

GCSE 2003

June Series



Report on the Examination

Art and Design *3201 – 3206, 3211*

-
- Full Course
 - Short Course

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Art and Design

3201 – 3206, 3211

General

The new AQA GCSE Art and Design specification, examined for the first time in 2003, replaced the legacy syllabuses originally introduced by NEAB and SEG. The specification was developed with the intention of combining best working practices to offer an assessment opportunity that reflects current educational practice. The four assessment objectives were new to all centres. The mark scheme out of sixty marks for each component was new to legacy SEG centres as was Teacher Standardising, and Area Moderation Meetings were new to legacy NEAB centres. The examination paper format took what was thought to be best from both legacy traditions in an effort to produce starting points that followed on logically from coursework practice and experiences.

A Coursework Adviser was appointed to each centre to provide telephone, email and postal advice and guidance if requested. The training exhibition of work, exemplifying the national standards, provided the principal focus for the series of Teacher Standardising meetings that took place in the spring term. When Standardising meetings had been completed photographs of the standards were available to view on the AQA website to aid teachers in the assessment of their own candidates. Teachers who attended Standardising meetings generally marked their own candidates' work with accuracy. Teachers appeared to appreciate the crucial importance of arriving at marks through accurate use of the Assessment Criteria grid.

Evidence suggests that the specification has been positively accepted and is working well. The new mark scheme does not seem to have presented centres with too many difficulties. Unendorsed is still the largest entry, with Fine Art the most popular endorsement. The development of photography in all endorsements has grown, as has the use of ICT with screen-based imagery reflecting the development of creative industries.

Coursework

Some excellent practice was observed within coursework. A pleasing emergence of issues-based work reflected evidence of a high degree of engagement from candidates. Great progress has been made in terms of sketchbook work within all specifications. At their best sketchbooks became a working journal fulfilling all assessment objectives through their use. However, in weaker examples there was a heavy reliance on information downloaded from the internet and pasted into the books, with no evidence of analysis or development and a negligible understanding of context. Sketchbooks in general are becoming an essential part of coursework and are in many cases approached with imagination and flair. Annotations are often used to explain intentions and make informed connections with the work of others. However, for certain candidates this is not appropriate and such evidence is visual and can be equally effective.

The new specification offers the opportunity for candidates to choose to submit two, three or four units of coursework and many centres presented three as in the past. Moderators reported that some centres chose to submit two units of extensive work. In many cases candidates were allowed to choose on an individual basis how many units to enter.

It was interesting to see the variety of approaches to coursework in centres. Some centres with a lot of less able candidates had provided prescriptive teacher-led courses which ensured that most candidates met all of the assessment objectives, but this did result in common or similar outcomes. Most centres adopted a more tutorial approach, encouraging more creative and personal responses to starting points, but occasionally there was a higher risk factor in terms of meeting all of the objectives adequately.

It was good to see critical references being made by candidates who had visited galleries or worked with artists in residence. Some moderators expressed concern over candidates using photocopies as preparatory work, merely applying colour to reproductions and providing little or no evidence of candidates' own drawings, paintings or imagery in preparation studies. There was also concern over the appropriate use of downloaded images from the internet. By not personalising such information candidates can not expect to earn credence for their use of such material. Reliance on working from secondary source materials was a problem in some centres. The arrival of digital camera imagery in centres has provided many candidates with the means of taking their own photographs for research purposes. In some centres good use was made of this technology but moderators reported that drawing from printed images was taking over from drawing from direct observation, especially in self-portraiture.

Controlled Test

There was a favourable response from centres to the first question papers of the new specification. The controlled test papers were well received, being in harmony with the specification by providing a logical and realistic development outcome. Responses to the papers were generally very good and centres were happy with the alternatives offered.

One senior moderator reported, "In responding to the 2003 examination papers candidates' work was generally varied, exciting and sometimes adventurous, conceptual and extremely original. Controlled test work in most centres reflected the knowledge, skills and understanding that had been gained during the candidates' course of study. Work carried out during the four weeks of preparatory time had clearly informed final pieces produced in the subsequent supervised ten hours of the examination in which the candidates had been obliged to work independently." The preparatory period was well used in centres and was clearly a time when teachers ensured that candidates were adequately prepared for the ten hour test.

The controlled test often reflected the standards achieved by candidates in their coursework submission. The themes running across all papers helped with resources and were positively received in centres. There were requests from teachers for AQA to ensure that questions can be resourced from primary sources to discourage secondary copying. It should be remembered that the question paper is a 'spring board' for candidates and the most able might respond in ways that may be far from the traditional or expected.

Assessment and Moderation

Marking was seen to be generally accurate with moderators reporting some leniency of marking in the higher ranges and some severe marking at the lower end. However, most teachers marked very accurately and there was some outstanding work. The moderation process seemed to go smoothly with centres having the opportunity to opt to attend an Area Moderation Meeting or to be allocated a visiting moderator. Standardisation of marking between teachers within centres is essential.

Centres extended a warm welcome to moderators and for the most part administration was done well. Sets of work were available for moderation and documentation was on hand when required. The majority of centres visited displayed the moderation samples in the form of an exhibition whilst some centres had work available in folders. Centres are free to choose how to present their work for moderators but it is essential that coursework and controlled test components are clearly identified. It is also helpful if a quiet area is provided so that moderators can concentrate on the work. Some centres did not have Centre Declaration Sheets signed and ready for moderators. Many centres wrote meaningful and helpful comments on Candidate Record Forms.

Area Moderation Meetings were fruitful and successful where teachers came with an open mind and were prepared to listen and to engage with others in a collaborative manner. Centres that opted to attend Area Moderation Meetings often reported that they offer a valuable INSET dimension. Centres that hosted Area Moderation Meetings were well organised and contributed substantially to the smooth running of the day.

Assessment Objectives

Centres seemed comfortable with the four assessment objectives. Teachers reported that the Assessment Criteria grid worked and aided marking. There was evidence in a few centres that candidates failed to understand the different aspects of the assessment objectives – that each carried the same percentage of marks and that their work needed to demonstrate all four of the objectives.

Assessment Objective 1: record observations, experiences and ideas in forms that are appropriate to intentions

This was usually very thoroughly covered, with many candidates showing a real engagement with projects through good analysis and appropriate resources and planning of the work. Some centres have been a little too eager to guide candidates towards resolution and outcome, with a tendency to minimise enough evidence to qualify for the higher marks in this objective. Centres had provided candidates with an appropriate range of stimuli, which benefited their work. References were made to this and the work benefited from the resources provided. Some centres relied too much on secondary resource material, thus limiting the personal response of their candidates. Moderators reported a decline in direct observation and an increase in the use of digital technology as a recording tool. However there was some excellent sustained visual observational analysis, informing later development and, as required for the assessment objective, appropriate to intentions.

Assessment Objective 2: analyse and evaluate images, objects and artefacts showing understanding of context

This was often the most difficult area to assess. In some centres candidates had either not made reference to artists' work or had merely produced a pastiche. Other centres had encouraged candidates to look at the work of a wide range of twentieth-century artists with some very exciting and imaginative results, with ample evidence in sketchbooks. Centres sometimes marked too generously here especially where little evidence of contextual reference had been made. Where centres had encouraged candidates to annotate their work with explanations and personal insights regarding their purpose, this gave a greater understanding of their intentions. Where candidates had little or no first hand information they were limited in understanding how to analyse and were unable to make associations showing understanding of context.

Assessment Objective 3: develop and explore ideas using media, processes and resources, reviewing, modifying and refining work as it progresses

Where many candidates gained substantial marks in this objective, they had documented thoroughly in terms of materials trials, colour samples, possible ways forward, and the rejection and selection of ideas. The metamorphosis of a piece of work may have needed to be photographed or sketched in its different stages, in order to show the refinement and modification of an idea from conception to realisation. The notion of a journey that evidences more clearly the value of idea, thought, observation and exploratory practice is inherent within this objective. Sketchbooks were used to provide evidence of developing, exploring, experimenting and annotating work, and many were excellent. The best work was often supported by exciting, personal sketchbooks full of excellent contextual references.

In some centres the range of artistic approaches lacked diversity and stimulation. Where this objective had been overlooked candidates lost marks despite producing, in some cases, a good final idea. There was a cause for concern where candidates had explored and developed ideas through various media, but had made little modification or refinement from the original starting point. In some centres a list of materials used by candidates without consideration of appropriate use was provided, but level of skill in the use of materials and processes was insufficient to gain high marks for simply using a lot of materials.

Some centres had set out clear guidelines regarding this assessment objective. Work was presented in such a way that it was very clear that a range of media had to be used and that ideas had to be laid out in a logical format with titles indicating possible routes to pursue.

Assessment Objective 4: present a personal response, realising intentions and making informed connections with the work of others

Responses to this objective were very varied. Where candidates had followed a very structured course their own style, approach and skill showed through as did the amount and quality of work produced. However, some centres gave credit for a personal response only. Candidates showed awareness of other artists and cultures but some did not make connections with their own work and this was not always reflected in the award of marks. Informing can also mean rejection, and does not necessarily imply pastiche. Some centres were awarding very high marks in this area with only the minimum of evidence for making informed connections with the work of others. Disproportional credit was given to certain candidates who had made some attempt to make a personal response. There was clear evidence of mature, sensitive and subtle ‘informing’ towards some extraordinary and very personal and fully developed visualisations.

Conclusion

Teachers should be commended for their hard work in assessing candidates’ submissions and meeting deadlines for submission of marks to AQA. The amount of time and effort that teachers put into marking candidates’ work and displaying it, or taking it to an Area Moderation Meeting for the purpose of moderation is acknowledged. The success of GCSE Art and Design relies on a high level of commitment from teachers and moderators alike and it is hoped that this first very successful year of the new specification can be built on in future years.

Art and Design (Unendorsed) 3201

Coursework

Coursework starting points varied greatly from centre to centre. Most produced plenty of scope for individual interpretations whilst addressing all of the assessment objectives. Good quality coursework was seen with development in a range of processes and media. Links with other artists were evident in supporting candidates' responses. There was much evidence of high standards of process work within coursework. Use of sketchbooks to develop ideas featured prominently with many centres using them to great advantage. Generally IT was used as a research tool. Many coursework units showed good structure and refinement, with evidence that two units of coursework often allow candidates to develop ideas more fully. There was a wide range of approaches in evidence with some very exciting use of contemporary references.

In a few centres coverage of assessment objective 3 was seen to be weak. When assessment objectives 2 and 4 were seen as integral to the course with built in activities that allowed candidates to make personal responses, those courses seemed to be most successful. Sometimes there was evidence of too much secondary source material. There were some excellent courses where candidates handled a wide range of media. Drawing was still used to provide a solid foundation in many centres leading to quality work.

It should be remembered that Unendorsed candidates are required to work in at least two areas of study as listed in the specification.

Controlled Test

The controlled test was well managed. Centres have obviously placed importance on the conduct of the test. The papers were well received with positive feedback on format. Moderators reported that centres felt that the Unendorsed paper was good with lots of choice for candidates and that its layout and content were sound. Candidates were able to develop personal responses at all levels. Centres approached the controlled test in different ways but it should be remembered that candidates should have ownership of the paper and not be restricted as to which questions they can answer.

Question 1 Interiors

This question appealed to the full range of ability and was very popular. The question was easy to resource and good for differentiated approaches and outcomes. The opportunity for first hand study was a strong element. There were references to home situations from candidates with a variety of abilities, and lots of exploration of perspective. There were interesting responses based on interiors of public areas. Excellent tapestries and wall hangings were in evidence from candidates who chose to work in textiles. There were lots of photographic references by ICT literate candidates. The question was tackled by candidates with a wide range of abilities with varying degrees of success. Some found capturing the technical aspects of space difficult. The best examples dealt with surroundings familiar to the candidates. Caulfield was a popular and effective reference as were Richard Hamilton and Pop Art. Impressionist interiors provided interesting starting points, with candidates researching the work of Vuillard and Bonnard. Some candidates looked at Anthony Green's shaped canvases and others took the theme and looked at the insides of boxes and fruit. A range of responses, from three-dimensional stage set designs to paintings of rooms based on the work of Hopper, were in evidence. One candidate even focused on internal organs in preservative and another had used a maze as a starting point.

Question 2 Expressionism

Question 2 elicited some very thoughtful and imaginative responses with the use of personal primary source material enabling candidates to create emotive work using a variety of media. Some candidates displayed great maturity in their ability to convey mood and symbolism through use of colour and technique. References to Jackson Pollock were especially popular and Robert Rauschenberg's work generated much well considered work. The idea of option (a) *Conflict* was well developed with lots of references to the war in Iraq and some candidates used montages as starting points. In depth responses included exciting use of colour, encouraging experimentation and research. Examples of option (b) *Harmony* included the use of doves and peace symbols. Very good responses from more able candidates were in evidence.

Question 3 Australasia

This was a hugely popular question with an interesting range of responses in a variety of media, textiles, three dimensions, installation pieces and painting. One candidate collected driftwood from the beach and painted it to depict his/her journey. After studying Aboriginal art many candidates created their own symbols and included a translation in their work. Others contrasted Aboriginal art with Western traditions. Where the work was more than just a pastiche it was inventive and individual. Some high quality submissions used personal symbols and showed a real understanding of the techniques. Less able candidates often found difficulty translating Aboriginal imagery into personal symbolism and relied heavily on reproduction of second-hand images. Of the two options available (a) *a journey you have taken*, had more uptake than (b) *your religious or personal beliefs*. For the second option some candidates used symbols of their religion in the development of their compositions.

Question 4 Family Album

This was a particularly well-liked question that generated high levels of personal response with many candidates using their own families as a starting point. Candidates examined their own lives in very personal and individual ways often with surprising results. Interesting figurative work in clay within a landscape was inspired by the work of Antony Gormley. Creative and inspirational work was influenced by the combination of approaches inspired by the range of named artists. More limited candidates took photographs of their own family but were unable to develop the work. One candidate based work on the Liverpool 'Kop', others on the Beckhams and the Simpsons.

Question 5 The Message is in the Words

There were some impressive responses to this question showing depth of thought and good planning to balance visual elements and text. The starting point allowed candidates to explore their feelings through familiar media and many enjoyed exploring feelings of stress, lack of confidence and confusion. Terrorism and the war in Iraq again featured strongly. There were some lovely studies inspired by graphics and some attempts to produce creative mixed-media work. Research into letterforms was good with some candidates responding in clay. Popular songs or favourite poems were also used as starting points for work. There was much original work in evidence with some high quality work about the place of women in society and on racism in Britain. The question was thought to be very appropriate for courses taught in many centres, particularly where teaching and resources for twentieth-century and contemporary art were strong. Most candidates who answered the question did so to great effect and it was interesting to see that the set of work in the Teacher

Standardising exhibition that made use of Jenny Saville played a part in introducing and perhaps influencing responses to the question. In contrast some candidates over-relied on simplistic messages in dull fonts.

Question 6 Pattern and Decoration

This was answered well when candidates had the confidence to tackle complex patterns and translate them into new arrangements. Option (b) *the elements* and (c) *the seasons* were most popular with many studies made from natural forms. Many candidates used designers such as William Morris to aid their research. Good responses were seen to all three options, although interpretations of the seasons were often predictable. Tiles and fabric responses were popular for (a) *manufactured forms*. Responses in a wide range of media were original and innovative in many cases. Other references included Celtic art, Islamic art and Art Deco. Candidates were offered the opportunity to study the art of other cultures but many focused on pattern and decoration rather than exploration. This was seen to be a suitable question for all abilities and was possibly the most popular overall.

Question 7 Illusion

This starting point generated some sound and inspired responses where candidates understood the context of illusion in relation to artists' work. There was something for everyone and a great variety of very imaginative responses were produced as a result. Some centres were unsure about the lack of direction in the open-ended starting point, others welcomed the opportunity for more confident candidates to have scope for interpretation. The question allowed creative candidates to blossom with very personal explorations, in a range of two and three-dimensional techniques, fully resolved in exciting final outcomes.

- (a) Optical illusion was the most popular of the three topics with study of Op and Pop Art, Bridget Riley and Victor Vasarely much in evidence. As anticipated there was much use of shape and colour to distort vision. An interesting interpretation was the study of *trompe-l'oeil* as a critical reference.
- (b) A Surrealist approach appeared to be the most popular response to this option with juxtaposition of objects to the forefront. The use of Oldenburg was common, with outsize sculptures in different environments as a result. Lots of studies inspired by Dalí and Magritte were in evidence with some very unusual responses from more able candidates. Exploration of the work of Bridget Riley, Escher and Claude Lorrain formed the basis of some good work.
- (c) The most successful work resulted when candidates considered changes of scale. There were some very competent and accurate studies using perspective. Escher was widely used as a critical reference and there was some excellent use of Anthony Green's distorted perspective. Reference was also made to Renaissance art. This was a challenging starting point and tended to be attempted by more able candidates.

Art and Design (Fine Art) 3202

Coursework

The best submissions were from courses where candidates were encouraged to build up skills of recording from primary sources. The quality and range of work produced for the coursework component was of a very high standard from most centres, with evidence that they have developed new and imaginative schemes of work to stimulate candidates to produce excellent results. The work of the most able candidates in some centres was well above the standard expected for the top mark, showing a level of sophistication and originality normally seen at AS level.

Where centres had made effective use of artist-in-residence schemes or gallery visits, candidates' understanding of the work of other artists had clearly been enhanced. There was a good balance between practical and critical work in the folders of many candidates, and sketchbooks were often used most effectively to cover this aspect. The changes to the assessment objectives have clearly begun to have an effect in reducing the amount of irrelevant biographical information about artists. The most able candidates often used annotation as an effective way to demonstrate their critical judgements. Sketchbooks from some centres were superb, showing an amazing range of exploration and inventiveness.

Although some centres have produced work that indicates a very teacher-directed approach to the course, the majority of centres had provided a sound structure that developed the skills and understanding for candidates to experiment and produce work with a far more individual and original flavour.

Controlled Test

The Fine Art question paper seems to have been well received by most centres. It provided a range of stimulating starting points for candidates to develop a personal response. Most centres appeared to have little difficulty in resourcing the work of artists suggested in the questions.

Question 1 Interiors

This question was very popular in some centres, with evidence of good research particularly into the work of Caulfield and Hockney, the latter often resulting in the use of photography to provide first hand studies. A few centres found it difficult to resource the work of Anthony Green, despite there being material available on the internet. The question resulted in very good compositions from some candidates, in one case a candidate used a real window frame with objects behind it, others explored a variety of different kinds of interiors, ranging from ordinary rooms to sheds, conservatories, greenhouses and car interiors. In some cases a lack of first hand study led to limited outcomes.

Question 2 Expressionism

This was a popular question in many centres, with good responses from across the ability spectrum. The most able not only produced excellent research into the work of the suggested artists but also explored Expressionism in exciting ways, particularly through the use of colour and texture. Lower ability candidates explored media with some involvement but a lack of first hand study often led to limited outcomes. There was an emphasis on portraiture in some centres, with Picasso's 'Weeping Woman' often used as the main reference. In many cases candidates ignored the issue of 'surroundings' and focused on the war in Iraq as their theme.

Question 3 Australasia

Objects and images painted with Aboriginal ‘dot’ designs were the predominant response to this question. It was clearly very popular with candidates of all abilities and resulted in some excellent and thorough research. However, in many cases candidates were unable to develop a personal response from their research. There was often a lack of evidence for assessment objective 1.

Question 4 A Moment in Time

Good use of photography led to some exciting and varied responses from candidates of all abilities. The link to Impressionism was well understood by candidates, with some exploring other sources, such as Muybridge, very effectively. The open-ended nature of this question enabled candidates to explore a wide range of imaginative ideas and directions, with frozen moments and action shots much in evidence.

Question 5 Natural Materials

This was popular in a few centres and resulted in some excellent research into the work of Goldsworthy and other artists who use natural materials. Candidates’ outcomes were often very strong, showing a good understanding and sympathy for natural materials in their work. Able candidates often showed good traditional drawing skills in their sketchbooks, with their final outcomes frequently produced outdoors with evidence provided through a photographic record.

Question 6 Dramatic Composition

This question seemed to be most popular among boys and the responses were dominated by the war in Iraq. In the best examples there was evidence of very good understanding of the work of the suggested artists, which led to powerful paintings, often as a result of personal experiences profoundly affecting final outcomes.

Question 7 Illusion

This question was popular at some centres, particularly among boys, whereas other centres seem to have advised their candidates not to do it. By far the most popular options within the question were (c) with the work of the Surrealists much in evidence, and (b) with the work of Bridget Riley used extensively. Because most candidates resorted to secondary source material the outcomes rarely went beyond the obvious.

Art and Design (Graphic Design) 3203

Coursework

Evidence of an understanding of the design process was seen in the work of candidates of all abilities and courses clearly offered opportunities for all the assessment objectives to be met. High levels of research and depth of planning reflected well-taught courses, where assignments excited the imagination of candidates, and where the opportunities offered for the inclusion of relevant critical references went beyond the display of lettering styles and examples of existing commercial packaging. Although not a requirement, many submissions were presented in three units, perhaps exemplifying the traditions and course structure of the legacy examinations. Sketchbooks were widely in evidence, often one supporting each unit of work. The best examples showed clear and informed development of ideas and illuminated final outcomes with the depth of personal enquiry. Candidates of more limited ability often submitted work which was mostly derivative and lacking in imagination, and would have benefited from better presentation. ICT is now being used extensively and with confidence and increasingly sophisticated results are being produced using computer software packages and digital photography.

Controlled Test

The question paper offered a range of starting points and was well received. There were many opportunities for creative and informed responses to be submitted. The more able candidates were able to consider audience and context in the development of their ideas and as part of their final designs. However, there were some candidates who did not use the four week preparatory period effectively and who were over reliant on photocopies and indiscriminate internet information. These candidates were the ones most likely to produce superficial or simplistic responses and they lost opportunities to achieve all the assessment objectives.

Question 1 Sign System

This was an open-ended question in terms of outcome and the time limit proved to be a restriction for some candidates who produced cartoon-like, repetitive solutions. It was popular with mid/low ability candidates who often failed to develop relevant critical references or to consider the appropriate setting for their designs.

Question 2 Expressionism

This question proved very popular and some excellent outcomes resulted from it. Good use was made of the suggested references and other contemporary sources. A range of printing media, including the creative use of block printing, and computer generated imagery to simulate wood block effect was in evidence. There was also much evidence of candidates' ability to research and investigate ideas for assessment objective 3, although not all were able to develop the full potential of their research in the final outcome.

Question 3 Australasia

This question was generally well answered although candidates had to be resourceful to gather appropriate first-hand research in their preparatory work for assessment objectives 1 and 2. Some interesting outcomes resulted, which developed examples of Australasian art into a corporate identity and ensured good coverage of assessment objectives 3 and 4.

Question 4 Repeated Images

This question was very popular with candidates of all abilities and it resulted in confident use of ICT. The work of Andy Warhol was a recurring influence on outcomes, where repeated motifs and colourways were used effectively. There was good use of photography to collect visual information and investigate the two themes and of computer generated image manipulation techniques.

Question 5 The Moving Figure

The Futurists proved to be a strong influence on this question and led to a wide range of final realisations. Many candidates chose to investigate the work of Marcel Duchamp to inform their own responses and to address assessment objectives 1 and 4, often to good effect. Others chose to develop the theme of the art of comics, looking at the work of Roy Lichtenstein among others, with more modest success and sometimes with limited evidence of developing ideas for assessment objective 3.

Question 6 Themed Restaurant

This popular question generated many experimental approaches and some quality outcomes were produced as a result. Creative and confident responses were produced using contemporary references as inspiration and often reflected similar assignments that candidates had undertaken as part of their coursework. Some candidates of limited ability answered this question in a predictably repetitive and obvious way.

Question 7 Illusion

- (a) References from contemporary advertisements, where objects or type became metamorphosed, and from fine art sources were often the inspiration for developing original and witty solutions to this starting point.
- (b) This starting point generally elicited limited and safe solutions based on existing packaging designs. Most critical references centred on the investigation of lettering and typographic layout.
- (c) This was not a popular starting point and candidates tended to underestimate the impact of context, both in developing their ideas and on final outcomes. As a consequence many responses were weak and superficial and opportunities to achieve many marks in assessment objectives 2 and 4 were lost.

Art and Design (Textiles) 3204

Coursework

The diversity of teaching approaches, from fine art based to technology structured, resulted in a wide range of coursework being produced under the canopy of Textiles and in response to the new specification requirements. Staff were positive in their delivery of new demands and assessment using the new marking criteria. Many centres had used past question papers to suggest coursework themes but had been careful to apply the appropriate mark scheme.

Many centres encouraged candidates to address the assessment objectives through each coursework unit, with three main pieces being preferred. Associated research work was contained in annotated sketchbooks. The most original and imaginative work tended to derive from courses with a firm artistic base and where frequent references were made to a wide variety of artists, designers and craftspeople across the textile, fashion and fibre art spectrum. Those where technology still tended to dominate through a rigid, technical, skills based course presented more prescriptive work which was less personally expressive.

Centres endorsed and understood the need to collect visual resources through sketching, drawing and photography and while there are still candidates who rely on cut out magazine pictures as their sole source, there was pleasing evidence of candidates exploring primary ideas through appropriate mark making and colour observations. Museum visits appeared popular with candidates and a wealth of reference to work seen in galleries, both local and national, was presented. There is a growing trend for textile artists to become involved with schools through artist-in-residence placements. In some centres this led to some very high quality coursework units.

The range of facilities within schools varied but where possible candidates had been given an ample range of materials with which to work. The experimental use of hand applied dye effects and machine embroidery was apparent. Batik, silk painting and silkscreen printing were popular and used by candidates of differing abilities. Examples ranged from highly accomplished costume pieces and embellished three-dimensional structures to simplistic and very basic fabric collages. End pieces in the best centres showed a clear follow through and evaluation of ideas from initial concept to final outcome. Lower ability candidates had a tendency to decide what to make with little consideration of the specification aims or assessment objectives.

It was encouraging to see most candidates demonstrating enthusiasm for a wide variety of approaches and outcomes. The involvement of valuable specialist staff was welcomed in a number of centres.

Controlled Test

There was an enthusiastic response to the question paper with a number of centres commenting on the variety of starting points and benefits of offering questions encompassing the wider artistic field in addition to well known textile designers. All questions were attempted, although the figurative option (question 5) drew the fewest responses. The strongest candidates had employed the knowledge gleaned through coursework and made excellent use of the preparatory period. There was pleasing evidence of personal photographs and sketches providing the initial stimulus for focused research. Visits to museums were also evident as starting points for the controlled test with candidates registering the benefits of referring to the work of artists, designers or craftspeople. The assessment objectives had been understood and more able candidates had clearly used the objectives to provide a solid foundation for their research.

The range of media employed was varied and final outcomes allowed for rich individual interpretations to be realised through a variety of products. The facilities within centres do vary but candidates were generally sensible in their choice of process. There was much evidence of machine stitching, batik, silk painting and printed or painted dye work. Presentation was generally good and moderators were encouraged by the organised use of sketchbooks to document the whole of the preparation and planning period from initial thoughts through to the construction of the final piece. Candidates used the four week preparatory period to their best advantage. When candidates had reviewed process and technique and considered how long specific skills took during research they were much more organised and prepared for the successful completion of their main pieces in the ten hour supervised period.

Question 1 Interiors

This popular question was tackled by candidates across the ability range with options (a), (b) and (c) proving equally balanced for choice of outcome. There were lots of nature based studies with personal photographs and drawings underpinning the work of strong candidates. When chosen by less able candidates research unfortunately relied on second hand sources with little depth of development. Studies from leaves and flowers allowed for rich colour work and many candidates used the question to demonstrate quality silk painting or printed cotton further enhanced by decorative machine embroidery or beading. The cushion cover and quilt sample options drew some excellent results with candidates using the assessment objectives to produce high quality tactile research which led to impressive end pieces. William Morris was easy to resource with many candidates illustrating clear references to his use of pattern and repeat designs.

Question 2 Expressionism

Animal studies inspired by Franz Marc were favoured by candidates seeking a freer, fine art inspired response and drew some very exciting results from able candidates. The work of Marc was understood and candidates had used both imaginative ideas and personal observations to help develop the theme. There were drawings and photographs of the family pet (sleeping cats and dogs abounded) and visits to the zoo to provide stimulus. Vibrant, colourful appliqué, fabric collage and hand painted dye work were used to create wall hangings which mostly captured the style of Marc.

Question 3 Australasia

This was an extremely popular question which again appealed across the ability range. Less able candidates tended to produce a pastiche or colourful panels that were dye painted with dots which showed little reference to the objectives of the question. However, the majority enjoyed both the technical aspects of the brief and the opportunity to devise original and creative pieces. There were dyed panels, silk painted scarves and numerous bags of differing shape, size and practical use. Few candidates explored or developed the woven option but many welcomed the opportunity to demonstrate skilled batik and lots of studies were enhanced with stitching. Candidates enjoyed creating their own symbols inspired by their knowledge of Aboriginal art and there were many swirling, curved images symbolising personal experiences such as a journey, feelings (happiness, unease, etc.) or the elements (earth, air, fire and water) amid stylised crocodiles, insects and lizards. The strongest candidates produced impressive main pieces which demonstrated excellent pattern awareness and stimulating research work.

Question 4 Footwear

Moderators commented that a number of weaker candidates chose this question perceiving it as an easy option. All too often the suggested research was ignored and candidates relied on magazine cut-outs for sources and applied badly cut-out shapes to existing shoes with little thought given to the finished effect or the development of ideas. However, the more able candidates built their controlled test around thorough research. Several candidates had visited museums, such as Clark's Shoe Museum, and made first hand studies from historical examples paying particular attention to the patterns and shapes of both the decoration and the actual styles. Others had made drawings from their own footwear and that of friends and relatives. A considerable number had been to the Manolo Blahnik exhibition at London's Design Museum and there was real delight in both their written comments and lively sketches. Patterns were derived from cultural sources and there were several excellent examples of stitchwork, beading and appliqué being added to slippers of various ages and design. Punk was considered and again slippers or second hand boots sported safety pins and tartan fabric in homage to the style. Centres that had a strong fashion element within their course produced original and creative outcomes with several candidates creating quality items from scratch.

Question 5 The Human Figure

This figurative question was tackled by relatively few candidates. There were very few responses inspired by the work of Henry Moore, even though the tapestries based on his figure studies show qualities suitable for translation through batik and machine embroidery as well as the woven structure. Those candidates choosing Raphael as their source produced some interesting research around the theme of mother and child. Family photographs were used and appliqué allowed for the completion of some impressive panels. Machine stitching and its use in the portrayal of the figurative form by Alice Kettle was also evident in the work of able candidates.

Question 6 Interlocking Forms

This question appealed to candidates of differing abilities with some exciting and inspired work displayed. It was popular in centres offering a strong fine art approach and avoided in those where fashion pieces were more favoured. A wide range of materials including willow, raffia, electrical cable and plastic were woven to produce dynamic structures. Preparation work was in many cases good with candidates researching the tactile aspects of weaving with particular enthusiasm. There were a number of artists and designers suggested as critical sources, with centres following a more fine art based course displaying a wider use of contemporary makers. Less able candidates required greater direction with assessment objective 2 and in some cases ignored it completely.

Question 7 Illusion

- (a) It was pleasing to see much research for this starting point revolving around personal photographs. Both candidates and centres found the subject easy to resource and a wide range of information gleaned from local carnivals, school visits to Venice, Chinese New Year celebrations, religious festivals and the responses to cultural identity inspired by artists in residence was in evidence. Candidates explored the opportunities to mix media and develop textural effects with skill. There was also good evidence of decorative stitchery with lots of added beads and sequins. A number of candidates had thought about fabric combinations and used organza, silk and sari material to extend the cultural links. Again outcomes varied in response to ability. Much of the work was of high quality with some excellent headdresses and costume pieces produced. Less successful results entailed ready made masks embellished with badly cut fabric and glued sequins.

- (b) The work of Hockney and Monet featured as starting points for many candidates. Water was the favourite reflective surface and personal photographs and sketches were employed to aid research and development. Several main pieces included small sections of mirror trapped within the fabric of the final panel.
- (c) Once again this question was considered by candidates across the ability range. Candidates who enjoyed the challenge of mixing materials, creating textures and exploring colour combinations produced exciting and personal research which drew links between cultural artefacts in local museums or current fashion accessories. Bags, slippers, covered books and boxes were among the main pieces from the most able candidates. Lower ability candidates tended to concentrate on making an end product where the need to consider all the assessment objectives sometimes appeared forgotten.

Art and Design (Three-Dimensional Design) 3205

Coursework

Candidates who based their work on direct observation and drawing produced good quality work. Far too often candidates neglected this area of study and simply dwelt solely on the three-dimensional elements. Centres are reminded that candidates who utilise preparatory drawing and sketchbooks to plan ahead often save time and are generally awarded higher marks. It was pleasing to see candidates exploring new areas and developing their creative and technical skills. Greater awareness of finishes other than glazes was evident, especially new decorative paints, wax polishes, varnishes and stains.

Many candidates had used test tiles and maquettes to explore a range of finishes before deciding on a final outcome. Technical notebooks full of details of kiln firings, combinations of oxides, etc. were seen at a number of centres.

The new mark scheme seemed to help candidates to focus on the various skills required to gain good marks and centres that had developed individual schemes of work in response to this were significantly rewarded.

Whilst the majority of centres do ceramics and sculpture, the range of work covering the other areas within the endorsement seems to be growing. Theatre design and jewellery design seem to be increasingly popular, with some candidates producing wonderful costumes, masks and body ornamentation.

Controlled Test

Candidates and centres are very familiar with the ten hour time limit and as a result most candidates produced finished work within the time limit. The new assessment objectives caused few problems. Most centres had attended the AQA Teacher Standardising meetings and had given candidates assistance in planning their time and fulfilling all the assessment objectives.

The new format of the question paper posed few problems with most centres agreeing that there was something for everyone.

Question 1 The Natural World

This proved to be an extremely popular question with its combination of easily accessible named artists and the availability of objects for first hand study. References to Antoni Gaudí and Peter Randall-Page allowed candidates to develop and produce some elaborate and decorative conclusions. Some candidates did have problems with quality and control in some of their materials, whilst others chose more traditional routes with more straightforward conclusions.

Question 2 Expressionism

Although potentially exciting, few candidates attempted this question. Those who did generally did very well by using a combination of Expressionist artists and first hand studies of objects.

Question 3 Australasia

Many candidates used the internet to source ideas and to understand the concepts behind Australasian art. There was clear enjoyment of the dot patterns and animal silhouettes. Many centres commented that this question had exposed their candidates to a range of new and exciting work. Candidates had visited local and national collections and some were fortunate enough to have seen suitable examples whilst on holiday. Some candidates had problems in developing the work they had seen in a personal way, often producing pastiches of existing examples. However, those candidates who introduced some personal element into their work were generally rewarded. It was pleasing to see candidates who really experimented with natural materials and natural colours.

Question 4 Interiors

This proved a popular question for the less able candidates. This was possibly due to the availability of first hand study sources. Local churches, mosques and temples enabled candidates to study a wide variety of cultural influences and many became involved in the religious significance of their chosen building and adapted their own responses accordingly. Pillars, doorways and arches were popular themes, as were tiles on floors and walls. Candidates produced a wide variety of final outcomes from chalices to fonts and from tile panels to ceremonial jewellery. Those candidates who developed work from initial first hand studies did much better than those who simply re-arranged existing examples.

Question 5 Medieval Pottery

This proved to be the most popular question on the paper. Candidates were able to study examples at first hand in many local and national collections. Developmental work was very good, with candidates studying all the different elements of the pieces. Detailed studies of form and shape, applied and incised pattern and glazing techniques stimulated candidates across the ability range. The more able had developed their work away from the initial starting point to produce a wonderful variety of thrown and hand built shapes. The experimental use of oxides and glaze stains was particularly pleasing to see. This question proved especially popular with centres that followed a pure pottery course.

Question 6 The Moving Figure

Candidates who chose this question made direct comparisons between the work they saw in books, on the internet and in museums to the images of the war in Iraq. Low ability candidates produced simple, direct copies of images from newspapers, whilst the more adventurous developed their work producing more contemporary pieces. Many chose to make a personal or political statement about the war in Iraq.

Some candidates chose to portray sporting achievement and once again lower ability candidates chose more direct copies of existing artwork. Others looked at Soviet or Chinese communist propaganda sculpture to produce a more stylistic response. Bas-relief sculptures were a popular solution and some candidates had produced digital photographs showing what their finished work might look like in a public space.

Question 7 Illusion

Few candidates attempted this question. The most popular of the options was (b). Those centres that study theatre or set design seized this question to the exclusion of all others. The solutions were often very good, using doors, flaps and sets to create wonderful scenes. However, the weakness in the preparatory work often lay in the selection of a suitable play, opera or musical for which to design. Many candidates failed to study this at all, producing shallow, uninspiring pieces. Those candidates who developed their work in conjunction with a specific brief were generally awarded higher marks. Some candidates had constructed elaborate three-dimensional structures with moving parts, demonstrating real engagement with the subject. Many candidates had used the work of Bridget Riley and Escher as starting points and many of the set designs were based on black and white shapes. Very few candidates produced work based on (a) or (c).

Art and Design (Photography) 3206

Coursework

In this endorsement, as with all the others, it was reassuring to see that the transition to a new specification had gone very smoothly.

Most centres continued to produce work that more than satisfactorily covered the full range of assessment objectives and showed evidence of strong teaching and a broad variety of skills and photographic approaches. Reports from many moderators indicated that the general standard of work in most centres was impressive. Good use of reference material and research in coursework projects was clearly linked to an understanding of the purpose and impact of photographic imagery and to the quality of outcome. This in turn informed a growing variety and creativity of approach that included the creative use of ICT.

In general terms moderators reported that the work throughout was well presented and organised. Such preparation makes the moderation procedure move smoothly and efficiently and is much appreciated.

Controlled Test

The question paper was well received and the range of themes provided opportunities for the entire spectrum of ability at this level.

Candidates used reference material relating to a range of photographers, artists and art movements. This is very much within the spirit of the specification and a beneficial way of encouraging a creative and personal response. This approach also reflects and underlines the way that photography shares processes and concepts with other areas of art and design activities.

At the same time as pointing to the similarities between this and the other endorsements it is worth emphasising the importance of providing evidence of thinking and creative development in both the controlled test and coursework components. In a number of cases candidates showed little evidence of exploration, experimentation or refinement. Candidates in many centres developed the use of the sketchbook to keep a record of this process. Without evidence of the developmental process the mark will inevitably suffer.

Evidence of the use of ICT, in both coursework and the controlled test, was very strong. The growing use of computers reflects the position of photographic technology within the real world and within the creative industries. This is both welcome and inevitable. In the best examples, the creative and thoughtful use of relevant software extends the use of the traditional skills and adds value to the photographic process. Centres should encourage candidates to consider carefully how the use of digital technology can be part of the process of exploration in both the development of relevant skills and realisation of ideas. In order to gain credit within the assessment framework it is not sufficient merely to use this technology.

Question 1 Interiors

A broad range of responses was produced from this theme. Some were simplistic, randomly considered shots of domestic interiors, with little evidence of any thought process behind their selection. Others were inventive, carefully planned and discriminating. These candidates produced compositions showing an understanding of the narrative power of photography and an awareness of potent symbolism. Some candidates used the theme to explore comparisons between workplaces and living spaces. Most candidates used a flash light source. Very few explored natural lighting.

Question 2 Photomontage

This theme produced two extremes in relation to the quality of responses. The more able candidates responded by producing well-considered and creative photomontage images by combining their own original photography with appropriate collage material. This in turn produced images expressing a personal point of view and occasionally incisive observation and comment. Occasionally appropriate computer software was used to organise and present the final image. At the opposite end of the scale the weaker responses displayed little consideration of content but were able to explore the notion of photomontage by combining a variety of images.

Question 3 Landscape

This was a very popular question. Candidates explored a wide variety of subject matter related to both the urban and rural environment. Some candidates explored comparisons and contrasts between these different contexts by looking at texture expressed through the effect of light on different materials. In general candidates found the reference material varied and easy to find. The visual characteristics of chosen reference photographs were well assimilated within the responses of the better candidates. This led to a broad range of approaches and some excellent camera work using both silver based and digital technology.

Question 4 Unusual Viewpoints

This was also a very popular question and one that generally produced good responses. Candidates again showed a wide range of techniques and good analysis and use of reference material in their photographic approach. Many candidates chose to explore the potential for abstraction within the theme. The weaker candidates also chose abstraction as a theme but a lack of suitable visual analysis and the consequent lack of understanding failed to produce images capable of presenting the viewer with an interesting, or in any way challenging, view of the subject matter.

Question 5 People in Motion

While the requirements of the question were clear and the reference material readily accessible, the responses to the theme appeared to show that a successful outcome demanded more than some candidates gave. Moderators reported that, although this question was attempted by a good proportion of candidates, a significant number of responses showed that the candidates found the theme demanding. In many cases this was due to a lack of practical preparation and technical skill. Control of shutter speed was a notion central to the words within the statement of the question. Some candidates produced excellent results by the synthesis of good research and careful thought about the choice of subject matter and location.

Question 6 Design

Within the responses to this question there were some excellent examples of the appropriate and creative use of ICT. Original photography was skilfully and thoughtfully combined with the sort of image manipulation derived from the ‘design’ context of the question. In the best examples the use of software was carefully considered and led by ideas and content. Good examples showed an awareness of the importance of colour within this graphic context and the computer was used to generate a range of possibilities with regard to the final composition. Moderators were able to distinguish between the well-considered response and the mechanical use of ‘effects’ and ‘filters’ and were able to reward candidates appropriately. The work from the better candidates again showed a good range of reference material, communicated through record books or sketchbooks, a variety of developmental ideas and produced final work which clearly demonstrated an awareness of audience and/or market.

Question 7 Illusion

This was perhaps the least popular question with those who did attempt it favouring option (c).

Escher was by far the most popular source for ideas with some candidates producing some intriguing visual tricks to manipulate the viewer’s sense of perspective.

Here again the use of sketchbooks featured strongly in recording candidates’ development of ideas. These records were often drawn as ‘thumb nails’ in addition to the inclusion of reject photographs that demonstrated the process of refinement, development and direction of ideas. Moderators continually emphasised the importance of encouraging candidates to produce such evidence. The use of a sketchbook can enable the presentation of evidence which goes beyond merely recording a decision about appropriate film speed or exposure detail, to providing evidence of the process of thought about the context of the task and the development of a range of ideas.

Art and Design (Short Course) 3211

Coursework

Candidates had the option of submitting one or two units of coursework for the Short Course, with the award constituting half of a GCSE. The amount of work within the units submitted was often equal to the average full course submission at the same standard. Good quality coursework was seen in many centres usually with an emphasis on one theme with development in a range of processes and media. Links with other artists were in evidence in supporting candidates' responses. Sketchbooks were in evidence but some moderators felt that they could have been developed further. There was a lack of detailed research and development by some candidates, although some creative final pieces were produced. Some moderators reported that more able candidates often produced more for Short Course submissions than was seen for the full course. Where candidates only work for about one hour per week centres need to concentrate on quality rather than quantity of experiences, as some submissions had only a thin smattering of low quality work. Some very good work was seen where one theme had been developed over two years possibly by two teachers. Marking was usually accurate when teachers had attended a Standardising meeting.

Controlled Test

Teachers generally liked the controlled test question paper. It was felt to have breadth in allowing for observational starting points, the possibilities of responding with imaginative work, the opportunity to use the whole range of media and to engage candidates' interests. The question paper was the same as the Unendorsed full course. The Unendorsed report provides detailed feedback on responses to each question.

Conclusion

In centres where time was limited or candidates had long-term absences or arrived from other schools with no previous work, the Short Course provided a suitable option. A relatively small number of candidates entered for this option but it allowed centres flexibility. Similarly candidates submitted work from Behaviour Support Units where attendance was difficult to predict or sustain. In other centres the course was done as an out of school activity enabling candidates to get a further GCSE qualification. The Controlled Test time was the same ten hours as the full course but the coursework submission was one or two units.

Mark Ranges and Award of Grades

GCSE Art and Design (Unendorsed) 3201

Component	Maximum Mark (Raw)	Maximum Mark (Scaled)	Mean Mark (Scaled)	Standard Deviation (Scaled)
Controlled Test (3201/T)	60	60	34.5	14.1
Coursework (3201/C)	60	90	55.6	19.3
GCSE Art and Design (Unendorsed) 3201	--	150	90.1	32.3

		Max. mark	A*	A	B	C	D	E	F	G
Controlled Test boundary mark	raw	60	59	49	39	30	23	16	10	4
	scaled	60	59	49	39	30	23	16	10	4
Coursework boundary mark	raw	60	59	49	39	30	23	16	10	4
	scaled	90	89	74	59	45	35	24	15	6
Scaled boundary mark		150	144	121	98	75	58	41	25	9

GCSE Art and Design (Unendorsed) 3201 (66,595 candidates)

	A*	A	B	C	D	E	F	G
Cumulative %	4.9	19.5	40.9	68.1	82.1	91.9	97.5	99.8

GCSE Art and Design (Fine Art) 3202

Component	Maximum Mark (Raw)	Maximum Mark (Scaled)	Mean Mark (Scaled)	Standard Deviation (Scaled)
Controlled Test (3202/T)	60	60	36.2	14.2
Coursework (3202/C)	60	90	57.5	19.4
GCSE Art and Design (Fine Art) 3202	--	150	93.7	32.5

		Max. mark	A*	A	B	C	D	E	F	G
Controlled Test boundary mark	raw	60	59	49	39	30	23	16	10	4
	scaled	60	59	49	39	30	23	16	10	4
Coursework boundary mark	raw	60	59	49	39	30	23	16	10	4
	scaled	90	89	74	59	45	35	24	15	6
Scaled boundary mark		150	144	121	98	75	58	41	25	9

GCSE Art and Design (Fine Art) 3202 (25,046 candidates)

	A*	A	B	C	D	E	F	G
Cumulative %	6.6	23.7	45.7	71.9	84.7	93.5	98.1	99.9

GCSE Art and Design (Graphic Design) 3203

Component	Maximum Mark (Raw)	Maximum Mark (Scaled)	Mean Mark (Scaled)	Standard Deviation (Scaled)
Controlled Test (3203/T)	60	60	33.4	14.5
Coursework (3203/C)	60	90	52.4	20.1
GCSE Art and Design (Graphic Design) 3203	--	150	85.7	33.4

		Max. mark	A*	A	B	C	D	E	F	G
Controlled Test boundary mark	raw	60	59	49	39	30	23	16	10	4
	scaled	60	59	49	39	30	23	16	10	4
Coursework boundary mark	raw	60	59	49	39	30	23	16	10	4
	scaled	90	89	74	59	45	35	24	15	6
Scaled boundary mark		150	144	121	98	75	58	41	25	9

GCSE Art and Design (Graphic Design) 3203 (2705 candidates)

	A*	A	B	C	D	E	F	G
Cumulative %	4.5	17.5	36.9	62.9	77.2	89.2	96.0	99.4

GCSE Art and Design (Textiles) 3204

Component	Maximum Mark (Raw)	Maximum Mark (Scaled)	Mean Mark (Scaled)	Standard Deviation (Scaled)
Controlled Test (3204/T)	60	60	36.0	14.4
Coursework (3204/C)	60	90	56.9	19.8
GCSE Art and Design (Textiles) 3204	--	150	92.9	33.0

		Max. mark	A*	A	B	C	D	E	F	G
Controlled Test boundary mark	raw	60	59	49	39	30	23	16	10	4
	scaled	60	59	49	39	30	23	16	10	4
Coursework boundary mark	raw	60	59	49	39	30	23	16	10	4
	scaled	90	89	74	59	45	35	24	15	6
Scaled boundary mark		150	144	121	98	75	58	41	25	9

GCSE Art and Design (Textiles) 3204 (3433 candidates)

	A*	A	B	C	D	E	F	G
Cumulative %	6.3	22.8	43.1	70.6	82.8	92.4	97.8	99.6

GCSE Art and Design (Three-Dimensional Design) 3205

Component	Maximum Mark (Raw)	Maximum Mark (Scaled)	Mean Mark (Scaled)	Standard Deviation (Scaled)
Controlled Test (3205/T)	60	60	35.7	14.0
Coursework (3205/C)	60	90	55.5	19.2
GCSE Art and Design (Three-Dimensional Design) 3205	--	150	91.2	32.1

		Max. mark	A*	A	B	C	D	E	F	G
Controlled Test boundary mark	raw	60	59	49	39	30	23	16	10	4
	scaled	60	59	49	39	30	23	16	10	4
Coursework boundary mark	raw	60	59	49	39	30	23	16	10	4
	scaled	90	89	74	59	45	35	24	15	6
Scaled boundary mark		150	144	121	98	75	58	41	25	9

GCSE Art and Design (Three-Dimensional Design) 3205 (2489 candidates)

	A*	A	B	C	D	E	F	G
Cumulative %	6.1	20.0	41.5	69.1	83.3	92.5	97.8	99.8

GCSE Art and Design (Photography) 3206

Component	Maximum Mark (Raw)	Maximum Mark (Scaled)	Mean Mark (Scaled)	Standard Deviation (Scaled)
Controlled Test (3206/T)	60	60	40.9	13.8
Coursework (3206/C)	60	90	62.4	19.8
GCSE Art and Design (Photography) 3206	--	150	103.3	32.2

		Max. mark	A*	A	B	C	D	E	F	G
Controlled Test boundary mark	raw	60	59	49	39	30	23	16	10	4
	scaled	60	59	49	39	30	23	16	10	4
Coursework boundary mark	raw	60	59	49	39	30	23	16	10	4
	scaled	90	89	74	59	45	35	24	15	6
Scaled boundary mark		150	144	121	98	75	58	41	25	9

GCSE Art and Design (Photography) 3206 (1803 candidates)

	A*	A	B	C	D	E	F	G
Cumulative %	10.3	34.2	59.0	80.0	89.5	95.0	98.3	99.7

GCSE Art and Design (Short Course) 3211

Component	Maximum Mark (Raw)	Maximum Mark (Scaled)	Mean Mark (Scaled)	Standard Deviation (Scaled)
Controlled Test (3211/T)	60	60	26.2	13.2
Coursework (3211/C)	60	90	43.1	18.3
Short Course 3211	--	150	69.3	30.0

		Max. mark	A*	A	B	C	D	E	F	G
Controlled Test boundary mark	Raw	60	59	49	39	30	23	16	10	4
	scaled	60	59	49	39	30	23	16	10	4
Coursework boundary mark	raw	60	59	49	39	30	23	16	10	4
	scaled	90	89	74	59	45	35	24	15	6
Scaled boundary mark		150	144	121	98	75	58	41	25	9

GCSE Art and Design (Short Course) 3211 (1107 candidates)

	A*	A	B	C	D	E	F	G
Cumulative %	0.7	4.6	17.5	37.3	58.8	79.0	93.7	99.5

Definitions

Boundary Mark: the minimum (scaled) mark required by a candidate to qualify for a given grade. Although component grade boundaries are provided, these are advisory. Candidates' final grades depend only on their total marks for the subject.

Mean Mark: is the sum of all candidates' marks divided by the number of candidates. In order to compare mean marks for different components, the mean mark (scaled) should be expressed as a percentage of the maximum mark (scaled).

Standard Deviation: a measure of the spread of candidates' marks. In most components, approximately two-thirds of all candidates lie in a range of plus or minus one standard deviation from the mean, and approximately 95% of all candidates lie in a range of plus or minus two standard deviations from the mean. In order to compare the standard deviations for different components, the standard deviation (scaled) should be expressed as a percentage of the maximum mark (scaled).