GCSE 2004
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AQA
ASSESSMENT and
QUALIFICATIONS
ALLIANCE

Report on the Examination

Art and Design
3201 – 3206, 3211

- ■ Full Course
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Art and Design (3201 – 3206, 3211)

General

The success of the GCSE Art and Design specification continued in 2004 with an increase in numbers of candidates entering Unendorsed, the Short Course and almost all the endorsements. Moderators reported that candidates had been able to fulfil their potential at all levels of ability.

Teacher Standardising meetings proved popular, informative and invaluable as INSET. They also successfully served their principal purpose of effective demonstration of established standards and clarification of assessment criteria and their appropriate application. Many teachers downloaded the photographs of Teacher Standardising materials from the AQA website to help refresh their memories when marking the work of candidates. These 'Reminder Notes' aided parity of marking across all candidates.

In this the second year of examination of the specification, moderators noted evidence of candidate achievement across the whole ability range. It was clear that teachers were familiar with the requirements of the specification, including the Assessment Objectives. The vast majority of centres enabled candidates to demonstrate their knowledge, skills and understanding when addressing the Assessment Objectives in both components of the examination, Controlled Test and Coursework.

The diversity of candidates' work reported by moderators was partly related to the possibilities inherent in the choices that could be made between the different Endorsed and Unendorsed options. Although the majority of centres had entered candidates for Unendorsed, Fine Art has also been popular. Where centres had entered candidates for Textiles, Three-Dimensional Design, Graphic Design or Photography there was evidence of appropriate engagement with associated processes and media and application of necessary technical skills. In spite of limited resources in some centres, candidates still produced exciting work. Many sketchbooks and technical notebooks were impressive and aided both the development of the candidates' work and the understanding of the moderator when assessing submissions.

Coursework

Most centres offered excellent courses for their candidates. Moderators reported that Coursework activities had built on established good practice, with many centres offering opportunities for engagement with new themes, skills, materials and technologies. There was variety in the assignments that candidates had followed. Some were driven by process, critical studies or cultural considerations, others had been influenced by the previous year's Controlled Test question papers. Observational studies featured prominently in a number of Coursework submissions and these underpinned many of the best responses and outcomes.

An expansion of the use of critical and contextual studies within Coursework resulted in the continued development of innovative approaches to this aspect of candidates' work. It was clear that the study of the work of others was encouragingly seen by many as a source of enrichment and inspiration.

It was noted that the Coursework component had been generally enhanced in centres by good presentation to candidates of possible assignments. These often took the form of design briefs based on specific themes and had clearly taken account of the requirements of the Assessment Objectives. Such an approach tended to lead to an effective balance between research and investigation, exploration of materials and techniques, and the development of skills in the formal elements. The

result was securely realised outcomes, backed up by preparatory studies that clearly showed progress from the starting point to the final realisation.

Fears that some candidates might end up discarding good developments or experimental work in favour of more polished outcomes through the submission choice of two, three or four units of Coursework have proved to be unfounded. It was clear that the majority of centres carefully guided candidates in their final Coursework submissions.

Some centres had a distinct house style while others offered a varied and individual array of responses to tasks. There was more evidence of computers being used creatively in Coursework submissions, as tools to speed up the process of changing layout, colour-ways and compositions. The use of the internet allowed candidates access to a wide range of contemporary artists and their work and some centres developed impressive resource banks.

Controlled Test

The format of the question papers is now well established and was positively received by centres and candidates. Those centres that offered more than one endorsement appreciated the presentation of themed questions that could be commonly resourced.

There was evidence that the preparatory period had been well used in centres and was clearly a time when staff ensured that candidates were adequately prepared for the Controlled Test.

Controlled Test responses were generally varied and often evidenced good levels of conceptual engagement, a sense of adventure and original intent. Controlled Test work in most centres reflected the knowledge, skills and understanding that had been gained during the candidates' courses 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 candidates worked independently. Unfortunately, some moderators noted cases where the quality of work carried out by a small number of candidates during the four weeks preparatory time had been so poor as to leave them with insufficient confidence to produce work during the ten hours of supervised time.

Candidates who had the opportunity to work with greater independence in the Coursework component generally fared better in the Controlled Test submission than those whose courses had been overly prescriptive. However, it is not advisable for candidates to be left entirely to their own devices in the preparatory period. Appropriate support and guidance in the choice and development of questions led to some exciting outcomes in the ten hour Controlled Test. Art teachers should be available for candidates during the Controlled Test to provide technical support if necessary.

Assessment and Moderation

The majority of centres marked consistently and carried out administrative procedures thoroughly and on time. Prompt receipt of Centre Mark Sheets by both AQA and the moderator, careful presentation and labelling of candidates' work in readiness for the moderator's visit, and presentation during the visit of required documentation, resulted in moderators reporting frequently on the pleasure of carrying out visits to centres, where they were warmly welcomed.

Area Moderation Meetings continued to be successful and were a positive form of INSET for those who attended. Teachers commented that they appreciated the contact they established via meetings and welcomed the opportunity to discuss work and exchange ideas. Difficulties sometimes arose at Area Moderation Meetings where teachers had not standardised their own marks within their centre, or had not attended a Teacher Standardising meeting.

Some Moderators experienced difficulties on visits to a small number of centres. These difficulties fell into three broad categories: inaccuracy of teacher assessment with little evidence of centre standardisation; incomplete documentation and preparation for the moderator's visit; and non-availability of the full Coursework and Controlled Test work of the requested sample of candidates.

Moderators did have a tight schedule for completing their visits and meetings during the moderation period. It was very helpful when the sample of candidates' work was presented in a way that made it easy for the moderator to read and assess. Many centres also aided the process by clearly distinguishing between the Coursework and Controlled Test components in the sample and through the provision of a quiet working environment.

The following two essential documents must be handed/available to the moderator at the beginning of the visit or meeting: Centre Declaration Sheet, signed by the Head of Centre and all teachers responsible for assessment; and Candidate Record Forms – two for each candidate's submission, signed by the candidate and the teacher. Candidate Record Forms had been well used in many centres with teachers taking the time to complete the information box on the reverse. However, some moderators reported that candidates had not signed them.

It was pleasing to see that many candidates had access to and used the Assessment Criteria grid as an integral part of the planning for each unit and that mark sheets were included in the back of numerous sketchbooks. Some teachers adapted the assessment criteria for individual Coursework projects and candidates had a clear understanding of the requirements.

Assessment Objectives

Centres have adapted well to the four Assessment Objectives and have used the Assessment Criteria grid with confidence. Where candidates are aware of the breakdown of the objectives from early on in their course, they appear to appreciate the significance of explicitly evidencing each Assessment Objective. In effect, the Assessment Objectives overlap and some of the most able candidates' work showed an integration of the Assessment Objectives throughout the units of work. However, some moderators reported that certain candidates were not giving as much attention to AO2 and AO4 as the other two Assessment Objectives. In general candidates appeared familiar with the Assessment Objectives and these were well integrated into courses. In some centres they were used in a linear fashion to indicate a path through prescriptive projects, while others used them to engage candidates in work of an intense and very personal nature in a non-linear fashion.

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

Candidates produced a variety and range of work to satisfy this objective, which refers to ideas and experiences as well as observations. Some highly personal and thoughtful work was in evidence in recording ideas and intentions.

It was pleasing to see a broadening of interpretations of this Assessment Objective. The expansion in the use of photography, particularly digital photography, has been a major factor here. However, its appropriateness was variable. In some cases it did not inform the development of themes, in others it was used to collect images with skill and opened up a wealth of possibilities in terms of composition and focus. Direct observation featured prominently in a number of courses and was evidenced in the form of good quality drawings that underpinned solid units of work. Sketchbooks were often used to collect information for subsequent developments. The quality of analytical drawing was variable: successful candidates used it in a skilful and accurate way, as a tool to lead to technical development through use of lino, etching or surface translation via image-maker or mark making.

Some low attaining candidates relied on too many collected images, which were not used to direct or inform intentions. Some highly perceptive annotation of personal thoughts and experiences were recorded in the work of high attaining candidates. This work was often backed up with good quality photographic recording.

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

The most effective and meaningful analysis and evaluation of images, objects and artefacts was noted in the submissions from candidates who had first-hand experience of art in context. These contexts included the built environment, gallery collections, temporary exhibitions or artists' residencies. Less effective coverage of this Assessment Objective was often found in the submissions of candidates who were over-reliant on secondary sources. It was not necessary for there to be any written analysis or evaluation, but there did need to be tangible explicit evidence of understanding of context to fully address the Assessment Objective.

The use of annotations in sketchbooks helped to reveal candidates' intentions. Candidates who transcribed details of artists' work in order to better understand the use of media and materials often demonstrated understanding more efficiently and appropriately than those who presented biographical notes or written evaluations.

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

Reviewing, modifying and refining were not always evident in the submissions of lower attaining candidates. Teachers commented that sketchbooks helped lower ability candidates to retain their developmental work and make objective comparisons within a set unit. The development and exploration of ideas often constituted the most successful element in some submissions, where candidates genuinely engaged in experimental and developmental activities. Experimentation with materials was evident in candidates' experiences with mixed media, in particular encompassing natural materials as well as recycled ones.

The use of ICT was more evident this year and there were signs of a growing awareness amongst candidates of the creative potential of computer-generated and manipulated images. There were fewer submissions of visual effects for their own sake or as an end in themselves.

Where developments had been documented through notes, sketches or photographs, the journey from conception to realisation was easier to track. There seemed to be great enthusiasm from candidates for the development of ideas and processes. Review and modification was sometimes overlooked, with the progression and quality of work lost amid a collection of variable experiments, the intention of which was not always clear. However, there were a large number of centres challenging candidates to explore, review and modify work and the results were often impressive.

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

Outcomes were varied and often highly personal. Much of the experimentation evident in AO3 fed through into final pieces with the concept of multiple or alternative end products gaining acceptance.

Most candidates produced some form of personal response, but sometimes the connection made to the work of others was minimal. This was particularly so in the case of lower achieving candidates, whose research into the work of others had been superficial, often presented in the form of printouts from the internet.

The key to success in this objective is 'informed connections', with successful candidates internalising aspects of the work of others in meaningful ways, relevant to the development of their own responses. Personal responses may involve the production of a range of work rather than one final outcome, and sometimes candidates produced a body of work that constituted an intention that was far more exciting than the end piece. Some candidates produced outstanding individual responses really connecting with and learning from the work of others. For others there tended to be difficulties in expressing their intentions both visually and with supporting studies.

Conclusion

2004 was a highly successful examination series that reflected the hard work and dedication of teachers. Generally candidates received excellent tuition, guidance and technical assistance which enabled them to reach their full potential. It was particularly pleasing to see that many candidates did their best work in the Controlled Test, having been given the confidence during their courses of study to fulfil their potential at the culmination of the course.

Teacher Standardising was well received by all those who attended, and the overall feedback was very positive. Area Moderation was popular, with approximately 25% of centres opting for this form of moderation. At moderation visits some centres presented samples of work as an exhibition, sometimes incorporated into public shows of candidates' work, and others presented work in folders. Either approach is acceptable. All centres were allocated a Coursework Adviser and could make contact with them for help and guidance.

Real breadth and diversity in the work submitted reflected different teaching styles, learning approaches and candidate needs. The specification is intended to accommodate, and indeed promote, such differences and encourage, rather than restrict, curriculum practice. Personal and cultural needs and views could be expressed in forms appropriate to creative thinking and learning. Work was varied in quantity and quality and the realistic mark scheme allowed for the reflection of different degrees of attainment.

The commitment of teachers to the learning attainment of their candidates is acknowledged and has been widely reported by many moderators who have noted a correlation between this commitment and the nature and quality of candidates' submissions.

Art and Design (Unendorsed) 3201

Coursework

Unendorsed was the most popular option and accommodated both design and fine art approaches. Many candidates produced inventive responses with structured courses that enabled them to fulfil their potential. Varied, exciting, forward thinking work emerged. There were very few examples of candidates with minimal or directionless work.

Moderators reported that an increasing range of materials had been used in more sophisticated ways. Teachers provided opportunities for candidates to explore materials and generally the work was very exciting. Coursework was varied and showed increased use of new technologies, in particular digital photography and computer software such as Photoshop.

Many candidates successfully used sketchbooks to develop ideas. Three-dimensional work was very much in evidence and some engaging large-scale work was seen. Moderators reported that, in some cases, drawing and painting constituted the major element in submissions. Candidates in a minority of centres produced short projects with few contextual/critical links. In general it seemed that fewer centres had arranged outings to galleries or artists' residencies as a source for Coursework.

Controlled Test

Centres and candidates were positive about the Unendorsed question paper, recognising the appropriate range of questions and the accessible format. The inclusion of relatively closed and more open questions addressed the needs of all abilities.

The paper offered opportunities for two and three-dimensional outcomes. All questions proved quite popular and candidates responded well. The most successful responses were inventive and visually rich. However, there were pedestrian responses from some candidates, largely those who did not use their preparatory time to the best advantage.

Question 1 Landscape

There was a wide variety of responses to this question, often stimulated by the artists mentioned. Surrealist artists were also studied, as were sculptors and a number of abstract and photorealist painters. Work in a variety of media – photography, relief painting and three-dimensional work – was in evidence with work produced in the candidates' locality in many cases. Some candidates simply copied existing images, while others responded in imaginative and personal ways. Some responses lacked directly observed work, while others evidenced candidates' desires to use their observational abilities. There were also many examples of photographic recording being used to help create compositional arrangements.

Question 2 Cubism

Candidates produced some of the best coverage of all the Assessment Objectives in response to this question. It was possibly the most popular question and candidates clearly understood what was required in research, development and outcome. Many candidates showed a good understanding of Cubism and found plenty of research material that they could use in their own way. Part (b) of the question was especially popular because candidates were influenced by the analytical cubism of Braque and Picasso and because musical instruments were easily available and were a good observational starting point.

Question 3 South Asia

Some excellent work was seen in response to this question, particularly in centres where decorative features had been an important Coursework element. Candidates focused mainly on architecture, textiles and jewellery. The question was well received in centres with diverse ethnic communities, where candidates had travelled, or had visited museums. Some candidates linked this with ceremonies in their locality. Work in a range of media was in evidence, including the use of batik processes and henna decoration. Candidates often generated considerable amounts of research and some very good final outcomes, with some wonderful explosions of colour. Rich colour and decoration were the choice for most candidates, but there were many other exciting and attractive outcomes with thorough research.

Question 4 Camouflage

This question encouraged personal responses with mixed media and candidates often employed an alternative approach, producing extensive exploratory preparatory work. Some candidates experimented with layering and texture and others looked at camouflage in nature. Many candidates opted for military applications of camouflage. Good investigations were seen and many candidates produced excellent work, but some work tended to be derivative. The influence of the work of Robert Rauschenberg and Jasper Johns was seen and it was encouraging to see evidence of candidates being able to make mature and complex decisions about abstract qualities after studying their work.

Question 5 Letterforms

This question appealed to candidates across the ability range, with lower ability candidates relying on collections of 'cut and paste' images which were not developed further. A number of higher attaining candidates produced outstanding personal, thoughtful pieces that expressed highly emotional feelings. There was some impressive use of imagery in response to issues such as self-abuse, eating disorders and body image. The question provided candidates with the opportunity for highly personal responses, although these were often very literal. However, there were some very interesting, imaginative and creative responses with printmaking, photography and computer graphics used to produce some topical and inventive work. Some very able candidates chose this question with stunning results.

Question 6 Fashion

This was a very popular question, but not all candidates understood the issue of artists' work influencing fashion. Versace was used by a number of candidates, some of whom had visited a relevant exhibition at the V&A museum, London. Some candidates did not focus on the choices of a fashion item or accessory and produced a hotchpotch of magazine photographs, sequins and material with no coherent design. This approach did not help candidates score high marks. Some candidates produced very inventive responses by using unusual materials to create items of jewellery.

Question 7 Differences

This was a very popular open-ended question that encompassed all ability levels and a vast array of responses. It allowed for diverse exploratory work, embracing the spirit of the examination. Many candidates chose issues or ideas of their own and some used multi-media to generate successful solutions.

(a) Portraits was a particularly successful starting point, stimulating candidates' own interpretations by comparing and contrasting the work of two artists. Candidates produced work in scrapbooks, sketchbooks and with photographs. Research material was readily available and led to exciting work. Many candidates used Picasso as a reference point. Some very good work was seen where candidates had looked at the aging process within the family and made appropriate use of overlaid photographs, with some made into three-dimensional pieces which explored age related ideas on different planes.

(b) This was the most popular of the three parts of the question. Consideration of time and culture were the key to some very diverse outcomes resulting from the inventive use of techniques and media. Several candidates found this a valuable starting point for a successful enquiry. It suited candidates across the ability range. Some really exciting examples were seen when candidates produced powerful images resulting from the study of chiaroscuro.

(c) Excellent responses in a wide range of media were produced, based on a journey. The best responses showed the most imaginative approaches and outcomes. These had often moved away from literal interpretations to combine image and text in visually striking ways. Many candidates researched Australian Aboriginal work. Spiritual journeys through family history and journeys to school were some of the most popular interpretations of this question.

Art and Design (Fine Art) 3202

Coursework

Generally the quality and range of work produced for the Coursework component was of a very high standard, with evidence that centres have structured their courses effectively in the interests of candidates. The work of some high attaining candidates went beyond the standard required for the top mark.

The effective use of artist-in-residence schemes or gallery visits enriched candidates' understanding of the work of other artists and helped them to develop their own work in more imaginative ways. The effective use of sketchbooks was almost universal, with many candidates submitting separate ones for each unit of Coursework. Many sketchbooks were of high quality, with candidates clearly taking considerable delight in their presentation. Where candidates had annotated their own work and the work of others, the quality of critical judgments ranged from highly sophisticated and thorough to very basic and simplistic. Some candidates simply copied whole sections of text from books and the internet, often with no acknowledgement and very little apparent understanding or relevance to their own work.

Controlled Test

The Fine Art Controlled Test question paper was positively received by centres and candidates. In many cases exciting and imaginative outcomes were produced. The open-ended theme of *Differences* and the question on *South Asia* were not attempted by many candidates. The availability of useful material on the internet was a major factor in candidates' ability to resource information about artists. However, this easy accessibility also led some candidates to use the material in an indiscriminate manner, making limited connections with their own work.

Question 1 Landscape

This was a very popular and accessible question for candidates in many centres, with some impressive and varied outcomes from the most able candidates. The works of René Magritte and Edward Hopper were often used as the inspiration for candidates' own responses. Most candidates had clearly worked from direct observation using either photography or drawing from first-hand experience, with views from windows at home and school much in evidence. Some more imaginative examples were seen where candidates had chosen to use a variety of framing devices, such as Gothic style windows, open doorways and views out of car windows. In some examples candidates had reversed the outside and inside views with interesting results. Although a few candidates explored a mixed-media approach, the majority of work produced was in the form of drawing and painting.

Question 2 Cubism

This was a very popular question, which was attempted by candidates across the ability range. The weaker responses were frequently pastiches of the 'Joiners' idea of Hockney, where superficial understanding of the concept of multiple viewpoints often restricted candidates' ability to develop a more personal response. The reference to Hockney's photomontages influenced many candidates to use digital photographs which were then either pasted together or, in more interesting examples, manipulated using computer programs such as Photoshop, with varying degrees of success. Many candidates had obviously covered the theme of Cubism previously in their Coursework and appeared to understand the basic concepts. The most able candidates showed a considerable degree of sophistication in their research into Cubism and they often produced imaginative and exciting outcomes, some using three-dimensional media to very good effect.

Question 3 South Asia

The response to this question was very mixed. In many centres there were no examples seen, in others it was often attempted by lower ability candidates. These candidates tended to base their work on second-hand source material. However, there were some strong and vibrant examples produced, particularly where family connections enabled candidates to use first-hand research and draw on personal experiences.

Question 4 Mixed Media

This question was not tackled at all in some centres, and was one of the most popular choices in others. Where it was attempted there was a sense of real engagement with the idea and candidates clearly enjoyed the topic. High achieving candidates produced some of the most exciting responses, with imaginative use of materials and very good studies of artists who use mixed media. In addition to the work of the named artists, others such as Joseph Cornell were used as inspiration. Many candidates produced large-scale assemblages and collages on themes such as 'The Environment', 'Urban Images' and 'In my World', although weaker candidates often failed to make the connection between the work and the society in which they live.

Question 5 Mirrors and Reflections

This question was very popular in some centres and encouraged certain candidates to take full advantage of the possibilities for first-hand observation of a variety of reflections. Some candidates chose to look at the work of Magritte and Dalí for inspiration, exploring a variety of surreal interpretations. Others looked at Escher and the possibilities to be found in distorting surfaces. In some cases candidates used actual mirrors in their work, or made ingenious constructions of mirrors, which created unusual effects when they photographed or drew their own reflections.

Question 6 Natural Forms

This was a very popular question, with both O'Keeffe and Gaudí providing inspiration. However, many candidates fell into the trap of imitation, particularly when using O'Keeffe as their starting point. Those who used first-hand observation of natural forms and developed their own personal response to their subject produced the most successful work. Many able candidates produced some ambitious, complex and accomplished paintings.

Question 7 Differences

Very few candidates attempted their own interpretations of *Differences*, where they did the results were often uninspiring.

(a) This option was very popular in some centres, offering candidates of all abilities a straightforward entry into the exploration of media and ideas. 'Near and far' and 'rough and smooth' were the most frequently chosen differences, with some exciting and imaginative interpretations being produced. The more successful results involved considerable use of close first-hand observation and research into different visual qualities of their immediate environment. However, many weaker candidates explored opposites such as 'old and young' and 'black and white', in a literal way that often led to simplistic outcomes using devices such as faces split in two.

(b) This choice was also popular and produced some exciting responses from more able candidates. Some chose to work from observation of the dramatic effects of light and dark, using cameras as well as drawing to explore figurative subject matter lit in a variety of ways: from below, with candles, firelight and different kinds of lamps. Others explored the 'abstract' possibilities of contrasting qualities of light in the work of artists such as Robert Delaunay and Ben Nicholson. Lower ability candidates often misunderstood the question and produced simplified images in black and white.

(c) Few candidates chose this option, but where it was tackled the results were often very exciting with candidates writing their own poems, in one case using rap poetry. Most candidates made very good use of connections to Blake's own illustrations, or to the work of artists such as Paula Rego and Marc Chagall. In some cases candidates included their poems as part of the final outcome, unfortunately this rarely worked successfully.

Art and Design (Graphic Design) 3203

Coursework

Work produced was a good reflection of well-taught courses. There was strong evidence that the design process had been understood by candidates of all levels of ability and that they could meet all the Assessment Objectives. The most able candidates produced some impressive work, with outcomes that were well supported by appropriate research, broad investigation, and development of ideas. These frequently included candidates' own photographic references and drawing from primary sources. Lower achieving candidates were more likely to follow a strict linear progression. They often regarded the collection of secondary source material from magazines and the internet and existing examples of packaging, as adequate evidence to meet Assessment Objectives 1 and 2, without seeing the need for further refinement, analysis or investigation. These candidates would have benefited from improved presentation of their work.

Sketchbooks were used extensively and a separate one was often submitted for each unit of Coursework. The wide availability of ICT software packages, such as Photoshop, was also much in evidence and these were used with confidence by candidates. However, starting points remained traditional and mostly classroom based, typically stamp designs and CD covers, and were rarely centred on trips or residencies. Some centres used past papers as starting points for units of work and this practice introduced candidates to the types of questions that they would experience in their Controlled Test. It was pleasing to see that in some submissions reference had been made to past and contemporary graphic design practitioners.

Controlled Test

Candidates responded well to the range of briefs offered in the question paper, which was well received in centres. Most candidates used the preparatory period productively, showing evidence of good planning and research. A minority of candidates did not make use of the time to investigate and explore ideas, simply submitting photocopies and pages from the internet. This resulted in some superficial responses and these candidates failed to achieve high marks.

Question 1 Signs

This was a popular choice of question, the majority of responses favouring the sign for a music megastore. A good range of outcomes was produced across the ability range, although some lower achieving candidates would have benefited from further guidance to realise the potential of their initial ideas. Such candidates opted for an over simplified approach and failed to produce research of the required breadth. Better examples included maquettes, digitally manipulated imagery and candidates' own photographic research.

Question 2 Cubism

This was a popular question which offered opportunities for easy access to a wealth of reference materials. Many responses combined traditional drawing and painting techniques with collage and the use of ICT. Some candidates demonstrated a clear understanding of David Hockney's photographic work, which resulted in some inspired outcomes.

Question 3 South Asia

This question was well received by centres and proved popular with candidates of an Asian background. Research was often extensive and there were some good examples of the use of printmaking to generate imagery, and some high quality packaging outcomes. However, not all candidates were able to develop their responses creatively and some relied too heavily on overlaying lettering on found imagery, rather than on progressing with their ideas beyond basic net shapes.

Question 4 The Art of Protest

This question elicited a number of powerful, angry and compelling images, very much within the spirit of the question, although some candidates ignored the mixed media directive. Some good examples of mark making in initial ideas and developments expressed candidates' ideas forcefully, particularly those concerning the Iraq conflict.

Question 5 Book Illustration

The best examples of responses to this question were those where candidates chose to develop a simple idea to good effect, where they had investigated paper technologies to create their own pop-ups, and where they had referenced contemporary artists. Although some used painting and electronic media in combination confidently and successfully, some of the weaker responses lacked sophistication.

Question 6 Symbols

Some candidates who opted for this question would have benefited from additional guidance to produce sophisticated and intelligent outcomes in order to extend their ideas beyond the obvious. Candidates of lower ability in particular were attracted to this question, but their final designs generally lacked flair and invention. Too often symbols devised were adaptations of existing ones, with little reference to the work of other graphic designers, artists or craftspeople.

Question 7 Differences

(a) This was not a popular question, except in centres where suitable animation and web design software were readily available.

(b) This was the most popular of the choices for question 7, as it fitted comfortably with the type of work undertaken in many centres as part of Coursework assignments. At best, magazine cover designs were well researched and developed into successful personal designs. Poorer work was mainly derivative and unoriginal.

(c) This was the least popular of the options available for this question and was only chosen if film or animation had been included as part of the Coursework.

Art and Design (Textiles) 3204

Coursework

The range of work seen within this endorsement varied, with entries drawn from centres that placed the subject clearly within the artistic framework of the timetable and centres that had a more product orientated structure, or 'design and make' approach.

Textiles of a conceptual, fine art nature tended to emerge from creative and experimentally structured courses where investigative research was encouraged in the primary stages of all Coursework units. In many of these centres high quality textiles of range and depth were exhibited and candidates enjoyed a sense of ownership, while a thorough use of sketchbooks illustrated progress and development. Equally impressive work was seen when candidates used Assessment Objective 2 as a starting point for their studies. References to work viewed during gallery visits inspired a range of outcomes. Sketching was used to record patterns, shapes and details from artefacts and clothing, and often proved a more worthy source for further development than collected postcards or poor quality digital images.

Candidates who tended to rely on thinly translated cut and paste images, with little thought given to the development of individual ideas or quality of techniques, produced less successful work. In some centres the production of repeated techniques dominated and there was little reference to the integrated approach of the subject specification.

Some centres and candidates understood and used the specification to the full. Candidates were encouraged to record through sketches and drawings from direct observation in Assessment Objective 1 and used related mark making in Assessment Objective 3 to investigate and extend their ideas. Critical connections underpinned primary discoveries and clearly informed and directed the progress of ideas and designs. In such centres much of the work was impressive and allowed candidates to demonstrate talent and artistic flair. In a few centres courses seemed less well structured and candidates paid limited attention to the Assessment Objectives. It is important that the mark scheme is applied consistently and that candidates are encouraged to develop their knowledge of research techniques, the work of influential artists or designers and the process of making textiles of quality. Some candidates relied on Coursework dominated by technical samples that were used with little direction or thought in relation to project briefs. Second-hand sources need to be considered for their quality. There were some poorly printed computer images of downloaded pictures that did little to inform the work in progress.

Provision of materials was generally adequate in centres and painted dye work, machine stitching with different quality threads, batik and wax resist, silk screen and block printing were well evidenced. ICT was used effectively to explore repeat pattern designs for printing and for experiments with colour ways. Photoshop allowed for some interesting distortion themes to be explored.

A pleasing number of sketchbooks were seen and candidates were confident in using them to record the growth and progress of their themes. Teachers deserve praise for their dedication and in many cases time given to facilitate the extra use of subject specific equipment. The additional time given for workshops, after-school sessions and lunchtime clubs provided candidates with the space and opportunity to produce textiles which were often challenging, technically competent and of impressive quality.

Controlled Test

There was a very positive response to the question paper and a number of teachers commented that candidates of all abilities were able to select an appropriate question. Named artists and designers were accessible and allowed candidates to follow artistic or craft or design-based themes. Outcomes were varied in size, product or sample and a number of candidates welcomed the opportunity to make connections with a personal culture.

Time did present problems for a few candidates who attempted the completion of highly detailed, large scale and adventurous designs. Candidates should be reminded of the need to plan their work with care to take account of the time allocation and how this could influence the type, scale or content of their developing designs.

Question 1 Landscape

This was one of the most popular questions and opened up the study of landscape to candidates of different abilities. The use of named artists was welcomed, although in some cases candidates ignored the second part of the question. Good examples illustrated work that was highly tactile in both design and production. There was evidence of painterly approaches using canvas and applied fabrics, tactile surfaces for grounds on which other stitches were worked or where landscape elements such as leaves, twigs, sticks, grass and stone were incorporated with conventional textile materials.

Question 2 Collars and Cuffs

Able candidates favoured this question and a number of designs were developed into sensitive wrist or neck adornments. Machine embroidery and the use of dissolving fabrics to capture the delicate nature of lace-inspired themes worked particularly well. Flowers and petals were most popular and close-up studies of butterfly wings allowed for a more abstract, decorative approach.

Question 3 Stitched Fabrics

This was often the most popular question in centres with a range of diverse cultural communities. It allowed candidates to explore individual beliefs, family traditions or community themes. Although there was some evidence of the over-use of cut and paste research, the majority of candidates did source critical reference effectively and used their ideas to generate rich and vibrant designs. The degree of "intense machine or hand stitching" was variable. Able candidates produced some excellent cushions, while less successful work demonstrated weak technical understanding and poor stitching. Of the three alternatives (a) was the most favoured option. Responses to this question showed the greatest quantity of research in AO2.

Question 4 Mixed Media

There were few responses to this starting point. Although teachers thought it an exciting question, they commented that it tended to be favoured by less able candidates. Many relied on an excessive quantity of cut and paste images that were rarely reviewed, developed or modified. Too few candidates used the observational suggestions to inform starting points. These could have led to more personal textile responses. Several candidates made a piece of clothing and neglected to consider either the decorative and extravagant aspect or the range of materials which could have informed the style.

Question 5 Unusual Hats

This question proved popular with candidates across the ability range. It allowed for some challenging constructions by able candidates and provided the opportunity for others to decorate an existing product. The suggested themes were used with humour and there were some highly decorative interpretations based on birds. Candidates employed an impressive range of materials and those from centres which had a strong technical base tended to achieve the most successful end pieces.

Question 6 Cubism

Study of the work of the named artists guided the research for the candidates who chose this question. Several used a variety of materials with imagination and creative mixed media panels and collages reflected a sound understanding of the Cubist style. Many candidates from centres with an artistic framework performed very well in their responses to this question.

Question 7 Differences

Few candidates attempted the more open-ended starting points offered by this question in comparison to questions 1 to 6.

(a) Many candidates who selected this option took little opportunity to explore fabric differences of texture, weight and shape as suggested by the theme. Badly made patchwork pieces were much in evidence produced by candidates whose work showed little research into either past or contemporary patchwork designs or the quality of fabrics.

(b) The opportunity to select and contrast motif, symbolism, style and colour of different societies led to some impressive responses of the East meets West idea, which dominated many candidates' approach to this option. East meets West in African society, lifestyle changes, fashion ideals and perception were evident in several of the best submissions with some mature and thoughtful research contributing to excellent sketchbook development, thoughtful review and enriched outcomes.

(c) Many able candidates opted for this question and produced high quality responses. Time-lapse photography provided starting points that candidates considered carefully in the development, review and modification of composition, colour and appropriate textile techniques. End pieces were well planned and impressive.

Art and Design (Three-Dimensional Design) 3205

Coursework

Candidates worked well within the specification and this was reflected in the wide range of work seen. They often used new and exciting materials to express themselves. It was pleasing to see contemporary artists, designers and craftspeople being used as a starting point for work. In some cases, however, candidates were reluctant to develop personal work and examples of plagiarism were evident.

It was noted that many centres used either two-dimensional preparatory studies as developmental work or three-dimensional preparatory studies. Centres that encouraged their candidates to do both two and three-dimensional studies generally produced better work.

Candidates who experimented with materials in the form of test tiles, maquettes or metallic surfaces were able to fulfil Assessment Objective 3. The use of oxides, wood stains, metallic paints and polishes were suitable, cheap ways of demonstrating real exploration of surface qualities. Candidates who had scratched, impressed, sponged or stamped surfaces to enhance their appearance often produced impressive work.

Many centres must be congratulated for their use of materials and the opportunities that they gave to candidates despite, in some cases, limited facilities or resources. It was pleasing to see that centres encouraged candidates to use both sketchbooks and mounted sheets to display their work. Some candidates also produced technical notebooks containing notes on firing schedules, glaze recipes and methods of construction and welding processes.

Controlled Test

Centres were familiar with the layout of the examination paper and liked the combination of the specific materials or process based questions with the more thematic questions that allowed them greater freedom to develop their ideas. It was noticeable that some centres had alerted their candidates to the Assessment Objectives in advance of giving out the paper. These candidates were sometimes given notes and guidance on what would be required. Some centres restricted candidates to certain questions or advised them to study specific artists.

Question 1 Landscape

This was a popular question and many candidates became involved in the design and production of the final piece. Stronger candidates produced thorough research into, not only the artists, designers and craftspeople who use landscape in their work, but also their chosen landscape/location. There was good use of cameras and associated ICT to scale work up to give an impression of how the work would look in its location. Some candidates produced a three-dimensional piece of work in its intended position.

Candidates based their work on Frink, Moore, Goldsworthy and Oldenburg. In some cases candidates had visited sculpture gardens, city parks and art exhibitions to see work at first hand.

Question 2 Cubism

There seemed to be two distinct types of outcome to this question. Candidates either produced ceramic vessels including bowls, teapots, vases and jugs, or sculptural forms such as figurative work, abstract shapes or bas relief.

Candidates relished the freedom to explore space, shape and texture. The more able produced strong observational drawing to develop their ideas from initial sources through to final designs. Others combined this with small maquettes to work out proportion, scale and colour ways. Many candidates looked at a range of appropriate artists in their preparatory work, in addition to the named artists on the question paper.

Question 3 Indian Ceramics

This question was the least popular on the paper. Candidates who chose this question found plenty of source material on the internet, in local and national collections, in cultural centres and on the high street in Asian shops and supermarkets.

For those candidates who followed a traditional ceramics course, the relationship between form and decoration, and colour and texture became the main area of investigation. However, there were some candidates who developed the question in other directions. Some candidates produced masks inspired by ceremonial carvings and sculpture in India, while those centres that specialised in jewellery design produced embossed and repousse work in metal sheet.

Question 4 Mixed Media

The range of media made this a popular question with candidates, who responded with a wide range of suitable materials including clay, metal, plastic, wood, textiles and papier-mâché

Candidates studied work from a wide variety of different cultures. African and Far Eastern masks were by far the most popular choice, although some candidates had looked at North and Central American ceremonial masks. Very few centres attempted headgear or footwear, although those studying jewellery design or stage design opted for the body ornament element. Many middle to low ability candidates produced masks.

Question 5 Screens

Fewer candidates attempted this question. However, those who did produced some excellent solutions. Most candidates focused on the folding screens produced in Japan and they visited museums and art galleries to find suitable examples. The more ambitious candidates produced full size work using large bold patterns or striking landscapes as decorative designs. Much thought was given to how the pieces were hinged and also how the design would relate to the different panels of the screen.

Some candidates produced small, intricate designs and final pieces and successfully used digital cameras and suitable ICT techniques to scale up the work.

Question 6 Coiling

Candidates in centres with ceramic departments found this an accessible question and had no problem finding suitable examples of traditional coiling methods to study from a wide variety of cultures and genres. Candidates readily found work in their local museums from Neolithic to Saxon, from African to South American and they also included studio potters from the twentieth century.

Some candidates were able to produce large-scale work relatively quickly, although others chose to adhere to more traditional hand building skills. It was pleasing to see candidates manipulating shapes and forms. Stronger candidates added pattern and colour to their vessels, relating well to the final shape.

Question 7 Differences

Candidates who normally work with thematic starting points found this style of question very suitable. Its openness allowed for greater freedom for some candidates.

(a) Few candidates attempted this element and those who did rarely produced work of quality. Candidates either produced a lot of preparatory drawing and little three-dimensional work, or concentrated on three-dimensional work without the necessary preparatory studies to show proper development. The question could have resulted in some wonderful structural or textural drawings or maquettes, but instead candidates rarely moved away from the cut fruit and vegetables. Peppers, oranges and lemons seemed to be the main focus of candidates' work.

(b) This element proved to be popular with a wide range of candidates. Many centres had started the Controlled Test period by asking candidates to list contrasting themes. These triggered positive thoughts on pattern and through sketching and notes, candidates were able to guide moderators through their work. 'Rough and smooth' was by far the most popular theme with most centres having a few candidates who pursued this line. 'Soft and hard' was popular with candidates looking at the work of Claes Oldenburg, especially his vinyl sculpture. Some candidates produced thought-provoking work based on war and peace, with the situation in Iraq providing a rich source of ideas and political messages.

(c) This was a popular starting point and candidates produced a range of work based on studies of the landscape. Candidates had utilized a range of sources and artists to gather inspiration. It benefited those who wanted to follow a more conceptual approach. Many had divided their time equally between the four seasons and had worked with a size and scale that was suitable. Candidates followed two clear paths: one group concentrated on the changing colours, while others looked at buds, flowers, leaves and fruit. The more ingenious concentrated all the elements in one piece, or used triangular based forms that could be seen from many angles. Andy Goldsworthy and Peter Randall-Page were the most popular artists and many had looked at the work of Chris Drury and other contemporary artists, craftspeople and designers.

Art and Design (Photography) 3206

Coursework

Most centres continued to build on good practice and produced work that covered the full range of Assessment Objectives. Many courses showed evidence of strong teaching, a commitment to photographic education and continued to develop resourceful and creative strategies for the delivery of the subject to a variety of abilities and ages.

Reports from many moderators applauded the high standard of work in many centres, both schools and colleges. They made the point that 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 and creativity of outcome. It was evident that contextual reference material included many contemporary photographers and practitioners from other areas of the creative arts. This continued to inform a growing variety and creativity of approach and an ever growing creative use of ICT.

Moderators again reported that work was generally well presented and organised. It is worth repeating the point that such preparation makes the moderation procedure move smoothly and efficiently and is much appreciated.

One issue of concern was raised regarding paperwork. Some centres, including some new to the specification, were not fully conversant with the procedures regarding the submission of marks and the sampling of work. It is also important that all of the sampled candidates' work is present at the time of moderation to allow the moderator to make a fair and accurate judgement. The sessions arranged by AQA for Teacher Standardising are a good opportunity to become familiar with the standards of assessment and to clarify issues of procedure.

Controlled Test

The question paper was generally well received. Many moderators reported a good response from candidates. Gratifyingly, the range of themes provided something for everyone, giving opportunities for the entire spectrum of ability at this level. There were no themes that individually dominated candidates' choices but, as might be expected, some were more popular than others.

Candidates used reference material relating to an increasingly broad range of photographers, artists and art movements. This showed an understanding of the traditional silver based processes and an awareness of contemporary and professional areas of photographic practice, sometimes involving the use of ICT. This approach reflects the role of the photographic image as used by creative professionals both historically and currently.

Moderators drew attention to the fact that in a number of cases candidates showed less than satisfactory evidence of exploration, experimentation or refinement. Although the use of sketchbooks, or similar strategies, is increasingly popular, a number of candidates failed to submit evidence of development and selection through the use of, for example contact sheets or test prints. It was clear in a number of cases that this process had been carried out, but, for whatever reason, contact sheets had been omitted from the submission. Their inclusion would have provided useful evidence worthy of additional marks and this should be encouraged where possible.

Evidence of the use of ICT, in both Coursework and the Controlled Test, continued to grow in all endorsements and in Photography in particular. This is both welcome and inevitable, but it is worth

repeating a previous note of caution. 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 the realisation of ideas. In order to gain credit within the assessment criteria it is not sufficient merely to use this technology.

Question 1 Landscape

This was a very popular theme producing strong evidence of the use of silver based SLR technology and darkroom procedures. Friedlander was a popular source of reference and urban graffiti and advertising images were prominent subjects. Good results were produced by candidates who combined thoughtful points of view with astute observations.

This was also a popular theme for low attaining candidates. The starting point was easily accessible, reference material was easily researched and images of street signs were easily found and recorded with varying degrees of success.

Question 2 Cubism

This theme was not as popular as some but candidates produced some excellent work. Probably selected by the more able candidates, responses used mirrors and shiny surfaces after looking at the work of Alvin Langdon Coburn and some used digital software to produce relevant manipulations of their own photographic images.

Question 3 South Asia

This was the least popular question. However, it did produce some of the most impressive images and responses. Those who selected this theme were inspired by the richness of colour and design, sometimes in restaurants, sometimes in markets and shop windows, and sometimes from their own belongings, to produce photographic images rich in abstract qualities and in documentary content.

Question 4 Mixed Media

This was a popular theme in some centres with Barbara Kruger and Robert Rauschenberg featuring strongly as references. Most candidates who chose this theme elected to base their explorations on the idea of Conflict. There were many references to international crises and much use was made of secondary source material from newspapers. This often led to one of two extremes: highly personal and creative images incorporating the candidates' own work combined with a variety of materials, or less well considered combinations of secondary material assembled with a similar lack of consideration and thought.

Question 5 Book Cover

This was a very popular theme in some centres, particularly where the teaching strengths were graphic or design oriented. Some of these centres had used similar projects for Coursework units.

This provided a theme that allowed candidates to explore a number of photographic approaches. Still life photography and the use of studio lighting were employed and results were often enhanced by the use of appropriate computer software.

The main option chosen within the theme was the subject of food. Research often showed the use of unnamed photographers, which is perfectly acceptable, and the approach to the theme sometimes included a personal point of view on the topic; for example, the use of additives or genetically modified products. All moderators reported the use of digital software to add text to the final design.

Question 6 Distorted Figures

This was a very popular theme in a number of centres and the work of Bill Brandt featured very strongly within the contextual research, though Edward Weston came a close second. Again, this was a theme that had previously been explored within Coursework and many candidates built on their previous explorations.

The stronger submissions applied both care and thought to the taking of the photographs. They considered the position of the model, camera viewpoint, composition and the optical quality of the lens, to produce intriguing distortions and compositions.

A few were seen where the photographs of Kertész were used to suggest ways in which water and layers of material could be used to refract light and distort the resulting image. The research in these submissions was a creative journey of genuine discovery.

Weaker candidates often chose to use image manipulation software to attempt to distort an image. These tended to result in an empty visual cliché, and demonstrated the pitfalls of digital software.

Question 7 Differences

This was a popular choice of theme with option (a) being the most popular. Option (c) appeared to be the least popular choice within the theme.

(a) As the separate choices offered within this theme were merely suggestions rather than instructions, option (a) provided candidates with a suggestion of subject matter rather than content of image. Many candidates took the broad theme of buildings to contrast a variety of perceptions and observations. Some concentrated on architectural styles, others on qualities of contrasting surfaces of materials such as concrete and glass.

(b) The work seen for option (b) often appeared to lack ambition. Reports suggested that most candidates chose portraiture as subject matter but showed little understanding or imagination when using lighting.

(c) Moderators who saw examples of still life work produced for option (c) commented on how sensitively light and shadow had been employed. In this exciting digital age this is perhaps a timely reminder that photography is, in part, about understanding, collecting and controlling light.

Art and Design (Short Course) 3211

Coursework

The Short Course offered a useful alternative to candidates who otherwise might not have been able to continue Art and Design to Key Stage 4, with the opportunity to submit one or two units of Coursework. Moderators reported positively on the quality of Coursework for the Short Course and stated that the Assessment Objectives were well covered and that the courses, in many centres, had been structured to encourage candidates to produce work to the best of their ability.

Many centres apparently entered lower-ability candidates for the Short Course. Some centres had to contend with a limited timetable allocation. Centres commented on the usefulness of the course as it allowed candidates to enter more subjects. In some centres the amount of Coursework produced varied only slightly from the Coursework in the full Unendorsed course.

Controlled Test

Candidates were allowed the same preparatory time, four weeks, and the same ten hours of supervised time for the Controlled Test as candidates who took the full course. The question paper was the same as the Unendorsed Controlled Test paper. The Unendorsed report provides detailed feedback on responses to each question. While less able candidates relied heavily on their teachers for help in responding to the question paper, more able candidates did well enjoying the freedom the question paper offered.

Conclusion

Overall, moderators found that most centres had provided very effective courses and had assessed candidates' work accurately. The Short Course is a valuable element in AQA's suite of Art and Design specifications, allowing centres flexibility and choice. Candidates were entered by centres for a wide variety of reasons, from poor attendance to having less time on the timetable for delivery of the course. Moderators reported that candidates in referral centres and similar institutions had used art therapy to pursue personal issues in real depth, which allowed them to focus on a goal. For these candidates the Short Course encouraged a high level of involvement and achievement.

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	34.8	13.9
Coursework (3201/C)	60	90	55.5	19.3
GCSE Art and Design (Unendorsed) 3201	--	150	90.3	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

Provisional statistics for the award

GCSE Art and Design (Unendorsed) 3201 (67,963 candidates)

	A*	A	B	C	D	E	F	G
Cumulative %	5.5	20.1	40.2	68.3	82.6	92.4	97.8	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	35.6	14.2
Coursework (3202/C)	60	90	57.1	19.5
GCSE Art and Design (Fine Art) 3202	--	150	92.7	32.7

		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

Provisional statistics for the award

GCSE Art and Design (Fine Art) 3202 (26,790 candidates)

	A*	A	B	C	D	E	F	G
Cumulative %	7.1	23.5	43.9	71.3	84.2	93.0	97.9	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	14.1
Coursework (3203/C)	60	90	52.2	19.8
GCSE Art and Design (Graphic Design) 3203	--	150	85.6	32.8

		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

Provisional statistics for the award

GCSE Art and Design (Graphic Design) 3203 (3065 candidates)

	A*	A	B	C	D	E	F	G
Cumulative %	4.5	17.0	35.6	63.5	77.9	89.1	96.9	99.6

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	36.4	13.7
Coursework (3204/C)	60	90	57.6	19.4
GCSE Art and Design (Textiles) 3204	--	150	94.0	31.9

		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

Provisional statistics for the award

GCSE Art and Design (Textiles) 3204 (3751 candidates)

	A*	A	B	C	D	E	F	G
Cumulative %	6.5	22.9	44.7	72.0	84.9	93.7	98.2	99.8

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	34.1	13.9
Coursework (3205/C)	60	90	53.4	19.7
GCSE Art and Design (Three-Dimensional Design) 3205	--	150	87.4	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

Provisional statistics for the award

GCSE Art and Design (Three-Dimensional Design) 3205 (2464 candidates)

	A*	A	B	C	D	E	F	G
Cumulative %	5.2	18.0	37.9	65.7	80.0	91.1	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	39.9	14.0
Coursework (3206/C)	60	90	60.2	20.5
GCSE Art and Design (Photography) 3206	--	150	100.0	33.2

		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

Provisional statistics for the award

GCSE Art and Design (Photography) 3206 (2110 candidates)

	A*	A	B	C	D	E	F	G
Cumulative %	10.2	31.4	54.8	76.4	88.0	93.9	97.4	99.3

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	25.2	12.5
Coursework (3211/C)	60	90	40.5	17.1
GCSE Art and Design Short Course 3211	--	150	65.7	28.1

		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

Provisional statistics for the award

GCSE Art and Design (Short Course) 3211 (1425 candidates)

	A*	A	B	C	D	E	F	G
Cumulative %	0.6	5.2	13.9	35.8	56.1	78.1	94.2	99.5

Definitions

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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).