

Version



**General Certificate of Secondary Education  
June 2012**

**Art and Design – Applied 42072**

**(Specification 4207)**

**Unit 2: Externally Set Task**

***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 4207**

### **Unit 2: Externally Set Task**

The Project Scenario focussed on an international music festival to be held in the students' neighbourhood to showcase music from around the world. The festival was to have a performance area, a display area for musical instruments and a craft area where items could be purchased. There would also be facilities for food and drink and an information area where performances would be advertised. The organising committee wanted to commission work for the festival that would promote the event reflecting its international theme and lively atmosphere. Students responded well to the scenario and the flexibility of the briefs. Generally, they had approached the work methodically and presented their final ideas as though to the client in appropriate ways.

The scenario established the overall context for the five related briefs.

### **Question Paper Starting Points**

#### **Brief 1**

Designs were required for a poster to promote the festival on an advertising billboard measuring 2 metres high and 3 metres wide. It was proposed that the design included a name for the festival and used images which celebrated the festival's international nature. This was by far the most popular

brief in centres where a graphic approach was evident in Unit 1. Final proposals showing a clear understanding of the brief were supported by design sheets, sketchbook work and layout examples. Very effective designs were in evidence with good examples combining text and multiple images of items associated with festival. Some effective proposals incorporated digital and scanned collage images with good use of text.

Research was undertaken into a wide range of music festivals including the Rio Carnival, Leeds Festival and the Mexican 'Day of the Dead' festival. Some students were inspired by the collage techniques used by Teesha Moore and Eduardo Paolozzi and the incorporation of text in works by Barbara Kruger and Tom Phillips. There were also links to Cubism in the representation of instruments from around the world and use of text in different languages. Other students based their work on their own musical tastes and experiences. Poster designs, Jazz imagery and observational drawings of instruments, as well as a wide range of cultural references, were all identified as notable sources of influence in respect of this brief. The internet provided a valuable research resource and on many occasions drawing was seen to feature as an important part of the developmental process. Worksheets and other presentational methods were often used as an effective means of evidencing students' experimentation with working methods and exploration of ideas.

## **Brief 2**

Designs were required for a range of jewellery, or a mask or an item of clothing suitable for sale in the craft area. These were intended to be worn at the festival and to celebrate the international character of the event. Masks were the most popular choice from this brief and outcomes collectively evidenced engagement with a broad range of sources such as Native American Indian, Asian, Andean, African, Mexican, Celtic, Japanese and Venetian Carnival masks. Students often used an approach that reflected their Unit 1 experiences. Media used included papier maché, ceramics and plaster. In one example the completed mask had been used in a theatre production by the student thereby linking well with the creative arts emphasis of the applied endorsement. Native American themes, world maps and musical notation inspired some of the jewellery responses to the brief. In order to base work on primary sources, one centre created a stimulus performance in which students modelled ethnic masks and jewellery whilst music from different cultures was played. Some students based work on their own photographs and artefacts. Others produced colourful and imaginative responses through the application of printed and stitched embellishments to existing items of clothing.

## **Brief 3**

Interactive digital information kiosks were to be sited in key locations around the festival site. Each kiosk housed a touchscreen to provide information about festival events and on-site facilities. Students were required to design a series of pages to appear on the touchscreen to introduce a particular aspect of the festival, such as the performers, musical instruments, and food from around the world. Few students chose this brief, however some highly individual pieces relating to music festival promotional materials were evidenced with good use of computer generated imagery. One student researched kiosks in his locality with the research positively impacting on his own work, which included a mock-up of a kiosk with different new media generated pages of information.

## **Brief 4**

Designs were required for a temporary sculpture celebrating the festival's international theme which would also act as a meeting point. The sculpture needed to be clearly visible from any part of the site.

Students were inspired by the works of sculptors such as: Sophie Ryder, Cornelia Parker, Antony Gormley, Claes Oldenburg, Anish Kapoor, Jean Tinguely and Umberto Boccioni, as well as works by Agnes Conway designed specifically for the theatre. Bruce McLean's prints and Rob Ryan's paper cuts were amongst other sources used. Students approached this brief in a wide variety of ways. Music notation featured noticeably along with musical instruments in many submissions, whilst towers, assembled, structures and assemblages of objects featured prominently as proposals for the required sculpture.

## **Brief 5**

Designs were required for seating in the food area which celebrated the international music theme. The brief suggested the recycling of appropriate items, such as used fabrics, discarded furniture and other found objects. To this end one student used speakers bought at a car boot sale. Moderators saw a number of guitar shaped chairs and drums were also a popular source of design. One successful model made from balsa wood featured a central tree, surrounded by benches from which hung labels for different musical events. Whilst the brief was not undertaken by many students, it did offer alternative design possibilities to those presented in the other four briefs.

## **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) .