were engaged to demonstrate or talk about their work. It is noted and understood that with budget constraints at many centres, this is not always tangible. However, a growing number of centres are using the Internet to find presentations, or written information. This provided the opportunity for learners to engage with and report directly on the professional life of a practitioner.

Assessment strand b. Application and development of professional practice in own work

The organisation of exhibitions and inclusion of 'Live Briefs' continue to work well for this strand and unit overall. However, such things were not always evidenced effectively and consequently the grading potential was sometimes lost as a result.

Work in response to tight art and design briefs, requiring attention to presentation, showed evidence of this strand visually.

In a small number of centres, learners undertook work experience. When this had occurred, or learners had experience of engaging with a practitioner at the centre, it was clear that a positive impact had been made on the learners' approach to their own study.

Assessment strand c. Investigation and allocation of health and safety and legal requirements

As mentioned earlier, evidence for this strand was often contained in a separate file and also, for health and safety, in sketchbooks and design sheets in annotations.

When delivery had fully adhered to the detail of the criteria of this strand, as stated in the Specification, assessment was much more accurate.

Inaccurate assessment and weaker delivery was found when there was little evidence on Health and Safety and legal requirements, or when it was merely downloaded information from the Internet. As continuously highlighted in the Examiners Report, the Specification clearly outlines the need for candidates to summarise, understand and apply appropriate information into their working practice. Some centres continue to work hard to integrate this work into their delivery, but many centres are still giving scant attention to the criteria and evidence required for this strand.

Assessment strand d. Appropriate standards of professional working

Moderators' reports continue to state there are some examples of very thorough and very detailed feedback and observation statements provided to candidates. Reports also highlight that there were some useful, effective and detailed witness statements present. However, this practice is still not always adopted and widespread. In instances where there was some evidence it lacked sufficient detail.

As stated in last year's Examiners Report, centres cannot simply rely on the evidence of the organisation of work and the care and professional approach taken in the presentation of portfolio work. Witness statements are needed to corroborate assessment decisions.

6912, 6913, 6914 The Optional Units

The work presented for these units continues to be covered by centres through different delivery methods. In some instances a specific project for two chosen optional units was completed, with other evidence drawn from the work carried out for, and adhering to the requirements of Unit 11. When Unit 11 was closely

linked with these units, it was found that a large body of work addressed two units.

6912 Unit 12: Fine Art

Generally, evidence for this unit was wider ranging, in comparison to other Optional Units as a result of more projects contributing evidence for it. Broad and diverse themes that were centre devised, often produced the best evidence. However, the more interesting work, particularly at the high end, was self-directed and of personal interest to the learner.

A wide range of contexts was provided by many centres, with opportunities to make investigations to develop fine art ideas and experiment with a range of media, materials, techniques and processes. Moderators report that 2D and 3D disciplines were covered well and learners produced creative and well developed sketchbook work, samples and loose sheets. There continues to be some good examples of work in a range of scales across all the fine art disciplines.

The feedback from the moderation team highlighted that some of the work produced by learners for this unit reflected the fine art nature of this unit with more clarity and rigour than others. Some of the work moderated did not always naturally lie within the 'confines' of this unit and consequently this had some impact on the assessment decisions.

Assessment strand a. Recording of experiences or information to develop intentions

Reports continue to indicate instances of very little evidence of working from primary sources. A lack of exploration into the recording of experiences or information often resulted in unimaginative resource material being used. This immediately impeded the ability and potential for learners to develop their intentions. For many centres there needs to be more focus on the importance of observational recording to fully develop and underpin learner's visual and conceptual understanding. There is a willingness to experiment with media, both conventional and non-conventional; however, there is a lack of visual articulacy occurring through the unit and in the rigour of observational recording. Recognition of its importance as a starting point in which to observe, then, generate ideas, is vital in expanding individual progress and independence as this will facilitate learners aims and enhance their technical skill.

Assessment strand b. Use of materials, processes and technology, or a combination of materials, processes and technology to develop ideas

Most centres continue to consider work from across the portfolio that addresses this criterion when making assessment decisions.

It continues to be reported that learners would benefit from using more varied materials, processes and technology, and a combination of these and to develop their skills and ideas.

Where learners explore new ways of working and have developed ideas with independence there is some excellent evidence and coverage of this criterion.

Assessment strand c. The ability to analyse, refine and present a personal, coherent and informed response realising intentions

Moderators report that weaker work only showed some understanding of refining ideas vis-à-vis the realisation of intentions. However, the best evidence for this strand showed thorough and well-considered decision-making in refining ideas and work in order to complete the successful realisation of learners' intentions.

Assessment strand d. The ability to evaluate the creative potential and effectiveness of the developed idea

There continues to be much evidence of visual evaluation, particularly in weaker evidence. However, Moderators report that this is diminishing, with more emphasis being placed on written evaluative comments coming to the fore. Whilst visual evaluation is still clearly apparent across all levels of learners' abilities the strongest work documents insightful and effective evaluative annotations and summative evaluations. Such evidence helps to determine the extent of the learners' ability to make decisions about the effectiveness of their work and for centres to gauge their level of understanding.

Overall, the limited range of marks for this criterion, in each mark band, resulted in assessment decisions being consistent in accuracy, overall.

6913 Unit 13: Design

Setting vocational briefs is of paramount importance for this unit, as a strong brief will provide good structure for the unit. There continues to be good evidence of a range of design disciplines covered by centres. Popular choices remain to be fashion, graphics, illustration, craft (ceramics), and product design.

Moderators continue to highlight that the tighter the design brief, with clear design factors and constraints to analyse and respond to, the better the project and outcomes. Consequently, this generally meant accurate marking. However, some centres continue to deliver rather inadequate design briefs, with little notion of a client and constraints, impeding the mark potential of learners' work for the unit overall.

Centres that provide the breadth that this unit can offer succeed in providing a platform for students to realise their intentions on an ambitious scale. Diverse and exciting outcomes were reached that encompassed a wide variety of media and utilising a range of skills. The use of combining media and experimenting with formats was reported to be effective.

Confidence and creativity was shown when learners had honed in on their individual interests, had used research and developmental work as an informed part of the design process, ultimately leading to well resolved outcomes with some exciting results. The evaluation for these units was consistent and paved the way for the learners to consider the importance of wider issues when creating work.

This unit, when covered and delivered well, continues to provide sound evidence for Unit 8 and 10.

Assessment strand a. Resolving the needs of a brief to develop intentions

Success in resolving the needs of the brief was noted as improving again this year. However, this was still found to be patchy in some instances.
The success of learners resolving the needs of the brief is dependent on the quality and detail of the brief devised, or negotiated with the learner. There remains a need for centres to be clearer with a sense of intention and objectives, accompanied by a purposeful analysis of requirements, supported by realistic planning for this criterion to be addressed successfully.
Evidence of how well learners had stuck to their intention, and their ability to address both the aesthetic and the functional aspects of the product was reported to be inconsistent in some cases.
Regular reviews, critical analysis and feedback from peer groups, clients and the intended audience remains a factor overlooked in many instances.

Assessment strand b. Development of a range of ideas in response to a brief

As outlined last year, the quality and the breadth of the range of ideas generated were dependent on how closely learners had focused on the brief. It remains clear that the brief has to contain enough detail to encourage a range of ideas for learners to achieve well in this criterion. Weaker evidence remains in learners' work when the repetition of one early idea that is refined and developed straight away, without considering alternative solutions and possibilities, is pursued.

Assessment strand c. Production and presentation of a design solution

Feedback from the Moderation team indicates that there were many instances of highly imaginative design solutions. However, some solutions were often lacking in visual language skills and technical competence. This was often as a result of prototypes being unresolved, poorly made and lessons not being learned from this. Final presentations were still lacking appropriate professional standards in some cases.

Assessment strand d. Evaluation of the creative potential and effectiveness of the developed idea

Evaluation for this criterion remains inconsistent. Many centres had encouraged learners to fully consider and reflect upon their journey throughout key stages of the design process and in relation to the brief. However, other centres had paid little attention to this and evaluations were more often related to how the work was produced rather than being focused on the potential and effectiveness of the idea - when reflecting on the 'fitness for purpose' of the work produced and exploring its potential in meeting the needs of the brief.

6914 Unit 14: Multimedia

This unit remains as not being widely delivered. However, where successful the unit continues to show improvements in terms of the quality and depth of provision and delivery. Projects appear to have been developed which allow access and skills building with new Multimedia, and the success of much of this work obviously relates to the commitment some centres have made in developing this specialist area.

The Moderation team report that vocational briefs had been set for learners, in some cases a 'live brief' had been offered. Work seen had demonstrated that learners had understood the needs of a brief, developed ideas, produced solutions and evaluated outcomes. This suggests good evidence of appropriate vocational practice taking place. A range of varied outcomes including mouse mats, phone covers, apps, animations and websites has been reported.

The Multimedia projects viewed were often well sequenced, recording the development of intentions in highly creative and personal ways. This was a strong feature of the best work seen. High levels of skill were observed, particularly when combinations of technology and media processes had been utilised. Ideas were well evaluated and supported developmentally, with the application of a wide range of media to achieve outcomes demonstrating creative and informed responses. This was a common trait of sound work for this unit.

The suitability of tasks and topics given to learners clearly engaged them in their approaches to the unit and proved accessible to the full range of candidate ability. It was reported in some centres that work had been carried out in a very professional and lively manner.

However, it is perhaps still pertinent to remind some centres that the unit is intended to:

- enable learners to extend their experience of working with a range of specialist techniques and technology
- encourage learners to investigate the potential for interaction between media for effective communication
- allow learners to use their developing skills in the design, production and application of interactive media products.

The range of available technology, resources and staff expertise must dictate the selection of appropriate units. This is particularly the case with this unit as learners must not be penalised for limited access to appropriate resources.

The very best evidence showed the degree of learning and understanding of processes available when students have access to and interaction with live practitioners and situations; such opportunity contributing additional and valuable evidence for Unit 10: Professional Practice. Some excellent work was seen for this unit, indicating the degree of success that can come from the interaction of this work with the associated disciplines of media production.

There remains a need for learners to be encouraged early on in their projects to evaluate and explore other routes; this would enable them to expand on their ideas further, perhaps leading to more considered and involved outcomes.

Assessment strand a. A record of information to develop intentions

The importance of keeping records continues to have been more carefully considered by many centres. Intentions were usually identified through carefully devised briefs and developed through storyboards or a series of photographs etc. One or two 'live' briefs offered realistic constraints that had supported relevant outcomes.

Assessment strand b. Development of multimedia ideas by combining technology media processes

The combination of technological media processes was generally sound, with exciting and imaginative approaches adopted. However, in some centres the lack of such an approach – especially when only one discipline was used as a focus for the unit – resulted in lenient assessment.

Assessment strand c. Analysis, refinement and presentation of a personal, coherent and informed response realising intentions

Generally the presentation of the work was sound, although some Moderators reported problems had sometimes occurred due to complications in the formatting of work and access to it.

Assessment strand d. Evaluate the creative potential and effectiveness of the outcome

As with Unit 13, evaluation for this criterion remains inconsistent. Many centres had encouraged learners to fully consider and reflect upon their journey throughout key stages of the Multimedia design process and in relation to the brief. However, other centres had paid little attention to this and evaluations were more often related to how the work was produced rather than being focused on the potential and effectiveness of the idea - especially when reflecting on the 'fitness for purpose' of the work produced.

Grade Boundaries

Grade boundaries for this, and all other papers, can be found on the website on this link:
http://www.edexcel.com/iwant_to/Pages/grade-boundaries.aspx