

Version



**General Certificate of Secondary Education  
June 2012**

**Art and Design – Applied**

**42071**

**(Specification 4207)**

**Unit 1: Portfolio of Work**

***Report on the Examination***

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## GCSE Art and Design (4207)

### General

It has been another successful year in which centres embraced the flexibility and diversity of the GCSE Art and Design Specification within each endorsement. Many centres developed new courses that accommodated a variety of teaching approaches and were tailored to suit available facilities, staffing strengths and creative enthusiasms, as well the needs of students. In other centres, courses similar to those used during the legacy specification were retained.

Teacher Standardisation allayed any uncertainty about the requirements of the 'new' specification, and as a result many courses have become more holistic and less rigid or linear in design. Examples included initial skills-based experiences allowing students to investigate such things as the use of materials for different purposes; specific visual elements; mark-making and sources of design. Workshop-style approaches allowed students to build up a bank of skills in readiness for extended collections of work or projects, designed to show coverage of the four Assessment Objectives. Even where all students followed the same project, moderators reported evidence of much more diverse journeys of enquiry and personal responses building on confidence gained during the introductory phases of their courses of study.

Unit 1 portfolio work showed appropriate and well-structured responses to the Assessment Objectives. Moderators reported a good range of tasks evident in projects across the endorsements. Themes were wide-ranging and varied from familiar schemes based around the natural world, portraiture and landscape, to issues-based topics and individual assignments based on students' personal interests, identities, cultures and beliefs. Sources were, in the best instances, integrated within the theme and provided rich focuses for investigation, exploration, research and analysis. Past paper starting points featured extensively, and allowed centres to refresh the themes used with students on an annual basis instead of re-presenting the same projects year on year.

There were fewer reports of students experiencing visits to galleries and exhibitions, especially where travelling great distances was required. Some centres made better use of local visits, and there was evidence of extended "sources" being integrated into schemes and programmes of study, where local woodland, city centres, ports, harbours and seashores were used to engage students and inform the development of ideas.

Visiting artists made a valuable impact on some courses, to provide stimulus and lead workshops, involving activities such as life drawing, printmaking, 3D construction and the exploration of textile techniques.

Sketchbooks, working logs, ideas books, design sheets and mounted boards were all very much in evidence, each offering students a way of working and style of presentation that suited their individual needs. It was pleasing to see fewer cases of sketchbook pages or worksheets labelled as "recording"; "AO..."; "Artist Research" etc.

In some instances, sketchbooks were deemed to be "stunning examples" of how students had worked through the creative process and documented their thoughts, ideas and findings in a wide variety of visual means. In other cases, they were seen as problematic in terms of selection of work for moderation. Some students chose to select and mount up work from their books whilst others accepted that they represented a journey of personal development and maturity and presented them as that within their portfolio.

Some moderators highlighted 'selection' of work as an issue in a number of centres. It is a requirement of the specification that students present "a selection of thoughtfully presented work that demonstrates the breadth and depth of the course of study". In some cases no selection had taken place and work from the entire course was submitted, whilst in others there was too much, so submissions were sparse and disjointed.

In Unit 2, the unlimited preparatory time available was used by teachers to tailor the time to students' individual needs. It was the case that in a number of centres' students overlapped some weeks with

work for both Unit 1 and preparation for Unit 2. In others, students were given the maximum time available. Flexibility was deemed to be the key to success, by allowing centres to organise timing for the preparatory period and the 10-hour sessions to meet the wider needs of both the centre and the students.

The Externally Set Task papers for each endorsement were well received. It was evident, though, that some centres had restricted access to some questions from papers. Whilst there may be reasons why students might be guided in their choices, it is a contravention of Awarding Body rules if students are not issued with a full copy of the E.S.T. paper.

## **Teacher Standardisation Meetings**

Delegate feedback this year indicated that the distribution of a CD containing even more extensive 'visual reminders', as well as sections containing information about dates and deadlines, administration details, copies of important documents and links to specification materials, was very well received. The process is an on-going one; ideas and suggestions received have been taken on board, to continue to improve what is already seen to be a highly valued AQA resource.

The fundamental focus of each meeting was to illustrate standards by giving teachers the opportunity to see examples of 'live' work from each endorsement and both Unit 1 and Unit 2. "Training rather than testing" was one comment received following the decision not to collect in marks. The inclusion of an "anchor set" for the purpose of group marking in both the Training and Marking exhibitions was also unanimously welcomed. Reinforced at Teacher Standardisation, and used much more effectively by teachers during centre marking this year, were the terms "just", "adequate", "clear" and "convincing" for awarding differentiated marks within each Assessment Objective band.

The initiative for meetings to be hosted in schools and colleges was generally successful. Funding received for this was positively used by participating centres for a wide range of educative purposes. During moderation, samples used at previous Teacher Standardisation Meetings, illustrating different approaches within endorsement presentations, were seen to have influenced both portfolio work and responses to the Externally Set Task. Teachers had, on occasions, encouraged students to move away from traditional responses and to integrate new materials or new ways of working with media. Soft sculptures to accompany work within Graphic Communication portfolios as well as three-dimensional presentations of photographic material were seen, and students had been more adventurous in their choice of media within three-dimensional design submissions.

## **Administration**

Administration was deemed to be good this year despite problems caused by national holidays. The majority of centres ensured that moderators received the necessary two copies of mark sheets by the 31 May deadline. This in turn guaranteed that centres received sample information in good time for visits and Area Moderation Meetings. Very few instances of missing or incomplete Candidate Record Forms or Centre Declaration Sheets were reported, and fewer cases of incorrect transference of marks were seen. Any occasions where administration was problematic were generally dealt with by moderators at the time.

Arranging dates and times for visits and meetings was reported to be increasingly difficult. It is hoped that more use will be made of e-mail in future to reduce the problems of contacting teachers during the school day.

## **Assessment and Moderation**

Marking each unit out of 80 is now established and in the majority of cases, marking was deemed to be fair and accurate. Where the assessment criteria were used regularly during teaching sessions, shared with students and seen as an integral part of the course, a familiarity with terminology and interpretation of requirements led to confidence in pitching marks accurately within bands. For some students, an emphasis on the language of art was started during Key Stage 3; this led to excellent foundations for GCSE courses and the coverage of Assessment Objectives.

Most centres had understood the process of sample selection across both units and the principle of marking and moderation taking place in numerical order from lowest to highest, regardless of whether they were portfolio or Externally Set Task samples. In the majority of cases, centres had taken on board the requirement for quiet and uninterrupted conditions for effective moderation to take place. Problems arose when work had been exhibited in areas that were difficult to access or samples had been poorly or incorrectly labelled. Whether samples are presented in folders of work or as an exhibition, or in some cases as electronic portfolios, ease of access is essential.

Area Moderation Meetings were generally successful and provided centres with an alternative moderation process.

## **Assessment Objectives**

Students are required to evidence all four Assessment Objectives in both Unit 1 and Unit 2. By using the terms “develop”, “refine”, “record” and “present”, students showed an understanding of the requirements in their submissions. A better understanding of the integration of the Assessment Objectives enabled a more flexible approach and evidenced more holistic submissions of work.

### **Assessment Objective 1**

Many subjects provided the starting point from which ideas were developed, including images; artists; craftspeople; artefacts; visits; materials and techniques. Evidence seen exemplified the breadth of sources that had been made available to students or that they themselves had selected. Relevant contextual influences informed very individual personal journeys of enquiry, and in the best examples, students independently discovered contemporary references that both enhanced and extended their work. Less successful submissions relied heavily on downloaded biographical narratives, much of which had been neither read nor understood and made little if any connection to the student’s own work. As a result there was little evidence of how work had progressed or ideas had been developed in relation to the findings.

### **Assessment Objective 2**

This was seen to be the most successful in some submissions and the least successful in others. The most successful students had accessed a wide range of media, materials, techniques and processes with which to progress and expand their developmental journey. Evidence of thoughtful review and refinement through clear and considered selection and rejection of media and processes was a prominent feature. Digital media had been used both to chart the progress of work and also to show discriminating changes and decisions made during 3D and textile construction, large-scale paintings and assemblage. In less successful cases, media, techniques and processes had been simply addressed by way of repeated images in a range of media and colour-ways with little evidence or reference to judgements or decisions made.

### **Assessment Objective 3**

Recording in its widest sense was seen this year. The cross-over between endorsements where students have used wide-ranging techniques and media manipulation to record ideas, thoughts, developments and outcomes, was noticeable. These took the form both of traditional drawing techniques through the use of graphite, charcoal and other dry materials, to drawing with wax, sand, glue and mud. Sewing machine stitching, carving and modelling, constructions in paper and card as well as printing and mixed media techniques were all used to record from both primary and secondary sources. Above all, digital recording was at the forefront as a tool to record progress, intent, development and realisation. The instant access to a visual record was used to excellent effect in the most successful submissions and offered a whole new dimension to the concept of recording. Highly rendered drawing still featured, as did drawing for design purposes and as personal responses to projects. Recording through annotation was in the best examples insightful and expressive whereas in other cases it was merely descriptive. In some instances, annotations were simply re-presentations of existing information copied directly from secondary sources such as the internet.

### **Assessment Objective 4**

In both Unit 1 and Unit 2, personal responses varied from well-executed and considered outcomes resulting from extensive exploration and development of ideas, to unrelated pieces that showed no links with the focus of study. Projects, assignments, briefs and starting points generated some exciting, innovative and inventive responses. These included collections of related work, large scale paintings, detailed and decorative books, story boards, textiles, sculptural forms, ceramics, mixed-media and digital displays by way of photographs, animation and show reels. Students responded to a range of critical and cultural sources in well-organised and reflective submissions where connections had been thoughtfully embedded in the work and materials had been chosen appropriately.

## **Applied 4205**

### **Unit 1: Portfolio of Work**

For the Applied course students were required to produce practical outcomes in response to project briefs that were specifically vocational in nature with content reflecting work-related and client-orientated contexts. Students responded to one or more of the areas of study available within the different endorsements. Fine Art and Graphic Communications approaches were very popular. In addition, Textile Design, Three-Dimensional Design and Photography were in evidence in Unit 1 portfolios.

Applied courses were popular and accessible at all levels of ability. Moderators commented that much good practice was seen in centres. Students benefitted from a set structure where they could work towards and meet specific targets. In some cases the endorsement was taken by students who had benefitted from more directed briefs, rather than the more open-ended opportunities associated with the other endorsements. In other centres more able students were entered for the endorsement and many had developed outstanding practice. Wholeheartedly teachers commented that students enjoyed the course of study and were positive about the opportunities that it offered. Portfolio projects were approached in a distinctive manner. Centres produced course booklets outlining the principles of this vocational course and made links with business. Teachers encouraged students to look at costing's and make written links with clients. Generally work seen was well structured, with students encouraged to work methodically through research and the planning and development of design ideas, to produce effective and imaginative outcomes.

Portfolio projects covered a number of briefs, scenarios and themes associated with a range of areas of study. Students in one centre, for example, created work focusing on illness and disease for

display in the foyer of a hospital. In another, they produced mural work for display in a school. Graphic design briefs requiring design proposals for such items as postage stamps, greeting cards, posters and magazines were noted. In a project with a focus on sculpture, students developed responses to an 'Art in Public Spaces' brief inspired by initial study of Antony Gormley's "Angel of the North". References to the work of Kandinsky inspired appropriate responses to a brief requiring the production of promotional materials for a Jazz Festival. Graphical evidence was usually very strong with many students making positive use of new media practices, often employing Photoshop or similar packages in a most creative manner. An environmental design brief example required proposals for a clock for a tourist board to be based on local architecture and landscape. In another example and following a visit to the Pitt Rivers Museum students were required, to design a 3D mask or figurative sculpture to advertise merchandise in a museum gift shop at the point of sale. Examples of varied textile outcomes such as silk paintings, enamelled jewellery and textile boxes were seen and one specific brief required proposals for a bag design to raise awareness of the need for the conservation of wildlife. In many centres the courses offered well-structured project based work that equipped students to meet the requirements of Unit 1 and respond successfully and independently to the Externally Set Task. The work produced in Unit 2 was often more creative and individual than that seen in projects produced for Unit 1, most probably because of the firm foundation students had received throughout their course of study.

### **Mark Ranges and Award of Grades**

Grade boundaries and cumulative percentage grades are available at [www.aqa.org.uk/over/stat.html](http://www.aqa.org.uk/over/stat.html) .  
The UMS conversion calculator can be found at [www.aqa.org.uk/umsconversion](http://www.aqa.org.uk/umsconversion) .