



**General Certificate of Education (A-level)
June 2011**

**Art and Design (Graphic
Communication)**

ARTC1

(Specification 2200)

Unit 1: Coursework Portfolio

Report on the Examination

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GCE Art and Design General

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General

Familiarity with the examination resulted in more appropriately structured courses this year. The different demands of each unit were, in the main, been better managed. Students continued to explore a wide range of starting points, responding to diverse ideas and themes. Both traditional and contemporary methods and approaches were seen. Increasingly, in the latter parts of courses, students developed their own ideas. Many have engaged in issues-based work. The influence of photography, across a range of endorsements, had an impact on the nature of practice.

The response of students to critical/contextual materials had a significant influence on the work produced. Materials from books, magazines, the Internet and galleries were widely used. On occasions, visits to artists' and designers' studios and workshops proved to be productive. Unfortunately, some students found it difficult to move beyond the work of artists, designers and craftspeople and failed to make meaningful connections with their own work. In the most successful examples, students demonstrated that they had learnt from the work of others and at the same time successfully developed their own visual language.

Technical skills and awareness of the nature of particular materials continued to be a key aspect of the most accomplished work. Often the development of skills was a central consideration during the AS year enabling students to develop independently and with confidence at A2. The work of some students was really exciting and displayed an impressive level of achievement, maturity and competence. Clearly, such work was the result of many hours of conscientious effort and practice.

At the core of much of the most successful work, across a range of endorsements, was the development of drawing skills as a means of researching and investigating, and developing ideas. In some cases drawings were successfully presented as final outcomes.

A continuing problem was the tension between quality and quantity. Many students produced large quantities of work but failed to develop their ideas in sufficient depth. There is no specific guidance in the specification about an ideal quantity of work. Students should be guided by the assessment objectives and consider carefully the extent to which their initial intentions are realised through their work. Successful work often provided evidence of a coherent journey, with a genuine sense of purpose. Less successful work was often fragmented and poorly executed.

Sketchbooks and workbooks continued to be a key feature of the work of the majority of students. A smaller number chose to display their preparatory work solely on mounted sheets. Such work has become an essential means for researching and developing ideas and referencing critical/contextual work. It can reveal key aspects of a student's thinking, the starting point for their ideas, the impact of their observations and the influence of the work of others. In some cases, the quality of work produced was quite outstanding and demonstrated high levels of commitment and technical skills. Unfortunately, some sketchbooks were little more than a collection of cut and pasted images from magazines that provided little insight into students' ideas or intentions. In Photography, the workbook has become a key means of providing evidence of students' explorations into different techniques alongside studies into the work of a number of photographers.

Annotations and more extended written materials continued to be widely used across all units. At best, such material provided genuine insights into students' ideas, intentions and subject knowledge. At worst, written materials took the form of fairly superficial page fillers. Successful written materials can provide evidence of students' knowledge of subject specific

terms, the reasons for making various choices and the influence of particular works of art or design.

The use of ICT was a significant feature of work across all endorsements. The Internet enabled students to access the work of a wide range of artists, designers and craftspeople. However, teachers and lecturers need to be vigilant in monitoring the websites used, steering students away from inappropriate material. Most students used a digital camera at some point in their course. Adobe Photoshop was widely used for the development of ideas. The majority of Graphic Communication students used computers extensively in both preparatory work and final outcomes.

Coursework Portfolio

The introduction of the Portfolio had a significant impact on the nature of courses. The opportunity to explore different materials, techniques and ways of working was fully embraced in many centres. Students were encouraged to study a more extensive range of critical/contextual materials, than in the past and many had opportunities to engage directly with the work of artists, designers and craftspeople in studios and workshops. The changing nature of galleries and museums, with greater attention paid to widening access and the production of educational materials, has encouraged participation. Many students were also influenced by aspects of *street art*. A noticeable feature of successful courses was the extent to which a period of foundation studies, at the beginning of the AS course, enabled students to work with greater confidence and independence as courses developed.

Most students produced a single project as part of their Portfolio. Often these were developed in response to an idea or theme set by teachers and lecturers. However, in endorsements such as Graphic Communication and Textile Design students often produced several projects dealing with different aspects of the subject.

Administration, marking and moderation

Many moderators reported improvements in the provision of essential paperwork. In the majority of centres mark sheets were correctly completed and deadlines were met. Problems occurred in a number of centres where Candidate Record Forms (CRF) and Centre Declaration Sheets were not completed prior to the moderation visit. Detailed comments on the Candidate Record Forms (CRFs) were helpful and informative.

Preparation for moderation visits was generally good, with required samples organised as an exhibition or as a collection of folders. In some centres, labelling was very helpful and clear. Useful maps, indicating exactly where samples might be found, were particularly useful. Most centres made every effort to provide a quiet environment for moderation to take place. Many moderators commented on the warm reception they received although there were still occasions when they felt under pressure to reveal marks. General feedback was generally well received and thought to be helpful.

A better understanding of the assessment objectives resulted in more accurate marking in many centres but there was a tendency to be somewhat lenient in quite a few centres. Occasionally, problems occurred when centres awarded their top student maximum marks when a far lower mark in the high sixties was appropriate. Many teachers and lecturers commented on the value of standardisation meetings and the provision of examples of work at different levels. Unsurprisingly, erratic marking was often linked to non attendance at these meetings.

Assessment Objectives

AO1

The ability to develop ideas in a coherent manner was a key feature of the most successful work and impacted on all four assessment objectives. Successful students provided sound

evidence of learning from contextual materials but at the same time developed their own visual language. Evidence of analysis and critical understanding was provided in different ways. Written materials often gave insights into students' knowledge and understanding and the reasons for making various decisions. In less successful submissions work seemed fragmented, intentions were not always clear and connections with the work of others were often somewhat superficial.

AO2

A well organised course, at the beginning of the AS year, often gave students a good understanding of the nature and potential of a range of materials, processes and techniques. Students were able to build on these experiences when responding to a particular idea, issue or theme as they had a range of options available to them. It was clear that many hours had been spent developing these technical skills. Students were able to review, refine and communicate their ideas with confidence. In the least successful work, basic skills of handling materials failed to be developed and made it difficult for students to successfully explore ideas and realise their intentions.

AO3

The availability of digital cameras and mobile phones with cameras had a significant impact on the nature of recording. Digital images often came first in sketchbooks and were followed by drawings and colour studies. However, there were many examples of carefully observed, analytical studies, which formed the basis of other work. Some students recorded ideas and observations in written form, often making notes about particular locations, or as a means of noting aspects of colour, light and texture. Initial ideas were often recorded as a series of thumbnail sketches. In Textile Design many students presented their ideas in the form of mood boards. Evidence of reflecting on work and progress was provided both visually and in written form. In some of the least successful work students packed sketchbooks with poorly selected collections of magazine images.

AO4

In AS courses there was generally less emphasis on making a personal response than at A2 as many students concentrated on honing their technical skills and strategies for developing ideas. However, in some centres, students were given free rein and were encouraged to explore a wide range of personal ideas, issues and themes from the beginning of the course. This approach was often problematic as students tended to produce somewhat superficial responses. Generally, students seemed to respond well to a limited number of starting points. This was noticeable in the work produced for externally set assignments. The linking of written and visual elements was most apparent in the Personal Investigation. In the most successful examples, careful consideration and serious intent was clearly evident. Written work enhanced and informed visual elements and provided insights into the students' knowledge and understanding.

Graphic Communication

Coursework Portfolio

There were different approaches to the Coursework Portfolio but most centres offered some form of introductory course or project. In some centres, this work took the form of a taught course which introduced students to visual language, formal elements, conventions and processes. Other approaches included guiding students through the assessment objectives in their response to a brief or starting point. It was not unusual for students to produce one project of a personal nature and additional work from an introductory course or project. This provided students with opportunities to investigate and develop their ideas in depth. In some centres, the Portfolio included several projects that gave students a breadth of experience in different areas of graphic communication.

There was evidence of students' using fieldwork and local resources. The use of the Internet seemed to be far more discerning than in previous years. Responses to starting points or briefs were often imaginative and students selected and investigated their source materials and developed their ideas in different ways. It was clear that many students looked at and analysed contextual material in a manner that genuinely informed their own work and helped them to consider and understand the nature of design elements and the relationships between them. In many centres, making reference to the work of others was firmly embedded within the process of investigating and developing ideas.

In the samples of work seen by moderators there was a good range of ideas and outcomes that covered most areas of graphic communication. Most centres provided students with starting points either in the form of a brief or in a more open-ended theme. Popular areas of study were design for print, promotional materials and packaging design. There were many examples of designs for posters, brochures, calendars, book and magazine covers, and some examples of graphics for film and television. Illustration, using both traditional and electronic media, was frequently of a high standard.

Students used various means to record their observations and insights. Digital cameras were often used very effectively. Many students lacked drawing skills which inhibited their ability to explore ideas and to refine them. Some students made good use of diagrams, thumbnail sketches and simple drawings to generate ideas, to consider alternatives, and to plan and refine layouts before developing and realising their ideas using computer software.

Evidence suggests that students were aware of the need to give consideration to the style and appropriateness of typography and to the complexities of layout. However, the importance of margins and space seem to be two elements that elude some students and it is not uncommon for promising ideas to be spoilt by a lack of understanding in this area.

Students presented their work in different ways including sketchbooks, folders, transparent sleeves, mounted sheets of studies, electronic sketchbooks and PowerPoint presentations. Often the standard of presentation was very high and this contributed to the quality of the work and to the clarity of students' intentions. In a small number of centres, students continued to spoil their work with inappropriate backgrounds to sketchbook pages, poor and untidy hand-drawn lettering and pages of meaningless magazine cuttings.

Mark Ranges and Award of Grades

Grade boundaries and cumulative percentage grades are available at www.aqa.org.uk/over/stat.html

UMS conversion calculator www.aqa.org.uk/umsconversion