

# Examiners' Report Summer 2007

GCE

Edexcel Advanced Subsidiary GCE in Applied Art & Design

(8711 and 8712)

Edexcel Advanced GCE in Applied Art & Design

(9711 and 9712)



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## General Comments

- This was the second session for the Advanced Subsidiary GCE in Applied Art and Design, and the inaugural session for the Advanced GCE in Applied Art and Design.
- Some centres had been accredited for AS following the 2006 moderation and therefore only presented A2 for moderation this year.
- Centres had followed guidelines and the work was well presented for moderation. Work was clearly labelled with the Summative and Synoptic projects being clearly identified. The portfolios were accompanied by the Unit Assessment Grids and authentication forms.
- The report that follows is an amalgam of the reports from the Moderation Team on the 2007 series.

## Assessment

- Improved familiarity with the different assessment objective weightings for each unit had improved the planning of delivery and the accuracy of assessment decisions.
- There is some concern over the assessing of units when the portfolios are presented holistically. Much concern has been expressed over those centres presenting both the AS and A2 work from a single candidate, and therefore, a large body of work being referenced against so many units. Most centres had assisted this process by clearly indicating evidence against units on the assessment grids. There were some reports of problems identifying evidence where this signposting via the assessment grids was not as clear and thorough as it could have been.
- The annotation of the assessment grids was very useful to moderators particularly when the details gave full information on evidence location and justification for assessment decisions. Many moderation reports went out to centres this year urging teams to improve annotation in the comments section of the assessment grids; this should assist assessors in their decision making and would certainly support the moderation process.

## 6906 Unit 6: Develop Set ideas and 6907 Unit 7: Produce Set Ideas

The Externally Set Assignment included a theme and scenario. The theme for 2007 was 'Contrast'. The vocational aspect was addressed by the inclusion of a client list from which candidates select the most appropriate for their chosen area of study. A self-identified client could be chosen if appropriate and relevant. Also included with the paper was a Project Brief Outline requiring details of the candidates' chosen subject, client, and consideration of constraints.

This was second year of the GCE Applied Art and Design AS level. The 2007 paper was comparable with the 2006 paper, having a similar format but different theme. Reports indicate that the theme of 'Contrast' had been well received by centres; being broad enough to encompass research and development in contrast of colour, material, time and era, organic and man-made, to name a few. Candidates had mostly chosen the client from the list or the centre had devised one with a local link and changed the name to identify this.

Many centres had produced carefully structured extensions to the set brief and supported candidates in the analysis of that brief and in preparing effective Project Brief Outlines. Some centres had produced no additional guidelines or given much support with the completion of the Project Brief Outline, as a consequence projects were not always clearly identified.

Some reports stated that the Project Brief Outlines were presented but were poorly completed giving little detail and it has been suggested that these could be much improved. In these cases consideration of the constraints and of client requirements was limited and as a consequence so was review and evaluation against the brief. The better the centre understood the vocational focus of the Project, the better the Project Brief Outline. This was more likely to have had a positive influence on results, with research being noticeably more thorough and relevant. Development and the accompanying analysis were also more closely allied to the theme and the requirements of the client.

## 6906 Unit 6: Develop Set Ideas

- a. ability to research and analyse primary and secondary sources
  - Reports of more extensive primary research this year and this may be as a consequence of moderator reporting last series.
  - Broad-reaching research of secondary sources.
  - Relevant critical and contextual referencing which has received more consideration this year. The evidence indicates that study of relevant others' working methods and techniques has had a marked impact on final outcomes.
  -
- b. the ability to generate a range of visual ideas formal elements, materials, techniques and processes
  - The range of visual ideas was improved this year with more evidence of the integration of visual language.
- c. the ability to develop visual ideas to prototype, using skills in materials, techniques and processes
  - Some cases of limited development in 3D have again been reported.
  - The emphasis on the generation of ideas (Assessment Strand b) seems to have taken precedence over the development of ideas (Assessment Strand c) with candidates falling back on safe options. Sometimes the most suitable and effective idea was not carried forward due to lack of guidance, time or pressure caused by interpreting the ESA as an 'exam', which is not appropriate.
  - Other reports of improved sequential development and refinement of ideas were very encouraging.
  - Some excellent, well resolved ideas developed to prototype stage, were reported.

#### d. evaluation

- Reports of a little more ongoing evaluation this year, recorded in work books and on work sheets.
- Evaluation was more focused on the progress of the project and the effectiveness of working methods.
- Some evidence of improved visual evaluation was evident in the better laid out workbooks/sheets indicating improved sequential thinking.
- Comments and reflections were more fluent when concerned with the generation of ideas and less so on the development of ideas.

The higher achieving work 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 this was closely linked to the chosen vocational context and was 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 in the generation of ideas that showed A/B potential in terms of skill and innovation - but often this was not carried through to the development of the idea resulting in weaker outcomes (prototypes) than the ideas promised. Sometimes the focus of the practical work was lost indicating poor planning, monitoring and guidance. This was not always recognized by the assessing team and sometimes marks were generously awarded for effective outcomes rather than well-resolved answers to the brief.

Less successful work showed patchy results. Although the record of primary source material was better this year, the ability to use it to make a connection between the research and the needs of the client was either very limited or not made at all. There was less evidence this year of the over-reliance on secondary sources reported last year, but again the ability to use this material to inform the work was limited, with the work often being unrelated to the research and showing limited consideration of the client or the constraints of the brief.

#### Raising Standards

- Ensure opportunity and provision for work in 3D to match that of 2D.
- Research and development work should be appraised against the brief and client requirements at key stages.

## 6907 Unit 7: Produce Set Ideas

#### a. planning to produce a final outcome

- Reports indicated excellent to rather poor response, although overall they indicated improvement in planning.
- Where effective action plans, log books, diaries were in evidence the results showed that the candidates had been able to organise their time and resources more effectively.

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

- Some very well answered briefs were reported where original intentions were clearly met and the final outcomes were imaginative and well presented.

- Still predominantly in 2D, but an increase in 3D provision was reported.
  - Where effective project management schemes were reported this had encouraged a more confident and thorough approach which facilitated the successful realisation of ideas.
- c. presenting and evaluating the final outcome
- Some centres were still relying on the presentation being in the form of the final exhibition, although there was some reporting of a better understanding of the vocational aspect of this criterion with centres organising presentation sessions 'as if to a client'.
  - Video evidence and witness statements were presented to evidence presentations. This is thought to be the practice now in many centres and appears to be a positive response to the moderation feedback in the 2006 series.
  - When the timetabling of procedures allowed candidates to evaluate their work in the light of feedback from the audience the final evaluation was better focused and much more meaningful.

Candidates assessed in the top mark band showed comprehensive planning in the form of planning sheets, diaries and log books. These were an improvement on last year. Completed work was well made and showing a good degree of finish. Evaluations were focused on the fitness of purpose of the final idea in relation to the brief. Good presentation was essential for achievement of high awards with poor presentation so often inhibiting mark potential.

By contrast less successful candidates showed little attention to the development of the theme or the client, with the theme providing little more than a focus for source material with little further development of ideas. Sometimes media trials were evident but development of the idea little related to this or the research. Lack of development has been better acknowledged and reflected in the centres' assessment decisions this year.

Typically planning and project proposals were incomplete, and in some cases not presented. Evaluations, if in evidence were just an account of what the candidate did and made no reference to the brief.

#### Raising Standards

- Planning is very important and contributes to the success of the project.
- A professional presentation of selected stages of the project and the outcome is worth the time and effort in terms of potential point score for Assessment Strand d.

## 6901 Unit 1: 2D and 3D Visual Language

a. use a range of primary and secondary sources and describe how others have used visual language in their work

- In most cases delivery was via a number of vocational projects supported by skills workshops.
- Some reports indicate that when drawing development was delivered outside the confines of a brief the development of skills had better prepared the candidates for project work.
- There were many reports of a better balance of 2D and 3D evidence this year.
- Some reports indicate that the balance of research is still weighted more heavily towards secondary source material, but that if this material was developed via,

for example, printmaking or graphic design techniques, it was more successfully utilised.

- There is much emphasis on primary research at the start of projects which is then sometimes put aside and not used to develop ideas.
- Many candidates were using photographs as their primary source material rather than developing work as a reaction to or an analysis of their photographic records. Often it was difficult to ascertain if the candidate had taken the photograph if this was not identified, particularly so in work that had limited accompanying annotation.
- This year saw an increase in relevant contextual referencing supporting the practical work. Centres have as a consequence often compensated this strand with this evidence.

**b. use of a combination of formal elements, mark-making and object making to develop ideas and intentions**

- Those candidates who had little encouragement to develop their ideas through the selection and use of the formal elements produced more limited outcomes.
- Some very effective investigative work was seen, but this sometimes lacked management, purpose or intention beyond an exploratory approach.
- The range of media and techniques employed was good but sometimes served to mask or replace visual language skills.

**c. use mark and object making techniques and technologies to develop ideas**

- The most successful work showed systematic study and progression through visual language development and the design process. This often showed strong tutor guidance.
- More confidence with 2D development than with 3D. Some 3D work was developed via 2D studies, indicating the lack of awareness and experience by some delivery teams of the possible means of development in 3D work.

**d. demonstrate and evaluate the use of visual language in your work and how others work influenced your ideas.**

- Reports indicate an improvement in evaluative skills although centres relied on candidates producing visual evidence to demonstrate the use of visual language rather than encouraging any accompanying written evaluation.
- The use of contextual references has improved, although candidates did not always evaluate how others' work had influenced their own. Evidence for this was often limited to a mention of the artist or visual clues in the work itself.

The best evidence included primary and relevant secondary sources which were used to identify starting points for creating and developing ideas. This 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, with additional evidence being located in other units). Exploration and development work was supported with on-going annotation in sketchbooks and on worksheets. There were some reports of mainly written work contributing to point scores for Assessment Strand d, rather than evaluative visual evidence. Centres are reminded that visual evidence always takes precedence and should be justly rewarded when evident.

By comparison, less successful work showed a more obvious range of visual language and the ability to show understanding of how this is used to develop ideas. Assessment Strand d was often poorly evidenced.



A limited ability to analyse, select and interpret information was seen at this level. Work tended to also show a limited response in 3D.

#### Raising Standards

- Improve provision of 3D and extend 3D references to include art, craft and design.
- Base a substantial amount of project development work firmly on primary sourced starting points.
- Support and give guidance on relevant contextual referencing and skills with analysis.

## 6902 Unit 2: Materials, Techniques and Processes

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

- It was reported that the range of 3D was dependent on the centre's ability to provide 3D making facilities and resources, although, overall some improvement in provision was reported.
- Evidence was predominantly 2D but reports suggest improved 3D provision. The 3D evidence though was often restricted to one project. This limited the range of evidence of the exploration of the formal elements in 3D.
- There were only a few reports of centres having used or given time to investigate 3D materials and techniques freely outside of the constraints of a brief.
- The range of 2D work was extensive, investigated with creative zeal and showed that centres had been making efforts to increase the range.

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

- Reports indicated that the exploration was very good in many centres. The potential though, once explored, was not always realised through the development and outcome stage and this sometimes limited achievement.
- Combinations were very strong in some areas - notably fine art and textiles.
- An increase in digital processes was reported, often used to develop new and exciting ideas.

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

- The range of available 3D resistant materials was limited in some centres, as, therefore, was the evidence of the exploration of characteristics and properties of many of these materials. The evidence was subject to specialist workshop provision in metal, wood and ceramic.
- There was good development in the use of 2D materials, techniques and technology and this has been extended to include more digital processes this year.
- Health and Safety evidence has improved significantly this year although evidence showing candidate understanding through interaction with printed information is still to be addressed in some centres.

**d. analyse and evaluate the creative potential and limitations of your use of materials techniques and technology**

- Reports indicate that evidence of this was still limited in some centres. The best evidence was drawn from candidates who had engaged in a more formal, ongoing exercise, supported and encouraged by the tutor. Some excellent results were recorded in log books and on process recording sheets.

The best evidence showed 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, although, as last year, the 2D evidence was more extensive. Safe workshop practice was included. Process was recorded through on-going annotation which facilitated perceptive and analytical evaluation.

In the lower achievement submissions, although some experimentation and exploration was evident, this lacked independence, and there was very limited exploitation of the results of this research to realise intentions. In some cases the range was limited or incomplete.

**Raising Standards**

- Offer a large enough choice of materials for candidates to be able to make a choice for some projects.
- Allow sufficient time for and encourage a high standard of making and finish.

## **6903 Unit 3: Visual Communication and Meaning**

**a. analyse visual communication in the work of others**

- Reports indicated a greater attempt to address the meaning in the selected works for study, beyond an identification and appreciation of the formal elements and the use of materials, techniques and processes.
- Historical and contextual referencing was more extensive this year with analytical and practical work being informed, influenced and inspired by the work of others.
- Improvement in arrangements for visiting practitioners were reported, providing the candidates with the opportunity to extend evidence for this unit.
- The majority of references are still from the fine art world with limited craft and design references.

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

- The identification of the 'audience' has been more rigorous in briefs this year.
- The evidence of the identification of the meaning or message seems to have been achieved with more confidence in graphic design and fine art.

**c. use visual communication to develop your own work.**

- The range of criteria, from 'effective' to 'innovative' was identified and evidenced from across the units - as work was most usually integrated in project work.

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

- The reported best evidence was provided visually with supporting ongoing written evaluation and a summative evaluation.
- Evaluations often referred to the success of the work, rather than how effectively the work communicates meaning and messages.

Evidence from higher achieving candidates showed constant reference to the work of others and this was well documented and integrated. There was evidence of the analysis of visual communication and meaning having been fully integrated in portfolio work.

The evidence also 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.

Lower achievement had very limited work, often just collected images, which although sometimes relevant were not accompanied by any form of analysis. Where influence was seen the result was often merely a pastiche of the selected references. References were often haphazardly presented with little association to the work they accompanied. References were often prescribed by the teacher and were therefore often not related to individual ideas.

#### Raising Standards

- Offer support on how to look at work and analyse the intended meaning for a specific audience at the early stages of the programme
- Evaluations on own work should focus on analysis of communication in own work so that value judgements can be made.

## The Optional Units

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

These are the two optional units which offer candidates a choice of specialisms. Unit 4 covers a broad range of 2D development. Unit 5; 3D development.

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

As last year, Unit 5 had a much 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 showed experimentation with an extended range of materials and techniques, including ceramic, metal, Perspex, stained glass, stage set design, assemblage and so forth.

Once again, a few centres chose this stage of the programme to work with a practitioner and a live brief, or to devise a live brief in collaboration with a local company. One example of this was a centre organizing a live brief with a local theatre company.

The candidates were engaged in a range of activities from stage projection to prop and costume making. These vocational activities were very successful in generating the required evidence for these units.

Where choice was available this enabled work in a specialist area. The majority of centres directed candidates to Unit 4 and one stand-alone project to evidence the unit. Sometimes work for this unit was in response to a set brief which was titled Unit 4; sometimes the work was just labelled with the project theme and the centre had highlighted the different briefs - accompanied by the Unit number - in an effort

to indicate if the unit was covered or just addressed. Some centres used the Assessment Grids to indicate the range of projects which addressed the units.

Reports indicate that in some centres it was difficult to identify work specifically for the optional units; in other centres, where the delivery of projects were specifically designed to address the optional units, identification was much clearer.

Some reports indicated that evidence for this unit was usually integrated with work for projects which, for the main part, were designed to address other units. The structuring of projects had a big impact on how these were delivered by centres. However, work showing development from the initial work of earlier units was identified by centres on the assessment grids.

There was good evidence in all centres of candidates integrating their units. Centres had obviously spent time planning the various assignments so work could be cross-referenced. In the majority of cases, candidates had built on earlier experiences to develop their ideas and practical skills.

## 6904 Unit 4: Working in 2D

### a. a range of 2D investigative techniques - sources and contexts

- This had been delivered most usually via of a range of projects designed to address this unit and Units 1, 2 and 3.
- Some centres extended the 2D development by introducing new disciplines in this unit such as life drawing, printmaking and photography.

### b. ability to develop a range of 2D ideas

- Experimentation and investigation with techniques was often presented as the 'ideas', rather than how this work helps to develop ideas.
- There was, in most cases, clear development from work carried out for units 1 and 2, but sometimes this needed better signposting via the assessment grids.

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

- Finished work included painting, printmaking and mixed media work, with emphasis on the exploration of 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 a final 2D outcome.

### d. ability to analyse, refine and present 2D work

- The evidence for this assessment strand was drawn from across the portfolio, although development work identified for the optional units showed greater refinement than seen in work for Units 1 and 2, also better presentation.

High achieving work showed a deepening 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 their own and others' work. The awarding of the high marks reflected range and quality of work from across the entire portfolio - including work for Units 6 and 7.

Once again lower achieving work showed poor organization of practical activities, with sparse development and lacking an outcome [Assessment Strand d - 'evidence of a basic ability to analyse, refine and present 2D (unit 4), 3D (unit 5)]. The recording and the analysis was usually very limited.

## 6905 Unit 5: Working in 3D

- 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 available to deliver it.
  - Delivery was most usually via of a range of projects designed to address this unit and also to support Units 1, 2 and 3.
  - Some centres extended the 3D development by introducing new disciplines in this unit such as ceramics.
- b. ability to develop a range of 3D ideas
  - Evidence indicates work having been developed via a range of maquette studies or showing development from earlier 3D work in response to specific briefs.
- c. ability to produce a 3D outcome using and exploring the potential of media, materials and processes
  - The range and therefore the potential of resistant materials was limited.
  - Some centres used the opportunity to introduce specialist practitioners to the programme. This often resulted in evidence of processes being well logged and more finished work being produced.
- d. ability to analyse, refine and present 3D work
  - Good evidence generated when centres had worked with practitioners.
  - Some of the strongest, most refined 3D work was identified in this unit.
  - The end of 3D work in many cases as candidates moved on to 2D work for the summative project.

### Raising Standards in the Optional Units

- Centres whose assessment decisions had been based on the breadth of evidence across the portfolio must ensure that a specific body of work is generated and presented for these optional units in specific contexts.
- Although these units are associated with units 1 and 2 and 3, the work should show contextualization and aim at a confident (Mark Band 3 requirement) development beyond the introductory work for units 1 and 2. This work must be clearly identified.

## Advanced GCE Applied Art and Design (A2)

### 6908 Unit 8: Personal and Portfolio Development

- a. personal presentation and communication skills
  - Some centres encouraged candidates to compile a ring folder of evidence that included information such as; progression, health & safety, application forms, CV writing etc.

- Witness statements were offered regarding mock interviews and group presentations.
- b. portfolio presentation techniques
- Generally speaking, portfolio presentation was stronger, more professional and approached with more care and deliberation in those centres where the anticipated progression was to FE or HE.
- c. identifying and pursuing progression goals
- In most cases, evidence was presented in the form of progression routes to Higher Education and Further Education courses.
  - Work place research and job applications were not evident in many centres. (Job applications - even if mock - should be written and be accompanied by CV's).
  - The most thorough evidence - personal statements, presentations, mock interviews, etc - was presented by centres anticipating candidate progression to foundation or degree courses.
  - Evidence of presentations or mock interviews was still rather thin in some centres.

#### Raising Standards

- The vocational importance of all the assessment evidence for this unit cannot be emphasised enough. Candidates must be supported to manage their body of work, to express with clarity and make reasoned judgements about the specific implications of alternative progression goals. Confidence in these areas of development will raise potential point scores.
- Best evidence included personal statements and CV's, visits to different universities as well as university applications; job searches and job applications, mock interviews, presentations and peer group discussion and tutor feedback.
- Some moderator reports highlighted the limited evidence beyond the portfolio presentations and although this limitation was usually reflected in the assessment decisions, it often meant that the full potential of this unit had not been realised.

## 6909 Unit 9: Contextual References

- a. research historical and contemporary work, understand the context in which the work was influenced
- More lively work, with an element of risk, was reported where candidates had been introduced to more contemporary artists and conceptual work.
  - It was unanimously reported that when candidates saw and engaged with live work, their enthusiasm and interest was more apparent with a greater effect on their comprehension and understanding.
  - Reports indicated improved arrangements for visiting practitioners providing additional first hand evidence for this and Unit 10.
  - On the whole the references tended to fall into the familiar, 'mainstream' category of fine art, with evidence of references in craft and design much less evident.

**b. record and present information explaining the use of visual language in others work**

- Where candidates had the opportunity to visit exhibitions/studios, the evidence for this criterion was recorded with more confidence.
- In the same way, visits to Berlin, London and Paris were reported, offering candidates the opportunity to engage with live work in museums and galleries and there were some very creative records produced.
- Most centres had organised gallery visits and some centres had undertaken visits to relevant venues directly related to, and supporting, assignments.
- Reports indicated quite a large number of visiting artists and professionals who had had a great influence on the work with various levels of involvement.

**c. use contextual references in your work**

- Historical and contextual referencing was more extensive this year with analytical and practical work being informed, influenced and inspired by the work of others.
- Reports indicated that references were well integrated, and that centres had finally embraced contextual references into their delivery with enthusiasm and that this is having a positive impact on teaching and learning.
- The best evidence showed relevant study that was extending the candidates' critical thinking and the development of ideas.
- At the other end of the scale some of the evidence was obviously a token inclusion in the portfolios, with little attempt at any real in-depth analysis to understand the communication, relevance and context of the work. The inclusion of the extended essay is designed to address this but was often too stand-alone, having been delivered at a distance from the practical work of the studio.

**Raising Standards**

- Extend the range of sources.
- Identify practical work inspired and informed by Unit 9 referencing on the Assessment Grid.

## **6910 Unit 10: Professional Practice and Progression**

**a. investigation and analysis of professional practice**

- Good evidence was generated when local artists were invited in to demonstrate or talk about their work. This provided opportunities for personal study and professional practice content.
- One centre had encouraged their candidates to communicate with practitioners via email which meant that actual meetings did not have to be arranged, therefore, the practitioners could be chosen with greater relevance to candidates' own progression interests.
- Generally, it was reported that evidence was limited in terms of the evidence of the study of the day-to-day working life of a practitioner.
- Some centres had overlooked legal and health and safety issues.

**b. application and development of professional practice in own work**

- Those centres engaged with a practitioner or who had arranged work placement gave anecdotal evidence that this had had quite an appreciable impression on the candidates in terms of their work and professional attitude - 'They took everything a little more seriously'.
- In these cases the 'application' was particularly evident in the degree of professional presentation of research and solutions to design briefs.

- c. investigation and allocation of health and safety and legal requirements
- Evidence indicated that where delivery had closely adhered to the assessment criteria and comments on the grids closely related to required evidence, the assessment decisions were likely to be accurate, with the health and safety and legal issues addressed.
  - Health and safety evidence varied in quality, but was often included as log sheets or downloaded information from the internet.
  - Best evidence was from centres where some of these issues were identified as part of the preparation of candidates for their work placement.
  - Evidence varied, but was dependent on the resources of the centre and the motivation of the delivery team to find relevant material to support this aspect of the learning programme.
- d. appropriate standards of professional working.
- Annotations on assessment grids have identified this evidence as coming from personal interaction and observation of candidates.
  - Moderators have identified additional evidence by looking at the organization and care taken with presentation of all work.

#### Raising Achievement

- Ensure full coverage of the unit requirements
- Take every opportunity available to extend study of profession practice through visiting practitioners, visits to practitioners, availability of case studies, video, film, or internet information on practitioners.

## 6911 Unit 11: Develop and Produce Own Ideas

Centres need to ensure that the *synoptic* brief is made available to candidates and discussed, and that the project proposals are thorough in terms of vocational restraints.

The proposed work must be within the scope of available resources and the designated time. The focus of the unit is on the research, development and production and display of work which answers a vocational brief.

There were reports that a few centres had failed to encourage candidates to complete the Project Brief Outline document, but had instead submitted a broad project brief to the candidates. The centres are reminded that the Project Brief Outline is a requirement and must be presented with the work. Many centre-generated briefs did include constraints, and most candidates referred to the constraints when evaluating their work.

Some centres encouraged a Statement of Intent located within the workbooks, and annotated the Project Brief Outline to signpost this evidence. If a statement of Intent is generated, centres must ensure that the details of the vocational constraints on intentions are transferred to the Project Brief Outline.



a. analysing the brief and planning the project

- Reports suggested that project management was on the whole very sound, with research, contextual referencing and evaluation all effectively undertaken, but that the extensive development and refinement of ideas seen in the Summative Project at AS Level was sometimes lacking. Where two units were linked by the project, the work was more substantial, but had to be sufficient to cover the criteria of two units.
- Sometimes the Project Brief Outlines were just adequate, but not specific enough.
- Individual projects were mostly self-directed, but often negotiated within the constraints of a centre-devised topic or theme. Sometimes this was linked to a gallery visit or exhibition that formed the basis for the research.
- The quality of the brief varied; in most cases the client was very obvious, but sometimes the constraints were less clear or forgotten during the development of ideas.
- Some centres had not provided Project Brief Outlines separately, with these sometimes being located in sketchbooks.

b. creating and developing ideas in response to the brief

- Some of the creation of ideas was generated in other units but the main criteria for a successful, creative response seems to have been dependent on when the project was delivered and how much time was assigned to its completion.
- There were reports of full, lively sketchbooks and worksheets strongly focused on the brief.

c. planning and producing final outcome using specialist working methods and processes

- There was evidence that strong work in the design Unit 13 or the earlier Unit 6 and 7 often indicated a better response for this unit.
- The larger centres have been able to offer specialist options which gave the candidates more choice.
- Some candidates produced excellent work for this unit showing well resolved outcomes with considered presentation skills.

d. evaluation of ideas, planning and finished work

- Mixed response. Some very strong work in some centres with candidates working to their maximum potential and producing their best work.

**Raising Standards**

- Ensure sufficient time for the delivery of this unit to enable the candidates to complete the project to the very best of their abilities.
- Support candidates with the full completion of the Project Brief Outline to ensure that all the required details are included.
- Although the ESA for A2 is only one unit - compared with the ESA for AS which is two - the good practice achieved at AS should be carried forward and displayed in this unit.
- If a statement of intent is generated, centres must ensure that the details of the vocational constraints are transferred to the Project Brief Outline; where the Statement of Intent only outlines the work to be made ensure that the vocational constraints are considered and entered on the Project Proposal Form. Ensure both are then presented.

## 6912, 6913, 6914 The Optional units

The work presented for these units was sometimes very dependent on Unit 11 evidence with 12 and 13 being extensions to the previous work. Sometimes unit 11 was closely linked with these units, so much so that a large body of work addressed two units.

Unit 14 was often an exception to this as it was usually a new direction for candidates and teachers, and sometimes involved assistance from specialist IT teachers.

Unit 14 was attempted by few centres although some innovative work was seen from well resourced centres with sufficiently well trained staff.

Unit 12 has a Fine Art title that attempts to cover conceptual art, printmaking, painting and drawing, and design crafts. It seems that it has been easier for centres to provide good evidence for this unit than for Unit 13: Design. There are quite a large number of centres experienced and comfortable with delivering work that falls under this title. It was reported that some centres have combined evidence for this with Unit 11.

### 6912 Unit 12: Fine Art

#### a. Recording of experiences or information to develop intentions

- Most reports indicated that a separate brief had been generated for this unit and that the candidate responses to the briefs set had been of a very high standard showing innovation in ideas development and skilful handling of media.

#### b. use of materials, processes and technology, or a combination of materials, processes and technology to develop ideas

- This unit offered candidates the opportunity to extend work with materials and techniques and introduce new skills into their work.

#### c. the ability to analyse, refine and present a personal, coherent and informed response realising intentions

- Some of the strongest work was presented for this unit with work that was ambitious in both content and scale and finished with a high level of commitment and personal involvement. The experience developed over the course of the two year programme had resulted in some well focused and successful realisation of intentions.

#### d. the ability to evaluate the creative potential and effectiveness of the developed idea.

- Effective evaluation was confidently expressed by higher achieving candidates.
- Assessment decisions were usually a fair reflection of achievement in this Assessment Strand.
- Due to the extensiveness of evidence for this unit there was much visual evaluation. Many candidates had showed the 'value' of their emerging ideas through confident, sequential development and working drawings in sketchbooks and on worksheets.

## 6913 Unit 13: Design

This unit was a problem for some centres not used to working with vocational briefs; this was particularly the case with the presentation of the work. Ex-VCE centres seemed more comfortable with this and had produced the best results.

Design has infrequently been seen as the development of current practice in the industrial sector and the vocational context has not always been understood and adhered to. Some centres are not equipped with sufficient knowledge of the design sector to provide very confident vocational support, but many centres are using a range of visiting practitioners to help address this balance.

Design work often lacked the rigour of a thorough design process and the constraints and challenges that one would normally associate with a design brief.

### a. resolving the needs of a brief to develop intentions

- Centres have chosen from the extensive list available under this unit title to offer specialist options.
- There was some evidence of clear analysis and careful planning.

### b. development of a range of ideas in response to a brief

- The range seems to have been dependent on the amount of time allocated to the unit.
- Some moderators reported an organised, methodical approach to fulfilling design briefs which had led to some strong development work and successful outcomes.

### c. production and presentation of a design solution

- Some reports suggest that evidence for this unit is the same evidence as presented for Unit 11, as both are concerned with answering a brief. (*The Specification uses the term 'Link', i.e. the optional units link with Unit 9 and Unit 11. There is much confusion over the meaning of this term and it has been given many interpretations*).
- Some reports that this is the weakest unit in centres having fine art strengths and little experience of design.
- Some work had developed well through the design process stages of research and development to fall at the last hurdle - that of the production and presentation of a design solution.

### d. evaluation of the creative potential and effectiveness of the developed idea

- As with other evaluations of working to a brief, the evaluations were more often related to the work that was produced rather than focused on the potential and effectiveness of the idea in relation to the brief.

### Raising Standards

- Extend resources in design
- Focus on presentation of the design solution so that the work shows context and is in a suitable format to present to a client.
- Some work had developed well through the design process stages of research and development to fall at the last hurdle - that of the production and presentation of a design solution. Candidates should be supported and then encouraged to understand the importance of presenting work in a professional and appropriate format designed to meet the needs of their client.

## 6914 Unit 14: Multimedia

Essentially, the unit aims to encompass traditional equipment and new technological hardware and software and processes with media.

This has not been widely delivered and this is perhaps a reflection of the limited resources available to teachers. There were reports of some very good assignments and results where technology is at the forefront of the design department.

In some centres Multimedia was confused to a degree with Mixed Media and the generation and use of computer-produced images was not thoroughly captured or documented.

There were a very few reports of the specification for Unit 14 not always being considered very carefully in terms of expected evidence, and this indicated that the unit had not been read or understood sufficiently for the evidence produced to match the criteria. It is considered likely that this will be addressed in the coming series.

a. a record of information to develop intentions

- Usually photographs and computer generated images.
- Ideas usually well supported by annotation

b. development of multimedia ideas by combining technology media processes

- Some evidence of traditional as well as digital development, particularly in centres with darkrooms and computer provision.

c. analysis, refinement and presentation of a personal, coherent and informed response realising intentions

- Photography work usually very well presented with accompanying evaluations

### Raising Standards

- Centres must ensure that processes are recorded and presented.  
It is suggested that one way of doing this might be via the generation and presentation of screen grabs and illustrated technical logs.

## 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

### Unit 8 Personal and Portfolio Development (6908 )

Grade	Max. Mark	A	B	C	D	E
Raw boundary mark	60	50	44	38	32	26

### Unit 9 Contextual References ( 6909)

Grade	Max. Mark	A	B	C	D	E
Raw boundary mark	60	50	44	38	32	26

### Unit 10 Professional Practice and Progression ( 6910 )

Grade	Max. Mark	A	B	C	D	E
Raw boundary mark	60	50	44	38	32	26

### Unit 11 Develop and Produce Own Ideas (6911)

Grade	Max. Mark	A	B	C	D	E
Raw boundary mark	60	50	44	38	32	26

### Unit 12 Fine Art (6912)

Grade	Max. Mark	A	B	C	D	E
Raw boundary mark	60	50	44	38	32	26

### Unit 13 Design (6913)

Grade	Max. Mark	A	B	C	D	E
Raw boundary mark	60	50	44	38	32	26

### Unit 14 Multimedia (6914)

Grade	Max. Mark	A	B	C	D	E
Raw boundary mark	60	50	44	38	32	26



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