

ART AND DESIGN

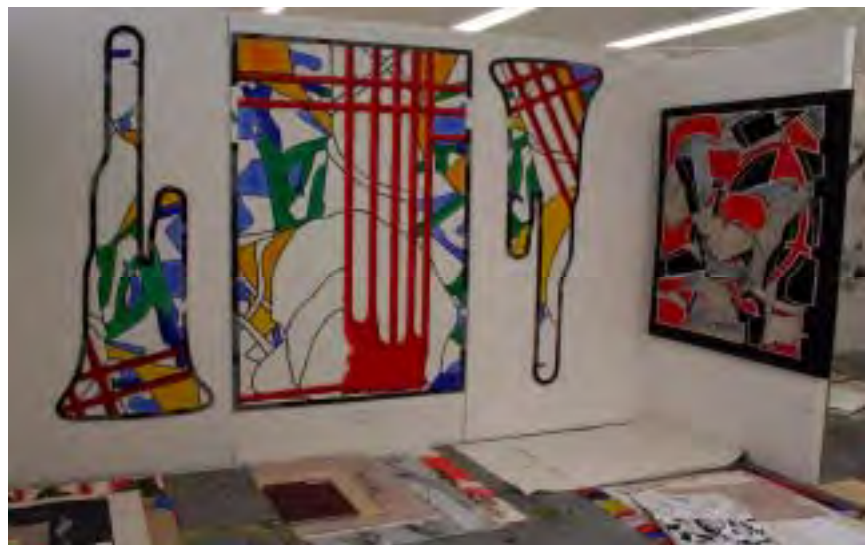
Unendorsed 9798/1, 2, 3

Fine Art 9830/1, 2, 3

General comments

Centres had clearly adapted well to the new Pre-U Art and Design course; the senior Examiners would like to thank the considerable efforts of teachers setting out on this new venture. All three Papers for every candidate were assessed and moderated together during a Centre visit from **two** Examiner/Moderators. The entire work of each candidate was displayed together which gave the Examiner/Moderators an invaluable holistic oversight to the submission as a whole.

Although there are five available certifications available, this first year of assessment saw candidates entered for either the Unendorsed (9798) or Fine Art (9830). Standards were high in all three Papers and clearly the extra time available in the Pre-U course had encouraged candidates to fully explore materials and further develop their ideas. Examiners were delighted with both the inventive approach and the creativity expounded by many candidates which were displayed in their final exhibitions.



Paper 1: Portfolio

Most Centres had worked out a series of tasks and activities which explored a wide range of ideas and media; these were presented in a range of sketchbooks, portfolio folders, and more carefully selected folders with larger works mounted in an exhibition space. Clearly time had been used well, introducing new ideas and experiments with materials were thorough and well developed; with candidates finding time to reassess and develop work into the higher levels of achievement. Some Centres had started with a foundation like structure which had taken up a period of several weeks in the initial term whilst others had adopted an Art School type rotation, with a number of weeks and tasks set aside for painting, textiles, sculpture, and printmaking.

However the **Portfolio** should not become a presentation of every mark made without recourse to any selection process. It is important that candidates fulfil the Assessment Objectives with equal rigour and there were some signs that *AO1 Record* and *AO4 Respond* were much weaker. It is vital that drawing is explored, in all of its variety, as a direct and imaginative discipline as well as working alongside digital recording. Copying of photographs and the interplay of digital processes is a vital factor in candidates' work at this level, but this should not be at the expense of direct drawing from observation and life. To this end many Centres added some good quality life drawing as part of the **Portfolio** which can only be encouraged. The benefit of the Pre-U course is that it affords candidates extra time and as such it is expected that candidates should make a more determined effort to complete some elements of work to a good standard in preparation for the second year of the course. This would help to prepare candidates for the onset of the **Project** and also help to boost the marks in *AO4 Respond*. Whilst it is not necessary for Centres to follow a prescribed theme through the **Portfolio**; if they can sustain one theme effectively this is perfectly acceptable. The first year on this course should be challenging, particularly in terms of experience, and the introduction of new materials should be used to broaden the skills and techniques of candidates.

All Centres had incorporated gallery visits and analysis of the work of other practitioners in both written and visual formats and this experience gave relevance and a personal aspect to the **Portfolio**. Some Centres had developed critical studies elements into dedicated sketchbooks or journals which included news cuttings, found materials, written articles as well as drawings.

Assessment of the **Portfolio** by Centres using the marking criteria was generally well organised and effective with there being only minor adjustments to Centre's marks. Many candidates showed more maturity at the end of the first year of study than might be generally expected with the unit structure when applied to AS Level. Some Centres built in their own assessment points and even set trial examination days to give a variety of tasks to candidates. This course is intended to be flexible and allows Centres to structure their own procedures depending on facilities and staff teaching strengths. The actual structure of the **Portfolio** was put into good use by candidates when applying for Foundation Art courses or degree courses in Higher Education.

Paper 2: Evaluative Study

This is intended to be an academic study which can be aided by, and further extended with relevant practical work. It is possible to develop this as an extended study from an element of the **Portfolio** work but this is not compulsory. Titles and themes were passed on to a senior Moderator for approval and this invariably proved a good catalyst for focus and initial research by candidates. The range of subject matter and themes were varied and covered many aspects of painting, digital art forms, architecture, film and aspects of sculpture and ceramics. There were a number of interesting and valid interviews with artists chosen for study and some original methods of research which culminated in a filmed outcome with text or additional practical work with annotations where a dialogue between the candidate, the independent research and some form of practical work were all conjoined and reflected upon through visual and written diaries.

The most effective submissions all benefitted from:

- a topic that had good resources with access to some of the nominated works for study;
- careful selection of key works, which allowed for in depth research and analysis;
- adequate written and Internet material resource material;
- clear indication of intent;

- accurate use of subject language and facts like dates, names, art movements;
- clear and readable layout (if the practical work had the text embedded in it then a hard copy of the essay part was available to Moderators);
- considered personal evaluation and judgements of received opinion;
- not being repetitive;
- a bibliography and list of electronic resources;
- quotations and other ideas taken from books or web sites were acknowledged;
- maximum 3500 words;
- analysis of the candidates own ideas were supported by relevant examples.

Most candidates were able to produce a good theoretical argument with a good choice of resources and academic analysis but the re-jigging of parts of books and Internet products in a 'paste and cut' exercise should be avoided. There were many well analysed and researched studies which culminated in some very good final essays. These were usually word processed and completed around the allotted 3500 words. Details of research interviews and any relevant materials such as leaflets of relevant gallery visits can be placed in an appendix at the end of the submission and therefore are not considered as part of the 3500 word submission. Centres are reminded that the **Evaluative Study** weighting is equal to the **Portfolio**. One or two candidates fell short of a sound mark as they merely reorganised elements of text from books without any personal input. When carried out to a high standard these studies are excellent adjuncts to applications for courses in Higher Education

It is good practice to get well under way with study by the start of the second year of the course and there is nothing to stop Centres having titles clarified by the end of year one if they wish to take advantage of the summer vacation.

Project

Centres had gone to considerable lengths and effort to present a good final exhibition. Many final outcomes for the **Project** displayed considerable improvement on levels of skills which built upon and grew from the **Portfolio** work.

Project work displayed a mature response in many Centres and the work was often of a high standard or outstanding; reflecting the extra time allowed by the course structure. The question paper is intended as a series of starting points and once underway candidates can develop into new areas as long as the process of change is logged and visible in the development of the work. The emphasis must be on the quality of the final outcome; which can be a single work or a series of linked work. This year's cohort worked in all manner of techniques; painting, printmaking, installation pieces, mixed media and lens based elements. Support work to the **Project** was usually in the form of sketchbooks, an allied folder or a series of maquettes. Many candidates made effective use of digital photography and critical studies of other relevant artists but the overall feel was that work was very personal and well thought out.

There were some excellent final outcomes in ceramics, textiles, painting, sculpture, installation, film and video and mixed media; all falling into either the unendorsed course or Fine Art. Many candidates had thrived! Skills and techniques showed high standards culminating in a successful final conclusion.

It was unfortunate that a few candidates had not always used their time as effectively, particularly the case when they appeared to make a late start on the **Project**. In these cases, they had failed to bring ideas to fruition and the development was often uneven with an incomplete outcome. It is important that the **Project** is under way by the first day of the Autumn Term in the second year; the question paper is available at the start of the course (see <http://www.cie.org.uk/qualifications/academic/uppersec/preu/subjects> for the 2011 and 2012 papers). Delaying the start until spring term of the second year places some candidates at a disadvantage in that the depth of study and research might be compromised through lack of time.



Administration

Some Centres produced maps of where each candidate's submission was in the Centre and this was invaluable to the Examiner/Moderators on the day of the visit. Hospitality and peace and quiet was much appreciated whilst the assessment and moderation took place. Colour coding, in order to easily identify work by different candidates and for different papers was also extremely helpful in keeping the three papers apart for individual assessment but at the same time allowing for a holistic overview. Some Centres also included the details of the submission form for the **Evaluative Study** and this was a helpful aid in the moderation process. Centres seemed to cope well with the whole process even though this was the first time around. The Principal Examiners would like to congratulate and thank all of the Centres participating in the first session. The patience and hard work undertaken by all staff in the participating Centres contributed to the success of the first set of candidates taking this new qualification.

Teachers are also reminded that there is an Online Pre-U community discussion forum for Art and Design
<http://cambridgepreu.cie.org.uk/>