Examiners' Report Summer 2009

GCSE

Edexcel GCSE

Art and Design (1027-1032)

Art and Design Short Course (3027-3032)

A PEARSON COMPANY

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 GCE line on 0844 576 0025, our GCSE team on 0844 576 0027, or visit our website at www.edexcel.com.

If you have any subject specific questions about the content of this Examiners' Report that require the help of a subject specialist, you may find our Ask The Expert email service helpful.

Ask The Expert can be accessed online at the following link:

http://www.edexcel.com/Aboutus/contact-us/

Contents

Introduction

This report provides a summary of the 2009 series of GCSE Art & Design 1027-1032/3027 – 3032 examinations.

The Edexcel GCSE specification aims to make available, for all centres, a framework, appropriate and accessible to a range of levels of candidates' experience and ability that encourages an adventurous and enquiring approach to art and design.

The GCSE specification forms part of an educational continuum that progresses from Key Stages 1, 2 and 3 of the National Curriculum. In the National Curriculum in art, craft and design, pupils explore visual, tactile and other sensory experiences to communicate ideas and meanings. Working with traditional and new media, pupils develop confidence, competence, imagination and creativity. Pupils learn to appreciate and value images and artefacts across times and cultures, and to understand the contexts in which they were made. In art, craft and design, pupils reflect critically on their own and other people's work, judging quality, value and meaning. They learn to think and act as artists, craftspeople and designers, working creatively and intelligently. Pupils develop an appreciation of art, craft and design, and its role in the creative and cultural industries that enrich their lives.

GCSE builds on art practice carried out at Key Stages 1, 2 and 3.

GCSE candidates should be able to

- develop practical artistic skills and abilities
- demonstrate an understanding of past and contemporary art and design practice
- produce a personal response that embraces a range of ideas
- reflect on their own work and on the works of others.

Reports received from moderators, informed by the valuable initial discussions that they held with teachers in centres at the start of their visit, and the

subsequent scrutiny of candidates' work, has provided evidence of the success of the 2009 series. In 2009, centres sustained their efforts to provide encouraging courses that supported candidates in their efforts to carry out visual research using primary and secondary sources and record observations, experiences and ideas in diverse and fitting ways. Candidates often showed their ability to observe, select and interpret with imagination and understanding. It is particularly rewarding to note that moderators recognised, in most centres, the continuing emphasis placed on working from first hand experience.

Once again this year, as in the 2008 series, many candidates showed strong evidence that they had developed and realised their ideas and outcomes as a result of exploring and reviewing possible solutions fully and modifying work appropriately. The importance and significance of a creative visual journey, informed by critical and cultural contexts is embedded right through the specification and, without doubt, understood by centres to be essential. At the same time, it is clear, from moderators' reports that centres appreciated the significance of the individual outcome, the final destination, for GCSE artists. Centres showed that they recognised that records of the creative journey were necessary but, to their credit, many appreciated that large volumes of evidence were not a requirement and, in so doing, enabled candidates to devote the time necessary to achieve compelling final statements. It is worth emphasising that it is unnecessary to present every single piece of work that candidates produce over two years for assessment and moderation. Indeed, it is surely in every candidate's best interests that only work that reflects the finest of their performance is presented for moderation.

Moderators reported that candidates showed that they understood and used an array of materials, processes and techniques, including information technology, in developing their appreciation and use of visual language.

The degree to which many candidates knew about and understood a range of work from contemporary practice, past practice and different cultures and demonstrated an understanding of continuity and change in art, craft and design was certainly heartening in the 2009 series. Centres, by and large, urged candidates to make critical and contextual references. In some cases centres were, to their credit, looking for candidates to move further toward evidencing contextual encounters primarily through the use of visual language and resisting the temptation to submit substantial amounts of written text. As pointed out in recent reports, progress away from dissertation (a lengthy and formal written treatment) and toward annotation (a short explanatory or critical note added to visual evidence) is welcomed.

It is worth noting in particular, as in previous years, those GCSE candidates awarded the highest mark available. Candidates of such high calibre regularly provided teachers and moderators with opportunities to see exceptional outcomes that evidenced superlative proficiency, understanding, imagination and creativity.

Administration and Moderation

The Instructions for the Conduct of the Examination (ICE) document is updated each year, taking on board lessons learnt from the preceding year. The ICE is made available to centres on the Edexcel website. Centres that read the ICE carefully and in detail made sure that assessment and moderation processes were accomplished successfully.

An Assessment Matrix Mark Sheet (AMMS) must be completed accurately for each candidate and made available for moderators when they visit the centre. Centres found it very useful that the current version of the ICE and AMMS is available on the Edexcel website. As in 2008, many centres photocopied the AMMS and the authentication forms back to back and this helped to lessen paperwork for centres. Candidate marks may be submitted to Edexcel using the OPTEMS forms provided or by direct input online. Moderators have commented this year that, where centre marks had been submitted online, there was a welcome opportunity for them to prepare for the moderation visit. It is certainly worth reminding centres of the need for accuracy in transferring teacher examiner assessment marks from the AMMs to the Optems or direct online input.

Moderators reported that most centres presented candidates' work for moderation in an exhibition format. Candidates' hard work and dedication warranted the celebration offered by an exhibition that was enjoyed by others. The use of an exhibition to present work provided an important opportunity for candidates to arrange outcomes coherently and selectively to 'tell the story' of their successes convincingly for both the teacher assessor and the moderator. Some centres with a large number of entries were at the mercy of constraints of space and unable to display candidates' work as an exhibition and, therefore, submitted the work in folders. Candidates who had been encouraged to select, edit and organise their folder to reveal their achievements intelligibly, supported the clarity of teacher assessor and moderator judgements. It is worth noting that, in the 2009 series, moderators

reported an increase in the number of centres where a candidate's submission was incomplete. It is recommended that centres remain attentive to the need to ensure that work does not go missing following teacher assessment and prior to the moderator's visit. Once again in 2009, moderators have reported that they particularly welcomed the support centres demonstrated through their willingness to provide an order of merit for the moderation visit. Moderators have pointed out that it was always supportive where centres had made a clear distinction between the coursework sample and the Externally Set Assignment (ESA) sample. Many centres took great care in placing discreet labels with candidates' work to make it easily identifiable. Helpful maps enabled moderators to locate each candidate's work easily. The time and care that heads of department took in setting out in detail, for moderators, the approach taken in their centre toward course design and delivery, assessment and internal standardisation procedures was unanimously valued.

Centres must mark their candidates' work, using the taxonomy. Centres that followed this practice diligently showed an accurate understanding of suitable mark levels. Furthermore, by using the taxonomy successfully to arrive at assessment decisions, teacher assessors achieved sound and accurate internal marking and standardisation across all of the disciplines.

The moderation sample is a computer generated random selection of candidates. In addition, a centre must ensure that the highest and the lowest candidate, for coursework and for the ESA, are presented with the selected sample.

It is worth reiterating and emphasising the significance of accurate internal standardisation. Where this has not taken place within the centre, it may result in substantial changes to the overall centre marks affecting all endorsements. Centres must take care to thoroughly internally standardise, otherwise candidates' final marks may be compromised. The provision of a secure merit order within an endorsement, or across endorsements where a

centre has candidates for more than one endorsement, is very helpful to centres in their pursuit of convincing internal standardisation. Furthermore, a secure merit order encompassing the total candidate entry and with the sample identified within it, is of particular value for both the centre and the moderator in providing compelling evidence and support for effective and accurate internal standardisation.

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

It is crucial that centres secure a credible grasp of the visual characteristics of Limited, Basic, Competent, Confident and Fluent in the national context for GCSE Art and Design. Edexcel makes available to centres a helpful annual programme of INSET to promote a sound appreciation of standards within the national context.

Strengths:
- Complete candidate submissions through secure storage of work prior to the moderation visit
- Adherence to assessment and moderation processes set out in the ICE
- Accurately and complete AMMS, Optems and authentication forms
- A secure order of merit
- Coursework and ESA clearly identified with a map to enable moderators to locate candidates' work
- An informative dialogue with a head of department that set out in detail the centre's approach toward course design and delivery, assessment and internal standardisation procedures
- Accurate use of the taxonomy and a good grasp of the visual characteristics of Limited, Basic, Competent, Confident and Fluent in the national context for GCSE Art and Design to arrive at secure assessment decisions

- Convincing internal standardisation across all endorsements.

Weaknesses

- Incomplete candidate submissions as a result of work going missing between teacher assessment and the moderation visit
- Failure to adhere to assessment and moderation processes set out in the ICE
- Inaccurate and incomplete AMMS, Optems and authentication forms
- A doubtful order of merit
- Coursework and ESA that were not clearly identified
- The absence of an informative dialogue with a head of department covering the centre's approach toward course design and delivery, assessment and internal standardisation procedures
- Inaccurate use of the taxonomy and a weak grasp of the visual characteristics of Limited, Basic, Competent, Confident and Fluent in the national context for and GCSE Art & Design to arrive at secure assessment decisions
- Unconvincing internal standardisation across all endorsements

Coursework

The Full Course GCSE 1027-1032 requires two units of coursework. The Short Course
GCSE 3027-3032 requires one unit of coursework.

In 2009, centres sustained their determination to employ their informed judgment to interpret the concept of a unit as best fitted their own art education situation. Centres, time and again, made sure that their preferred unit themes were suitably flexible to permit each candidate to make personal and well-informed responses.

High quality course leadership clearly embraced the interests of a wide range of abilities, promoted high expectations in respect of practical skills, developed self confidence, ensured that outcomes reflected the true level of a candidate's ability and enabled the successful communication of creative intentions.

In 2009, coursework components, for the most part, proved to be the strongest element of each candidate's submissions. Most centres had constructed thoughtful, structured and inspiring schemes of work and broad teaching programmes to provide candidates, across the ability range, with opportunities to bring forward convincing evidence of their achievements in all the assessment objectives. Moderators reported that candidates gained most from carefully structured courses that made available a framework that enabled them to develop their grasp of processes and methods for research, the use of media, analysis of artists' work and the development of coherently focused ideas and outcomes. Indeed, in 2009, many centres with strong innovative approaches clearly engaged candidates in individual and pertinent preoccupations. Personal work of quality arose where centres had, in addition to a structured framework, effectively provided opportunities for candidates to find their own pathways to investigate and develop individual responses using varied scale, media and technical processes. Strong candidates given free reign may undoubtedly produce persuasive work of high quality. However, moderators noted that the work of successful candidates, across the ability range, was nurtured best within a structured, albeit non-prescriptive framework, where there were ample opportunities to investigate and develop independent and personal responses.

Centres often employ themes from a previous Externally Set Assignment (ESA) in coursework programmes. Where centres took genuine ownership of a past ESA theme and developed and built on it as a starting point appropriate for their setting, their good practice meant that successful candidate outcomes were frequently encountered.

Candidates showed, more and more in the 2009 series, that they understood the importance of visual research by recording first-hand observations utilising a variety of media, materials and processes. Moderators have commented that candidates gained in centres that structured courses to thoroughly encourage the collection of information and recording of observations from a range of primary and secondary sources. Many centres supported candidates in the use of digital photography to gather visual evidence of first hand experiences (that might previously have been found second-hand) and used this effectively to sustain themes. Centres that encouraged a wide range of first hand research and resisted the extensive use of secondary sources, effectively achieved real progress not only in respect of technical competence but also in the ability to fully develop the potential of engaging personal themes. It is worth noting that moderators reported persuasive examples of excellent practice where the innovative, albeit not exclusive use, of digital photography actively supported first hand visual research. It was notable that where candidates had conducted first hand research in many different ways, the overall quality of that whole body of visual source material was undoubtedly enhanced. The intelligent, selective and focused use of digital and film photography for gathering observations was welcomed, by moderators, particularly in settings where this mode of visual research was one of many techniques employed by candidates. As in 2008, visual research of quality, using photography as an investigative tool, came about in centres where the significance of composition, angle of view, lighting, shutter speed and so on had been tackled effectively with candidates and, as a result, moved them away from the production of the straightforward snapshot. Centres clearly inspired their candidates to recognise that the scope, depth and quality of primary and secondary research had a direct impact on the excellence of final outcomes. Nonetheless, there remained, in the 2009 series, a tendency for some candidates to rely exclusively on secondary sources.

Moderators reported growing evidence of centres building on their good practice of integrating contextual encounters and references within

coursework projects. Used as a starting point for assignments, productive engagement with the wider context, through educational visits, for example, frequently resulted in many candidates gaining real insight into a range of creative practices. Furthermore, candidates' sound judgements and responses enabled them to go on to demonstrate the value of their understanding of contextual issues for individual and personal outcomes. Visits to galleries and other places of visual interest really did help inspire and stimulate many candidates and inform the development of personal endeavours. Centres showed an increasing confidence in supporting candidates in their quest to research, react, respond and reflect. Visual analysis and evaluation was, to many centres' credit, found in candidates' work but, unfortunately, there remained an overpowering tendency in some centres to stress writing at the expense of visual analysis and evaluation accompanied by brief annotation. There was, as in previous years, for the most part amongst weaker candidates, a predilection for offering large volumes of text simply reproduced from a web site as evidence of contextual research, analysis and response. Art and Design is fundamentally a visual subject and a visual response through the use of visual language should be encouraged.

Centres frequently ensured that candidates gave the review, refinement and modification of their work as it progresses sufficient attention to support the production of the best outcome. Many candidates having generated exciting ideas from an information gathering or research starting point convincingly developed the potential of individual themes through sustained experimentation and further investigation. Moderators welcomed the ways in which many centres encouraged candidates to capitalise on well founded and meaningful development and resist sudden uninformed and incoherent leaps to the final outcome. In some cases, to the detriment of final statements, the process of review, refine and modify was treated superficially and ideas were formed too early. The skilful use of ICT provided another valuable tool to enable some candidates to not only simply manipulate images but also to thoroughly develop ideas in advance of producing convincing final statements.

Where candidates moved straight from conception to the realisation of final statements the result could be disappointing in quality. Moderators reported that reviewing, refining and modifying offered valuable opportunities for candidates to refine skills, select appropriate media and identify the best focus for realisation. A range of materials was normally offered to candidates but confidence and expertise in using them may be compromised by a shortfall in the extent of the process leading up to realisation.

A growing number of centres secured a well established understanding of appropriate assessment criteria. Above all, when all of the assessment objectives were seen to be inter-dependent in the manner in which they underpin coursework, candidates performed at their best across the whole mark range. Where assessment objectives appeared to have been addressed as a series of unrelated tasks, moderators reported that candidates may not have reached their full potential.

It is worth emphasising that the assessment objectives are indeed inter-related and that they may be approached in any order in coursework activities. It is perhaps self-evident that project themes might begin with defined research activities from first hand sources. However, projects could equally launch very successfully, for some candidates, from working experimentally with materials or, indeed, grow from responses to contextual starting points.

Many candidates, to their credit, focused their efforts in work journals, in whatever form they took, on well-considered and relevant visual information capture and a process of discerning review, refine and development of ideas.

It is worth reminding centres, however, that the work journal does not have a prescribed format or scale. It may take the form, for example, of work
- presented as a set of boards
- organised within a flip-file
- offered in a sketch book.

The journal serves to provide evidence of the candidate's 'journey'. A well organised and selective journal has the potential, as do final statements, to show the quality of a candidate's research, contextual encounters, visual analysis, review, refinement and selection, exploration and development and, of course, realisation.

Strengths:

- Well-structured, appropriate, non-prescriptive and flexible courses that provided candidates across the ability range with a secure foundation of visual language skills
- Courses that provided candidates with opportunities to learn and show their grasp of several processes and methods for research (including digital photography and ICT), the use of a range of media, analysis of artists' work and, the development of individual and personal ideas and outcomes
- Courses that emphasised the purpose and value of visual research and promoted the use of primary sources such as first-hand observational studies and independent or organised study visits to galleries and museums
- Courses that offered candidates opportunities to work with an artist in residence and in workshop settings
- Work in which appropriate contextual study was meaningfully linked to the focus of projects through articulate visual and, where fitting, verbal description, annotation and analysis
- Journals that were personal, enlivened and informative, expressing thoughts, ideas, experimentation, contextual links and showing review, refinement and development.
- Courses which emphasised and promoted the production of ambitious and imaginative final outcomes and that supported candidates in using a variety of media and scale

- Secure understanding of the inter-relationship of the assessment objectives and appreciation of appropriate evidence of candidates' level of achievement

Weaknesses:

- Courses that either lacked structure or were overly prescriptive and inflexible and that did not provide candidates across the ability range with a secure foundation of visual language, technical and material handling skills
- Courses that did little to move candidates away from over-reliance on copying from second hand sources with little or no creative purpose
- Unselective photographic recording of the wholly 'snapshot' variety
- Disproportionate emphasis on written evidence for analysis and evaluation
- Contextual evidence that was comprised primarily of unconnected biographical studies of artists copied from texts or unedited downloads from the internet with little indication of visual analysis
- Shallow responses that were incomplete, disorganised and the result of insufficient in-depth review, refinement and modification
- Weak understanding of the inter-relationship of the assessment objectives and appreciation of appropriate evidence of candidates' level of achievement

Externally Set Assignment

Inevitably, the ESA theme received a mixed response from centres. However, a large number of centres and candidates responded very positively to 'I, Me, Mine', the theme for the Externally Set Assignment (ESA) in 2009.

Moderators noted that some centres expressed their enthusiasm for the theme insofar as it was sufficiently open to encourage candidates to engage, in an imaginative way, with individual and often very personal solutions. The work submitted for the ESA certainly revealed a commitment, on the part of many candidates, to demonstrate their understanding and appreciation of the potential of the theme for self reflection. The theme encouraged an array of individual responses ranging, predictably, from the unadventurous and literal to the refreshingly personal. Candidates' responses were frequently nurtured where centres used the suggestions contained within the examination paper as a way of encouraging a deeper level of engagement with the theme. However, it should be recognised that working systematically through many, or all, of the suggestions outlined in the ESA question paper could lead to a delay in a candidate identifying a focus and hence insufficient time being available for thoroughly reviewing, refining, modifying and developing realisation skills in advance of the production of final statements.

The ESA provoked diverse responses from the conventional portrait to the reconstruction of a student's hallway. The 'child, teenager, adult' theme was well represented. Candidates also investigated, for example, contemporary popular culture, day to day life and activities, family photographs and artifacts, clothing and footwear and the local environment, to produce engaging final outcomes.

As noted above, centres often employ themes similar to previous ESA titles in structuring coursework projects. Moderators noted that in several cases where the 2009 ESA theme related closely to a coursework project (Identity and Image for example) some candidates showed a less enthusiastic response.

However, moderators have also reflected that in situations where the ESA theme related closely to a coursework project many candidates responded innovatively and with enthusiasm and creativity. Positive responses were undoubtedly the result of the way in which centres supported candidates' management of the preparatory period with carefully structured and imaginatively designed activities. Where teachers worked with their candidates throughout the formative stages, rather than leaving them to their own devices, a high quality approach helped them to resist a superficial response to the theme. Thoughtful preparatory period activities, developed by teachers with candidates, really supported attempts to go deeper into the theme and develop personal responses underpinned by experience gained through coursework projects. Where candidates built on strengths and experiences gained in their coursework, they adopted a secure and convincing approach to realising persuasive supporting evidence that documented their journey through visual research, experimentation and development of ideas, and encounters with artists and cultures. As in 2008, the finest ESA work had undoubtedly grown from the high standard of best practice coursework experiences.

It was clear, therefore, that candidates customarily gained from a consistent, supportive structure and logically guided direction during the eight-week preparation period and, therefore, achieved their most successful, independent and innovative outcomes. The ESA is part of the whole GCSE course. Centres are reminded that, although a candidate's work must be unaided during the ten hour timed test, helpful advice and guidance should be available throughout the preparatory period. Weaker candidates in particular profit from guidance at the initial stages of the ESA to support them in identifying an appropriate personal focus and direction for their studies. Centres with supportive preparatory frameworks assisted, in particular, candidates for whom time management is an issue, in working systematically and effectively to produce evidence for the assessment objectives and this, in turn, helped them to perform to the best of their ability.

Review, refine and modify was not always well met in the ESA. Candidates sometimes did not spend enough time on sustained research, investigation, exploration and development before reaching a final outcome. Outcomes would have been enhanced, in some cases, if the closing days of the preparatory period had been used more successfully. Selecting and 'fine tuning' the very best development of an idea and at the same time honing technical skills invariably underpinned the production of final outcomes of the finest quality. Some candidates spent an excessive amount of time exploring a large number of starting points at a surface level.

Centres adopted an assortment of approaches to give all their candidates the chance to embark on a focused voyage of discovery. Stronger candidates made independent choices when investigating work by other artists and they offered their research and analysis in knowledgeable ways that established evocative links with their own practice. Many candidates fully appreciated the process in which they were engaged by collecting, recording and presenting information with high levels of skill. In many cases a wide range of media, materials and techniques was used to look at ideas and build up responses.

Some winning outcomes began with a thorough period of visual research from first hand sources. Visual research obtained through a candidate's own photography was certainly strong where it was clearly discerning, well thought-out and purposeful, rather than randomly captured with little evidence of sensitivity or thought. Elsewhere, some centres launched the preparatory period for their candidates from a contextual stance by encouraging them to probe starting points inspired by an organised or independent gallery visit.

Contextual sources for the ESA encompassed a mixture of artists, photographers and designers. It is worth stressing again that for the ESA, as for coursework, writing is only one of many ways through which candidates' thoughts, observations, evaluations and analyses might be captured and

revealed. Critical and contextual responses may be presented very profitably in visual terms. Lengthy written documentation is not a requirement.

Strengths:

- A carefully structured, centre devised and teacher led programme for preparatory studies that enabled candidates to accomplish coherent, persuasive and well-crafted, imaginative individual responses
- Suitable and evocative contextual encounters and analysis often supported at first hand through gallery or museum visits
- Thorough first hand observation and research, including that obtained from the skilled use of a candidate's own film and digital photography, to support the development of outcomes
- Sufficient, purposeful, meaningful and sustained preparatory work that continued the development of ideas
- Convincingly authoritative application of media and techniques that enabled the high calibre realisation of imaginative ideas and intentions
- Accurate centre marking

Weaknesses:

- Insufficient support and guidance given to uphold candidates time management during their developmental journey resulting in too little time for important review, refinement and modification
- Safe and literal interpretations of the theme that constrained candidates
- The pursuit of a large number of 'starter' exercises designed to cover the assessment objectives but which discouraged individual choice, failed to engage candidates and often consumed valuable development time
- Overwhelming reliance on secondary sources or unrelated primary sources

- Inadequate command of materials and techniques that, in the end, reduced the quality of realisation of imaginative ideas and intentions
- Inaccurate centre marking

Summary

Many centres showed that they have developed an ever-increasing confidence with the specification and the demands it makes of both teachers and candidates.

High quality of teaching, thorough appropriate coursework arrangements, the application of a conscientious approach to the coverage of assessment objectives and suitable resourcing ensured that candidates performed to the best of their ability in both components of the GCSE examination. Without doubt, many candidates achieved first-rate results because centres provided helpful support. Beneficial help and support invariably stressed recording visually from first hand experiences. Significant contextual encounters provided candidates with inspiration for individual and personal outcomes. Careful and selective research, visual analysis, thorough development of ideas and technical skills was more often than not sustained in order to bring about high quality work.

It is worth raising, as in previous years, a note of caution. The need for maintaining an appropriate balance, between the volume of preparatory work in journals and opportunities to develop and realise final outcomes, remains essential. Some candidates spend an excessive amount of time and effort, during their course, on journal based work. For some candidates, this means that a large amount of their work is limited in terms of both scale and media and their artistic growth may, therefore, be somewhat inhibited. The development of a candidate's creative visual journey continues and, no doubt, may well be improved during the production of final outcomes.

The Edexcel GCSE Art and Design Specification calls for visual responses from candidates.   Extended annotations may well support some candidates' submissions, but large amounts of written text are, without doubt, not a requirement of the specification. All assessment objectives, right through the entire mark range, may be convincingly evidenced through a visual response.

Candidates can, and indeed do, show clearly through the use of visual language, evidence of their technical skill, creative reflection, independent working, aptitude for problem solving, evaluative ability, powers of sequential thinking and creative practice. Visual research, visual reaction, visual response and visual reflection are appropriate in GCSE art.

Finally, centres are to be commended, as in previous years, for the encouraging ways in which, through the provision of sound courses, they confronted the challenge of supporting their candidates in achieving noteworthy personal success in 2009.

Strengths:
- Precise assessment using the taxonomy with a secure grasp of the visual characteristics of Limited, Basic, Competent, Confident and Fluent in the national context for GCSE Art and Design to arrive at sound assessment decisions
- Persuasive active centre support for all the moderation processes set out in the ICE
- Well-structured, non-prescriptive and flexible courses that provided candidates across the ability range with a secure foundation of visual language skills and best practice time-management support for the process of development of both their coursework and ESA outcomes

Weaknesses
- Imprecise assessment resulting from a failure to use the taxonomy and a weak appreciation of the visual characteristics of Limited, Basic, Competent, Confident and Fluent in the national context for GCSE Art and Design.
- Insufficient application of the moderation processes set out in the ICE
- Courses that either lacked structure or were very prescriptive and rigid and that did not provide candidates across the ability range with a secure foundation of visual language skills and best practice time-

management support for the process of development of both their coursework and ESA outcomes.

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