

GCE

Edexcel Advanced Subsidiary
GCE in Applied Art & Design
(8711 and 8712)

Summer 2006

Edexcel is one of the leading examining and awarding bodies in the UK and throughout the world. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers.

Through a network of UK and overseas offices, Edexcel's centres receive the support they need to help them deliver their education and training programmes to learners.

For further information please call our Customer Services on 0870 240 9800, or visit our website at www.edexcel.org.uk.

Summer 2006

Publications Code US018425

All the material in this publication is copyright

© Edexcel Ltd 2006

Contents

| | |
|----------------------------------------------------|----|
| Introduction | 4 |
| Externally Set Units - Unit 6 (6906) | 8 |
| Unit 7 (6907) | 10 |
| Portfolio Units - Unit 1 (6901) | 12 |
| Unit 2 (6902) | 14 |
| Unit 3 (6903) | 16 |
| The Optional Units - Unit 4 (6904) & Unit 5 (6905) | 17 |
| Statistics | 19 |

Introduction

This is the first year of the newly implemented GCE in Applied Art and Design Advanced Subsidiary (Single and Double award). Some centres who had previously delivered VCE had opted for this replacement qualification. Other centres had introduced this qualification to add a vocational programme to their level three provision. One or two who had previously been delivering both VCE and GCE, had taken the opportunity to transfer both of their cohorts - the GCE to the GCE Applied Single award and the VCE to the GCE Applied Double Award.

It is clear that the centres who have transferred from VCE are applying their understanding of the delivery of a vocational qualification to the new GCE in Applied in Art and Design.

Centres transferring from VCE or setting up a vocational programme for the first time have delivered some good results with evidence of fairly accurate assessment decisions. In some of these cases the range still needs to be developed and extended to encompass the sector and to develop briefs that address art, design and craft. However, larger centres who had previously offered a range of GCE endorsements seemed to have found the transition easier, as they had the resources and expertise to offer a broad diagnostic programme and a range of specialisms.

The 2005 - 2006 INSET programmes have proved particularly helpful to those delivery teams new to vocational qualifications. The integration of projects across units seems to have been implemented successfully. There was some concern with the handling of the external project, but hopefully the moderation reports will have given some guidance with the delivery and assessment of the vocational aspects of the *Summative Project* - Units 6 and/or 7.

On the whole, the picture is encouraging. This new qualification appears to have got off to a good start. Those centres transferring from VCE have dealt with the transition very well and despite some regret at the loss of a well established qualification that many have worked on and developed over several years, they have been encouraged and reassured that all their hard earned good practice has a new home in this qualification.

In many ways this qualification will serve the same purposes as the VCE which it replaces. Although many of the VCE centres in FE have already moved across to the National Diplomas, some schools and sixth form colleges are using this double award qualification to provide students with portfolios that will give them entry to degree

courses. One example, is a school transferring from their previous, albeit small VCE where they had held a record of almost 100% entry. Other centres are looking to use the qualification for entry onto further specialist programmes and diagnostic foundation programmes.

The GCE in Applied Art and Design AS offers a diagnostic early stage, with the opportunity to select a specialism through the Optional Units (Double Award). The chosen specialism can be further developed in the *Summative Project* and maintained in the A2 year. The strength of this vocational qualification will be achieved when all centres have developed the opportunity to offer their students a broad range of study across all the contexts of art, craft and design, with the opportunity to specialise in a chosen field. The wide range of responses seen at moderation testifies to the resourcefulness and dedication of teachers who are working hard to achieve this.

The Summative Project

| GCE in Applied Art and Design AS | Units | Vehicle for assessment |
|----------------------------------|------------|------------------------|
| Single Award | 6906 | Summative Project |
| Double Award | 6906, 6907 | Summative Project |

The Summative Project is based on a theme and scenario set by Edexcel. The theme for the project moderated in summer 2006 was *Structure and Structures*. The theme and scenario was accompanied by the inclusion of a client list under the heading of *The Vocational Brief*, which gave the vocational and applied focus to the qualification. Candidates were required to select an external client from this list. A special note to this list indicated that centres could use their own client and audience (for example, where candidates had undertaken a live brief or where they had worked with artists, craft-workers or designers and this practice can only be encouraged). In those cases suitable constraints had to be identified to create the vocational context. Also included with the paper was a project brief outline which candidates had to complete; this required details of their chosen subject, client, and

their consideration of constraints. The assessment grids for Units 6 and 7, a candidate checklist and an authentication form were also included.

Centres are reminded that the use of the assessment grids, authentication form and project brief outline are not optional. The assessment grids are examination recording documents and must be used. Comments on the grid should be used to indicate the evidence that substantiates the marks awarded.

Within the framework of the *Summative Project*, candidates were free to pursue work in line with their specialist pathway.

Most centres presented the Summative project for Moderation along with the portfolio units. However, one or two centres had decided to hold back the portfolio units for moderation in 2007. One or two had decided to deliver the *Summative Project* in the A2 year, when the 2007 paper will need to be delivered, (not the 2006 paper). Holding back any AS units for moderation in the subsequent A2 year will mean that students who do not return for the A2 will have failed to achieve the full AS qualification, although they will achieve unit accreditation for the units they have achieved and that have been moderated.

Centres will have to present AS and A2 portfolios separately (for most this will usually be separate cohorts). In cases where the centre has held back AS units, the candidates' portfolios will have to maintain a separate AS and A2 submission. This differs from the procedure for VCE where the entire portfolios could be presented. (Centres are reminded that VCE had no AS level).

Units 6 and 7 are centre-assessed and subject to moderation by Edexcel's external moderation, as with the portfolio units.

Moderation

Centres had been advised to present the portfolios holistically for moderation. The work for the *Summative Project* (Unit 6 for Single Award, Units 6 and 7 for Double Award) should be included with the rest of the portfolio, but clearly identified and labeled. Work for the *Summative Project* should not be presented in a different location and centres presenting work in an exhibition will need to bring the non-exhibited work alongside the exhibited work for moderation. Centres are reminded that 3D work must also be clearly labeled with the centre number and the candidate's name and number.

Most centres had made every effort to present the work carefully for moderation, although there were some instances where exhibited work was not easily accessible (e.g. being too high on the wall to view properly or non-exhibited work being included rather hurriedly without enough care and consideration for the moderation process).

The OPTEMS or the EDI printout were available to most moderators; however there were accounts that the EDI had not been printed out (hard copy) and made available to the moderator and had to be requested.

Assessment

Many teachers had taken the opportunity to attend the Standardisation Meetings that were held throughout the year and across the regions. It was encouraging to see that the assessment decision made and supported (through internal moderation) by these teachers and tutors were reasonably accurate. Centres moving from VCE, who were used to assessing the particular criteria of a vocational qualification, did, in the main make the most accurate decisions. Some leniency was noted in centres who had over-marked those Assessment Strands dealing with the work of others, presentation and evaluation. Those centres will need to revisit the criteria in the specification for these areas. The Assessment grids alone will not suffice, whereas the Specification will provide unit requirement, delivery guidance and mark band descriptors in sufficient detail for a centre to review their delivery and assessment decisions.

Externally Set Units - 6906 & 6907

6906 Unit 6: Develop Set ideas (Single and Double Award)

Work awarded in the top mark bands was inclusive of all of the requirements of the unit - with extensive research and exploration from both primary and secondary source material. The work at this level showed a good degree of enquiry into the theme and the chosen vocational context. Candidates had chosen a subject - e.g. natural form, and had used this subject as the vehicle from which to explore the theme. The development process showed work of high quality and represented a creative response to the brief. Work that achieved in this top band was also much more closely allied to the theme. The progression through the brief was determined and incisive, and adherence to this progression was well documented. In some centres there was evidence of practical work that showed high potential in terms of skill and innovation - but sometimes these candidates failed to meet all of the requirements of the unit.

There were many examples of an imaginative response, where the particular requirements of the top mark band for Assessment Strand b - 'the development of a **wide range**..', (this carries the potential for over a third of the available marks for the unit) and Assessment Strand d - '...record ongoing annotations and evaluate development of ideas **in depth**', proved to be inadequately evidenced and therefore limited overall achievement.

Work in the lower mark band saw very incomplete work. The use of primary source material was often non-existent, or not relevant to the brief (appropriate to intentions), or the ability to make a connection between the research and the needs of the client was not made. There was, in many cases, an over reliance on secondary sources in the form of found imagery drawn from books or the internet, and this information had not always been used to inform the work.

The studies on which the development of ideas should be based often lacked the focus and clarity of observations so necessary for the visual exploration of the theme. Common too, was the limited research into the theme and the consideration of the constraints of the brief. The development work often followed one line of thinking and was narrow in range.

Awards in the middle band often showed some of the strengths seen in the top band, but were then held back by limitations in one or two Assessment Strands. Sometimes the choice of a chosen subject with which to explore the theme, had led them away from the theme and the needs of the client; they had become concerned with the subject and the theme had been neglected. The adherence to the theme, and therefore, the needs of the client is an important element in the successful use of subject matter to develop ideas and of the vocational, applied character of the qualification.

Students need to keep a tight control on the direction of their development work. Constraints need to be considered at every step of the process, and this highlights the important need for project planning and ongoing evaluation as they move into Unit 7, and the production of their ideas.

There is a requirement to produce an evaluation of the final outcome for Unit 7; which as well as answering questions like - 'what went well and what has gone badly in the work?' - should also contain the candidate's response to the feedback from the client and the audience. This may highlight improvements that the candidate can then consider. The entire process is designed to help the candidate improve in future projects. However, Unit 6 - Assessment Strand d, asks for ongoing annotation and evaluations of the development of ideas. The ongoing annotations will support the evaluation, which if considered at key stages of development e.g. the end of the research stage or on completion of media trials etc., will support the decision making necessary to select from a range of personal responses to the brief.

This is the preparation for Unit 7, and this will provide the necessary foundation on which to build a project plan. The project plan, developed with confidence will lead to effective project management. The vocational emphasis of this process cannot be emphasized enough; if students have developed a range of skills in the AS year that have helped them to plan, organize and present themselves and their work, communicate their ideas and provide solutions, they will be able to develop greater independence in the A2 year.

6907 Unit 7: Present Set Ideas (Double Award only).

The range of work produced for this unit ranged from responses in 3D exploring the structure of forms as diverse as architecture and the human form. Work on the development of physical structure often followed quite extensive explorations of the properties and characteristics of a variety of resistant and non-resistant materials. Much work was developed from studies of natural structures with results in photography, product design, textiles, painting and drawing. Technological experience in animation and web site design was also presented.

The client was chosen in response to the developing interest of the student. Sometimes one or two clients were selected by the delivery team and included in their supplementary brief. The most popular choices were - *Regional Arts*, *Constructors Design and Build*, and *Style House*.

Work that achieved in the top mark band contained comprehensive planning - this was often supported by tutor generated, interactive pro-formas in the form of planning sheets and project plans. Completed work was well finished and evaluations were made against the brief. Good presentations completed the evidence. Some presentations showed practical work that was worthy of the top mark band for Assessment Strand b, but did not fulfill the requirement for the top mark band for Assessment Strand a or c.

Students marked in Mark Band 1 had often achieved finished work but this showed limited skill and finish. Planning was very patchy or incomplete and often not evidenced at all through annotation. Sometimes the project brief outlines were not complete, and in some cases were not presented.

Typically, work was unfinished or badly produced and it appeared that little consideration for display or attempts to show a representation of the final situation of the work, was made.

Candidates are required to make an evaluation at the end of this unit. A summative evaluation can be drawn from pertinent annotation gathered throughout the project. (See comments in Unit 6)

The evaluation may contain comments of a reflective nature, but the essential requirement of the evaluation is based on the candidates' response to the brief; how they have considered the theme and applied their development and subsequent outcome to the needs of their chosen client.

Reflective comments however, do have their role; what aspect of the theme did they draw on and how well did they meet this requirement through the progress of their assignment? What aspects of the theme did they discover that interested them and how did they engage in and then employ their explorations to solving the problem?

Summative evaluations were sometimes word processed. This is not necessary, but will add to a professional presentation. More importantly, in taking these beyond note form they may demonstrate clarity and provide a clear format for their considerations.

The Portfolio Units

6901 Unit 1: 2D and 3D Visual language (Single and Double Award)

There was a good range of 2D and 3D work seen in this unit and many examples of the achievement of a good balance were reported by the moderation team. Many centres had developed briefs which addressed a range of contexts; however, some centres presented mainly fine-art solutions developed from the students' visual enquiry into the formal elements; this investigation, or more appropriately, the subsequent discoveries, will need to be applied at some stage in the programme to a range of problems within the art, craft and design sector. Some centres developed the range further in the optional units, whilst others failed to develop a sufficient range across the sector. This is emphasised here - in this first report for this programme - and is again reiterated - the basis for our communication is mark-making and object-making which require constant practice. To develop these requires the ability to research, develop and record from a range of different sources, the results of which should be applied to a range of different contexts.

Work in the top mark band always included primary and relevant secondary sources, used successfully to identify starting points for creating and developing ideas; this had led to the exploration of combinations of traditional and innovative materials and techniques through a range of mark and object-making activities in different contexts (art, craft and design). These explorations were often accompanied by on-going annotation in sketchbooks and on worksheets.

When students engage in the development of ideas this can be documented in a variety of ways; through sequential working drawings, photographic records, notes and media trials. This process should have its foundation firmly rooted in this unit. If this is done effectively, so that the 'journey' is visually recorded and analysed, the need for extensive annotation is unnecessary. Where the visual journey lapses through limited time, or due to a change of direction, or when an idea has run its course and another is adopted, then some annotation will suffice to fill or bridge the gap.

Evident too, in the work that had achieved marks in the top band, was the broad and relevant critical and contextual referencing which supported the practical work with candidates analysing their own and others' use of visual language with clarity. This evidence showed the candidates' ability to make connections between their own work and the work of others', which often led to a richness of variety of approaches and extended their knowledge, experience and understanding of visual language.

Work that had achieved marks mainly in the lower mark band showed a more obvious range of visual language. This was often prescribed and therefore not developed with a personal commitment. This had resulted in a limited ability to develop an understanding of how visual language can be used to communicate their ideas and develop intentions. This lack of personal enquiry limited the students' ability to analyse, select and interpret information from the world around them. Achievement confined to the lower mark band was also sometimes due to a limited response in 3D, often reflecting limitations in the delivery, rather than underachievement by the student.

Between these two bands, achievement showed some of these strengths and limitations in a measure that was different in every centre. Because of the compensatory nature of the assessment criteria, students from different centres, achieving the same point score could have arrived at this in many different ways. Even within the same centre this was evident, although the strength or weakness in the evidence of one particular Assessment Strand was often the pattern for the whole cohort.

6902 Unit 2: Materials, Techniques and Processes (Single and Double Award)

Students achieving in the top mark band presented work which showed the use of a wide range of materials, creatively and confidently explored in response to a series of tasks and assignments. The response informed decisions and fostered independent choice. Work showed a high level of skill and the imaginative use of a wide range of 2D and 3D materials, techniques and technology. These were logged in sketchbooks, on worksheets, via prototypes and maquettes. This showed understanding of the relative aesthetic and technical qualities of selected materials and safe workshop practise. Process was recorded through on-going annotation which facilitated perceptive and analytical evaluation. This success was more often seen in centres where a range of both 2D and 3D materials had been made available to their students for the duration of the AS programme. In some centres the availability of a range of resistant materials was limited and this restricted the mark potential of this unit and Unit 1.

Technology was available in most centres, but in some was not adequate for all candidates to gain sufficient access to fully explore potential. As with the 3D provision, centres need to ensure that they are able to offer their students access to the necessary tools, equipment and resources to enable them to fulfil the requirements of this diagnostic, vocational qualification.

At the lower end of the awards, although some experimentation and exploration was evident, this lacked independence, and there was limited exploitation of the results of this research to realise intentions. In some cases the range was limited or incomplete i.e., no evidence of technology. Where annotation was present this was concerned with practical process rather than the development of ideas, and evaluation was often narrative and descriptive.

Time must be allowed for the exploration of materials and processes so that the students can 'listen to the material'. In this way they will come to understand the limitations of material and processes and hence the constraints that will need to be considered when working on a vocational brief. Working with, handling and appreciating the qualities inherent in a material and discovering processes that exploit these qualities will take time. The involvement should be an exploration and a problem solving exercise, the results of which will add depth to their developing

personal visual language. Alongside this exploration and investigation students should be encouraged to make links between artists and material and processes. The most effective way to make this link is to expose them to the real work of others through the studio, gallery or location visit.

6903 Unit 3: Visual Communication and Meaning (Double Award only)

Work awarded in the upper band showed constant reference to the work of others' and this was well documented and integrated. The study had led as a natural consequence to work which showed these influences. There was evidence that the analysis of visual communication and meaning had been fully integrated in the practical work. The evidence for achievement in the top mark band showed in-depth research into the use of their own and others' use of visual language to communicate messages and meanings through on-going annotation. This was included in both the research and developmental stages and explained how the use of formal elements and the selection of materials, techniques and processes supported visual communication to a specific audience. Effective analysis of visual communication in candidates' own work was also seen.

The lower awards showed very limited work, often just collected images, which although sometimes relevant were not accompanied by any form of analysis. Where influence was seen this had produced a result that was merely a pastiche of the selected reference.

References were often haphazardly presented with little association to the work they accompanied. References were often prescribed by the teacher and were often not related to individual ideas. Students need to develop a balance between studio practice and contextual understanding in Art, Craft and Design. The breadth and variety of references across the sector should allow the student much choice. A student may respond positively to a piece of 3D craft work, when a 2D image failed to evoke interest. The resources required to present such a range is considerable. The inclusion of contemporary references can entail quite a difficult search. However; exhibitions of craft and design as well as art, particularly local exhibitions, bring the range to life and into the reach of the students.

The Optional Units (Double Award only)

6904 Unit 4: Working in 2D, 6905 Unit 5: Working in 3D

Students benefit from working in broad range of contexts and with a wide variety of materials, techniques and processes and are encouraged to do so. The two optional units can provide the opportunity to work in-depth in a selected area which is not always possible to the same degree at an earlier stage.

The optional units showed the beginning of the vocational focus in some centres. Briefs were developed that encouraged exploration in a specialism, at the same time as introducing the students to the constraints of a live brief in preparation for Units 6 and 7.

The two optional units offer candidates a choice of specialisms. Unit 4 covers a broad range of 2D development, Unit 5, 3D.

The evidence indicated that the choice offered to candidates was, as would be expected, dependent on the centres' resources and staff expertise.

Some centres extended the 2D development through projects that ranged from life drawing, printmaking to a 'live' brief developed in collaboration with a ceramics company to develop surface decoration. Unit 5 had a smaller entry, but was selected by centres where the facilities and resources were sufficient for 3D development beyond the work generated for Units 1 and 2. The 3D responses saw experimentation with an extended range of materials and techniques, including ceramic, metal, Perspex, stained glass, stage set design, assemblage and so forth. One centre used the opportunity of an overseas study trip to develop a brief that addressed these optional units.

A few centres worked with a practitioner and used this opportunity to address these units by presenting their students with a live brief. This proved to be very successful in generating the required evidence for these units.

Work at the higher end showed extensive experimentation which was creative, technically competent and showed a high level of visual enquiry. This evidence was extended by a successful outcome and supported by extensive and clear reflective skills and critical analysis of their own and others' work.

Work at the lower awards indicated that some support and guidance had been required to assist the students to organize their practical activities, and the results of this activity were often sparse, difficult to identify and lacking an outcome [Assessment Strand d - 'evidence of a basic ability to analyse, refine and present 2D (unit 4), 3D (unit 5)].

Assessment Strand d requires students to gather feedback from others. Students need to analyse this feedback in order to be able to assess their creative success against their original intention. This is important practice for Unit 7.

To be able to do this, students must present completed work in the form of a final outcome.

In some centres the work for these units was not always identified clearly. Clear and concise annotation of the assessment grids should be made so that this identification is made.

Statistics

Unit 1 2D and 3D Visual Language (6901)

| Grade | Max. Mark | A | B | C | D | E |
|-------------------|-----------|----|----|----|----|----|
| Raw boundary mark | 60 | 48 | 42 | 36 | 30 | 24 |

Unit 2 Materials, Techniques and Processes (6902)

| Grade | Max. Mark | A | B | C | D | E |
|-------------------|-----------|----|----|----|----|----|
| Raw boundary mark | 60 | 48 | 42 | 36 | 30 | 24 |

Unit 3 Visual Communication and Meaning (6903)

| Grade | Max. Mark | A | B | C | D | E |
|-------------------|-----------|----|----|----|----|----|
| Raw boundary mark | 60 | 48 | 42 | 36 | 30 | 24 |

Unit 4 Working in 2D (6904)

| Grade | Max. Mark | A | B | C | D | E |
|-------------------|-----------|----|----|----|----|----|
| Raw boundary mark | 60 | 48 | 42 | 36 | 30 | 24 |

Unit 5 Working in 3D (6905)

| Grade | Max. Mark | A | B | C | D | E |
|-------------------|-----------|----|----|----|----|----|
| Raw boundary mark | 60 | 48 | 42 | 36 | 30 | 24 |

Unit 6 Develop Set Ideas (6906)

| Grade | Max. Mark | A | B | C | D | E |
|-------------------|-----------|----|----|----|----|----|
| Raw boundary mark | 60 | 48 | 42 | 36 | 30 | 24 |

Unit 7 Produce Set Ideas (6907)

| Grade | Max. Mark | A | B | C | D | E |
|-------------------|-----------|----|----|----|----|----|
| Raw boundary mark | 60 | 48 | 42 | 36 | 30 | 24 |

Further copies of this publication are available from
Edexcel Publications, Adamsway, Mansfield, Notts, NG18 4FN

Telephone 01623 467467

Fax 01623 450481

Email publications@linneydirect.com

Order Code US018425 Summer 2006

For more information on Edexcel qualifications, please visit www.edexcel.org.uk/qualifications
Alternatively, you can contact Customer Services at www.edexcel.org.uk/ask or on 0870 240 9800

Edexcel Limited. Registered in England and Wales no.4496750
Registered Office: One90 High Holborn, London, WC1V 7BH

edexcel 
advancing learning, changing lives

A PEARSON COMPANY

