



**General Certificate of Secondary Education
June 2012**

Expressive Arts

42602

(Specification 4260)

**Unit 2 : Controlled Assessment: Practical work
in response to studies of existing arts works**

Report on the Examination

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Set and published by the Assessment and Qualifications Alliance.

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Controlled Assessment (42602)

General

Expressive Arts 4260 has entered its second full year. It is a course that encourages inspirational work across the ability range. Moderators were impressed by the dedicated teaching staff that were encountered during the moderation period. The students communicated ideas both creatively and expressively and are to be commended.

The administration of the Controlled Assessment was reported as being generally good. In the main schools knew what they were doing; there were almost no examples of examination and moderation having to take place in inappropriate conditions; and organisation was efficient. Samples were identified and labelled, and the sign-posting of where marks were awarded was clear.

Most schools provided the correct information in advance with very few needing to be reminded.

It is important to remind Schools that there are Controlled Assessment Advisers whom they can contact to check if any aspects of the student's work in progress may be an inappropriate route. This contact can give schools the assurance that the creative intentions of their students can have a positive outcome.

Schools are advised to re-read the specification and ensure students are able to place their work in context and have an appreciation of the cultural, historical and political context of the arts.

A representative from each school should be encouraged to attend standardisation meetings, which will minimise conflicting information. Moderators were able to pass on ideas for preliminary study delivery as well as looking at the new marking assessment criteria and the requirements of the portfolio. The non-attendance of schools has led to a number of issues where marks have been awarded incorrectly.

Art forms were varied across the board and the standard of work covered a wide range of marks. Some work was of an extremely low standard. At the other extreme there were schools producing a very high standard.

Once the students have begun their Controlled Assessment it cannot be teacher led. Students will need guidance and help with techniques during the controlled period but this must be a distinct taught lesson and not part of the Controlled Assessment. During the taught sessions the integration of two art forms needs to be addressed. 'In both units, schools choose two art forms and combine them to create an original practical presentation/performance, using relevant skills, techniques and compositional elements' (page 6 of the spec).

Some outstanding work combining Drama with Music, Visual Art or Creative Writing was seen, with schools able to develop the starting point into contemporary stylistic pieces.

An obvious pattern of similar outcomes suggests schools are using a model that imposes a choice from a selection of given outcomes that students then replicate. If this pattern continues, then it is reasonable to assume that schools following this model will over time promote restricted outcomes, develop limited creativity with limited art form combinations; a practice to be discouraged.

Students are to be encouraged to know their intended audience. This is particularly appropriate for Drama and Original writing. Producing a book/story for a Key Stage 2 audience requires skills of knowing the range of vocabulary for the audience as indeed a story gaged at Key Stage 3 or 4 audiences.

Controlled Assessment

Some schools have been successful in delivering Preliminary Studies (AO1) and using it as a spring board for the chosen topic. It has been used to teach specific skills and techniques and has helped to engender creative ideas for the students. Where this was not the case it proved detrimental to the work produced.

The majority of students were able to demonstrate in their portfolio (AO2 and AO4) the two art forms selected and the integration process which led to the final piece. Schools awarded marks for the portfolio in most cases in line with the guide lines. Where schools were overly generous the moderators were able to demonstrate how they had awarded their marks and schools were able to bring their marking in line with the required standards.

Portfolios do not need to be bulky, but they do need to show development of ideas in both art forms and how the art forms are integrated, as well as continuous evaluation (AO4) of the process. 'The evidence provided should also incorporate analytical and evaluative notes relating to the effectiveness of the work at all stages' (page 16). The use of annotated photos in the portfolio is to be encouraged. Inclusion of rejected material (with reasons), was often enlightening. Some students used prior knowledge to aid and influence their work. A number of schools are still producing an evaluation essay at the end of the portfolio this is no longer required and does not meet the requirement of evaluating work **at all stages**.

Where schools use audio evidence it would be useful to develop a blog rather than a one off audio. This will enable the moderator to observe progress of the task.

Areas of Study

The new specification offers schools the opportunity to study a range of different art forms. The integration of arts forms was on the whole very effective and creative. Some students need to ensure that they fully integrate their work. Students should also be guided to work to their strengths. There were some areas where students had not thought through the task and did not integrate their work fully.

The combination of art forms included Drama and Original Writing, Visual Arts and Original Writing, Moving Image and Drama, Dance and Drama and Music and Dance.

There were some very good projects both in Task 1 and Task 2, where students demonstrated a high level of direction and purpose. They demonstrated a secure understanding of the precise demands of the integrated art forms. Areas of Study D: Contemporary Issues, produced a wide range of very interesting and effective pieces. Students tackled some very poignant areas with great sensitivity.

Mostly, there was evidence of excellent record-keeping and very thorough preparation on the part of schools and their students. It was a pleasure to see portfolios ready, covering all examination requirements, to be presented alongside performance work. Most schools clearly identified evidence for marks awarded on working mark sheets and schools' portfolios were neatly and well presented. It was helpful when teachers at schools explained the use of the stimulus material and its context.

Organisation of Moderation Samples

Schools are to be congratulated on their organisation and preparation for their moderation day. They were conducted professionally with a clear structure for the day. In the main the work was well annotated and students were clearly identified. A large number of excellent live performances were seen this year. Schools where students used the portfolio to modify and refine their work produced very slick and professional performances. It is important to remind schools that all live performances are recorded on the day of moderation. In the case where a school requests a re-mark, recorded evidence of the moderation has to be presented.

When schools are asked to provide work for awarding meetings it is essential that the material to be viewed by the moderators or examiners must be in a format that can be easily viewed on a DVD or PC. Please refer to the guidance given for Unit 1.

In conclusion I would like to thank all schools for their delivery of the course and the Team Leaders and moderators who carried out the moderations so professionally.

Mark Ranges and Award of Grades

Grade boundaries and cumulative percentage grades are available on the [Results Statistics](#) page of the AQA Website.

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