

GCSE

Edexcel GCSE Art & Design  
(1027-1032 / 3027-3032)

Summer 2006

Edexcel is one of the leading examining and awarding bodies in the UK and throughout the world. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers.

Through a network of UK and overseas offices, Edexcel's centres receive the support they need to help them deliver their education and training programmes to learners.

For further information please call our Customer Services on 0870 240 9800, or visit our website at [www.edexcel.org.uk](http://www.edexcel.org.uk).

Summer 2006

Publications Code UG017706

All the material in this publication is copyright  
© Edexcel Ltd 2006

## Contents

Introduction	4
Coursework	6
Externally Set Assignment	9
Administration	12
Summary	14
Statistics	16

## Introduction

This report provides an overview of the findings of the 2006 GCSE Art and Design Moderation process. This includes courses 1027-1032 and 3037-3032.

From the many comments brought back from moderators, the marks entered and discussions with teachers it is evident that the 2006 Examination Series was successful and that centres continue to help candidates to present personal, well documented, meaningful work.

It was good to hear that so many centres are returning to the exhibition format as a means of presenting their candidates' work. Such hard work and commitment deserves this celebration, which can be enjoyed by others. Obviously some very large centres have the constraints of space etc and are unable to display the work of all candidates.

It was helpful during moderation when centres had presented the work in order of merit and had made a clear distinction between the coursework sample and the ESA. Many centres separated and labelled work clearly in order to make it easily identifiable, and provided helpful maps indicating the location of each candidate's work.

It is also worth noting that those centres that did not encourage candidates to select and edit their folders of work may be disadvantaging them. More emphasis is needed on selection.

The digital camera is a welcome new tool for use in the recording of evidence and must be rewarded appropriately. However, it was obvious that many centres were unwilling to acknowledge the validity of this as a means of recording personal investigations. Photography need not be a substitute for drawing, but statements in their own right. Centres seemed unwilling to credit the photographs in the same way as drawings even though they were excellent. It is a pity to ignore digital imagery, which is now an accepted tool.

Overall, moderators are reporting on a marked improvement in the standard of work. Coursework themes are appropriate, interesting and challenging. Courses are constructed showing a real understanding of the process-based nature of the

Specification. The Assessment Matrix and Taxonomy are both being used effectively in centres and have contributed to accurate marking this year.

The following pages contain comments on the general findings of moderators for both Coursework and the Externally Set Assignment. Strengths and weaknesses have been outlined in order to help centres construct and improve their courses for the future.

## Coursework

The standard of work seen in centres continues to improve and this demonstrates an understanding of the processes required. The best centres encourage risk-taking as an important part of the process of informing practice, and make available a wide range of materials, formats and scales. Good course structure enables candidates of all abilities to discover their own contextual links and then consequently make meaningful and creative connections. In these centres, candidates were encouraged to try and make their own 'journey'. It must be noted however that where centres adopt a very strong course structure, (when all the sketchbooks look similar) it can be very difficult to differentiate between levels of achievement. Fair and accurate centre assessment is essential.

The use of primary research as a source of inspiration and starting point from which to develop ideas is vital. There is still evidence of too much reliance on secondary sources, with many examples of found images simply being copied.

Those centres that really thrived embedded gallery visits and artists links into the students' studies. This aspect of course delivery had a huge impact on the quality and originality of the work on display. Best practice teaches how to research and make informed judgements. Looking at the work of others first tended to lead the candidate on to a successful journey while weaker work tended to result from approaching the assessment objectives in chronological order.

The unendorsed course is still the most popular, with centres producing work in a range of exciting media. Examples of good practice were generally found when centres worked on a range of projects for the coursework that were arranged to follow two broad themes. They showed an awareness of the concept of needing two units, but were more interested in how to arrange the course to suit their particular candidates' needs. The best courses were well-structured and offered more than a 'tick list' to enable candidates to merely cover the assessment objectives.

Centres seem now to be comfortable with all aspects of the specification. In the past, 'artist' connections were usually the poor relation in terms of addressing assessment objectives. It is now 'reviewing and refining' that causes the most problems in the low to average ability range. It appears that centres are able to

teach the contextual elements and ensure these candidates are rewarded. However, it is these candidates who struggle with the development of their ideas in practical work. Annotation in work journals can make the development of ideas easier to follow.

More emphasis needs to be put on reviewing and refining work generally, as many candidates are not considering other outcomes. There is a tendency, particularly in the middle range, for candidates to 'decorate' the pages in their journals as a substitute for in-depth enquiry. Many candidates leap from conception to realisation! As a result, although there is sometimes energy and imagination on show, final outcomes can be disappointing in terms of 'finish' or quality. When reviewing does not occur it has the effect of limiting the refinement of skills, selection of media and the focus of realisation. Although a range of materials is routinely offered to the candidate, their confidence in using them is compromised by a lack of support in the processes leading up to realisation.

#### **Strengths:**

- Well-structured courses which provided the candidates with a foundation of visual language skills
- Primary sources such as observational studies, gallery or museum visits
- Artists in residence
- Recording, using an exciting range of media, including traditional photography and digital imagery
- Rewarding of appropriate ICT skills
- Evidence of an understanding of the formal elements
- Work which reflects an understanding of the purpose of visual research
- Appropriate contextual links, using mainly visual but including written analysis
- Appropriate and ongoing annotation in work journals
- Good opportunities for working creatively, using a range of two and three dimensional materials
- Sequential development of ideas using appropriate materials
- Reviewing and refining of ideas
- Clear evidence of progress from unit 1 to unit 2
- Journals and folders of studies and investigations, which revealed a sense of purpose and engagement with the subject
- Final outcomes which were ambitious and imaginative

- Assessment objectives embedded within the course
- Good Internal Standardisation
- Accurate centre marking

**Weaknesses:**

- Poor course structure
- Too many 'new' topics within the unit without time to complete
- Over-reliance on secondary images
- Copying work with no purpose
- Unconnected biographical studies of artists
- Little visual analysis
- Unedited 'downloads' from the computer
- Many starting points but no sequential 'journey'
- No reviewing or refining
- Journals where intentions were not clear
- Too much emphasis on writing
- Responses which were superficial, incomplete and disorganised
- One or more assessment objective not covered within the submission
- Decoration of Work Journal pages as a substitute for in-depth enquiry
- Independent marking with no Internal Standardisation
- Inaccurate centre marking

Overall, candidates varied in their abilities to fulfil the assessment objectives but the majority worked with enthusiasm and ambition. Much of the work seen was vibrant and personal, making 2006 a successful year.



## Externally Set Assignment

The ESA theme of 'Structures' was very well received. It was felt that the theme was accessible to the whole ability range and that there was a wide range of responses.

The theme offered opportunities for the candidates to build on their strengths and experiences gained in their coursework. Moderators noted a more confident approach in many centres across a wide range of abilities. For many centres, this was their candidates' best work, despite the limited time to complete.

The nature of the topic seemed to lend itself to three-dimensional work more than in previous years. Many wire sculptures, card constructions etc were seen.

The best ESA work had been based on developed coursework experiences. The performance of candidates in centres that did not have a sound coursework structure was likely to be lower. It was clear that those centres that had supported and guided their candidates throughout the eight-week preparatory period achieved the most successful outcomes. The ESA must be seen as part of the whole course.

Some centres are more successful than others at encouraging candidates to take independent and innovative journeys. The candidates' work must be unaided during the ten hour timed test, but helpful advice and guidance should be available at all other times.

Centres chose varied paths, which allowed their candidates the opportunity to make a purposeful journey. Some successful outcomes started when candidates were given cameras to use around the school - photographing everything from scaffolding and the school buildings to plants. For others, a trip to a museum or gallery or a nearby city centre gave an interesting start.

Structures lent itself well to a variety of subjects, styles and mixed media.

References to the human form were in abundance. Anatomy was common, although for obvious reasons it relied almost totally on secondary material, (unless a candidate had been able to participate in a life-drawing class) but there were some imaginative outcomes. Skulls and bones provided a focus for observational drawing. The anatomical drawings of Leonardo da Vinci made frequent appearances.

Buildings and predominantly towers were a popular starting point, especially the Eiffel and Twin Towers. The Eiffel Tower provided strong painterly links to Delauney. The more able candidates used the imagery of the Twin Towers imaginatively, making the most of what is obviously secondary source material, in order to realise their ideas. The less able took a more literal route. Other buildings allowed candidates to investigate architecture as stylistic forms. Frequent broad contextual starting points were Cubism and assemblage. David Hockney's photocollages, (joiners) prompted some candidates to develop new structures based around streets or buildings. American Photo-realist paintings were also popular.

The anatomy and structure of plants was a common theme too. Works based on the large-scale flowers of Georgia O' Keefe were abundant (as were her animal bones and dramatic cliffs of Mexico paintings). The remarkable macro photographs of Karl Blossfeldt's plant studies also provided a rich source of inspiration for many.

Contextual sources were wide ranging in choice and included traditional artists such as John Piper and contemporary artists like John Virtue. Various photographers and textile artists and designers were also present. Some centres still seem not to have grasped that writing is only one way in which candidates' thoughts and observations might be captured and presented. It is important to remember that critical analysis and evaluation may be presented visually. There is no requirement for lengthy written documentation. Analysis may be completely visual.

#### **Strengths:**

- Candidates that responded with obvious interest to the ESA theme and utilised their coursework learning achieved well
- An appropriately structured programme of work in which assessment objectives had been well integrated.
- Effective teaching and support throughout the eight week preparatory period
- Visits to Museums or Art Galleries
- Use of traditional or digital photographs - candidates own!
- Appropriate assessment for the use of digital imagery
- Considerable quantities of meaningful preparatory work which encouraged the journey

- Effective contextual development
- Sequential thinking
- Development of ideas using an exciting range of two and/or three dimensional materials
- Reviewing and refining of the final outcome
- Imaginative and vibrant personal responses
- Accurate centre marking

**Weaknesses:**

- Not enough support and guidance given during the preparatory period to assist the start of the journey
- Carrying out exercises set to cover the Assessment objectives, but without any real engagement with the topic
- Obvious or literal choices
- Candidates who relied too much on secondary sources or irrelevant primary sources
- Candidates who did not make effective use of the preparatory period
- Imaginative ideas and intentions that were sometimes frustrated by a lack of assurance in the use of materials
- Dull work, where the candidate was not being inspired or challenged
- Candidates who attempted to work with unfamiliar materials or techniques
- Inaccurate centre marking

## **Administration**

Administrative problems were less frequent during 2006, but it is important to be aware of the following:

### **Instructions for the Conduct of the Examination (ICE)**

It is essential to read 'The Instructions for the Conduct of the Examination' as it is updated each year. The document arrives with the ESA papers and must be read immediately on receipt to ensure that internal and external moderation processes can be successfully met. There are still centres that do not do this as problems still occur.

### **Assessment Matrix Sheet (AMMS)**

This must be completed for each candidate and await moderators in the centre. All centres must ensure that they are using the current version, which is found in the ICE document. Many centres have photocopied the AMMS and the authentication forms back to back. This is a useful aid in the reduction of paperwork for centres.

### **Authentication Forms**

A reminder that these MUST be signed by each candidate and presented with their work at moderation.

### **Taxonomy**

This works well where centres fully understand the levels. Evidence shows that those centres that share best practice have a greater understanding. Centres are urged to consider INSET to become familiar with the taxonomy and gain a deeper understanding of standards within the national context. Centres are actively encouraged to mark and moderate using the taxonomy, in conjunction with the AMMS. This practice leads to secure and accurate internal assessment. Centres are still required to complete assessment sheets as specified in the instructions to the centre.

## **Sampling**

The sample is a computer-generated, random selection of candidates. Centres have a responsibility to ensure that the highest and lowest candidates for each unit are presented with the sample.

It is worth reiterating the importance of internal standardisation. Where this has not taken place within the centre, it may result in substantial changes to the overall centre marks and will affect all endorsements. Centres must internally standardise, otherwise candidates' final marks may be compromised.

It is important to remember that centres need to achieve a secure order of merit for effective internal and external moderation.

## **Standards**

It is important for centres to note that taxonomy criteria must operate consistently for both the coursework and ESA components. Whilst volume of work may differ, the taxonomy requirements remain constant.

Centres need to understand the visual characteristics of 'fluency' in its national context for GCSE Art & Design. Many centres gave their best candidates 'fluent' marks, when their candidates were more often firmly within the 'confident' range of marks.

## Summary

Many centres appear to be developing a growing confidence with the specification and the demands it makes of both teachers and candidates. This has been demonstrated through a more rigorous approach to the coverage of assessment objectives throughout coursework submissions. However, a word of caution is necessary. Centres need to ensure balance between preparation in the journals and allowing candidates the opportunity to develop outcomes. There is a danger in some centres that the balance has moved far too much towards journal-based work, which may well inhibit the candidate's development.

As previously stated, the majority of candidates have been well supported through the provision of secure thematic courses. Many successful centres now cover fewer projects during their course, securing more significant achievements from their candidates.

### Work Journals

The work journal has no prescribed format. It may take the form of:

- Work presented as a set of boards
- Flip-files
- Sketchbooks

The journal provides the evidence of the candidate's journey. It is vital as it contains the evidence for assessment objectives 1-3 and therefore carries three quarters of the overall marks for each unit.

Consequently, it must be selective, providing evidence of visual analysis, review, refinement and selection.

Centres are reminded that volume is not a requirement and candidates who are overworked within the coursework unit can often fail to fulfil their potential within the externally set assignment, as the sheer volume of coursework leads to candidate overload. Preference should be given to a steady even paced course, which allows candidates to reflect, review, consolidate and move forward at a manageable pace.

## Written Responses

The Art and Design Specification requires a visual response from candidates. Whilst lengthy annotations can helpfully support a candidate's submission, they are not a requirement of the specification. Candidates can gain marks for all assessment objectives throughout the entire mark range with a purely visual response. First and foremost this specification assesses the development of visual language. Within this context candidates can demonstrate high skill level, creative reflection, independent working, problem solving, evaluative skills, sequential thinking and creative practice.

Those centres that substitute written responses for visual responses in all assessment objectives seriously disadvantage their candidates. Fortunately this is happening less frequently.

Finally, as previously stated, work within centres is continually improving and teachers deserve praise for rising to the challenge of organising and delivering meaningful courses directed at a full range of abilities, often in less than perfect circumstances.

## Statistics

Awarding is based on work scrutinised falling within A, C and F grades. All other grades are calculated mathematically to fall equidistant between the selected marks.

The boundary shown below applies for all endorsements (1027-1032 / 3027-3032).

Paper No	Max mark	Weighting	A	C	F
01 - Coursework	80	60%	66	40	15
02 - Timed Test	80	40%	66	43	17

Once weighting has been applied the raw mark given for A, C and F for Paper 01 - Coursework and Paper 02 - Timed Test, are added together to become a subject mark out of 100. The subject mark boundary shown below applies for all endorsements (1027-1032 / 3027-3032). The subject mark is not the UMS mark.

Grade	A*	A	B	C	D	E	F	G	U
Upper Limit	100	96	82	66	51	40	29	19	9
Lower Limit	97	83	67	52	41	30	20	10	0



Further copies of this publication are available from  
Edexcel Publications, Adamsway, Mansfield, Notts, NG18 4FN

Telephone 01623 467467  
Fax 01623 450481

Email [publications@linneydirect.com](mailto:publications@linneydirect.com)

Order Code UG017706 Summer 2006

For more information on Edexcel qualifications, please visit [www.edexcel.org.uk/qualifications](http://www.edexcel.org.uk/qualifications)  
Alternatively, you can contact Customer Services at [www.edexcel.org.uk/ask](http://www.edexcel.org.uk/ask) or on 0870 240 9800

Edexcel Limited. Registered in England and Wales no.4496750  
Registered Office: One90 High Holborn, London, WC1V 7BH



**A PEARSON COMPANY**

