

IGCSE

Edexcel IGCSE

Art and Design (4310, 4311, 4312, 4313)

Summer 2006

Examiners' Report

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Introduction

This is a new and exciting qualification. The aim of this report is to give a realistic overview of the 2006 May IGCSE Art and Design 4310 - 4313 which will help and support centres in future submissions. The overall response to the new specification has been very encouraging in the first examination series.

The IGCSE specification aims to provide all centres with the framework to develop and devise courses for Art and Design across all four specifications: Fine Art (4310), Textiles (4311), Photography (4312) and Graphic Design (4313). One of the key features is that the specification allows teachers the freedom to approach the Assessment Objectives in a way which best suits them and their students.

The specification is about having an adventurous and enquiring approach to art and design and developing the skills to express it. It allows students to develop an understanding of past and contemporary art and design, producing a personal response and embracing a range of ideas. The skills developed will be varied; among them will be the ability to develop a working knowledge of the materials, practices and technology of art and design. Other skills will include the ability to investigate, analyse and experiment using art and design, developing imaginative powers and the skill to express ideas and feelings. It will help students realise the importance of understanding the language and conventions of art and design as well as understanding the place art and design has in history and in society.

'Art develops the spirit and helps us to understand the experience of life'
Bridget Riley

Assessment of coursework in centres prior to external moderation

It is important for centres to use and be familiar with the coursework assessment criteria on the Candidate Assessment Sheet prior to marking work in the centre. In the May series the majority of centres clearly understood assessment procedures for coursework; however, there was a small number of centres who need to become much more familiar with this procedure which is clearly stated in the specification.

- All four Assessment Objectives should be met.
- All are equally weighted and have no priority.
- The final mark awarded should be a 'holistic' assessment out of 100.
- The grid should be used in conjunction with the grade descriptions given in the specification.
- A candidate's response may not satisfy every one of the assessment criteria for a particular mark band to receive a mark within that band.
- The coursework could meet the descriptor from a higher or lower mark band on some criteria
- The 'best fit' approach should be used to determine the mark band which corresponds most closely to the overall quality of the candidate's response.
- Once the coursework has been allocated to a mark band the final mark should be refined to a specific mark, then recorded on the sheet.

If there is more than one teacher of coursework in the centre, there should be an internal standardisation of marking standards prior to sending work for moderation.

In May 2006 no centres submitted work for route 2 paper 3.

Coursework

In many centres the quality of research showed a clear visual journey, making use of the formal elements and creative skills. Candidates explored and developed ideas reviewing and refining work as it progressed. In a number of centres it would benefit candidates if more emphasis is placed upon the recording of first hand observations and in the further development of connections with the work of others.

In a number of centres for both coursework and examination candidates made good use of their own local environment as a starting point for first hand visual enquiry. These centres should be commended as it led to some very exciting research, making good use of a variety of materials and leading to strong final outcomes.

Submitting coursework and examination for assessment

The formats for submitting coursework and examination work are made clear in the specification. A number of centres allowed candidates to submit coursework and examination preparatory studies that overlapped. *This practice must not take place as it may adversely affect the candidate's final grade. Candidates must be limited to three sheets of A2 supporting studies with no overlapping. The candidate is expected to review and refine their submission.*

Practical examination and preparatory studies

The theme of 'Structures' for the May series produced, as expected, an interesting and varied response from candidates. Those candidates who performed at their best were generally from centres that had provided a well structured beginning to the examination. It was clear, however, that some centres had given very little support to candidates in helping them interpret the exam paper.

Preparatory period

The six week preparatory period prior to the exam is a taught period where art staff can help and advise students about their work. It is helpful if, as work progresses, students can then choose their best idea and collect more reference material to help in their exam. Students should avoid having a trial run at this stage, as work can often become stale and dull if it is just repeated again in the exam. It also means that students remain excited about their work during the ten hour examination.

Ten hour examination

It was a pleasure to see the quality of work produced by many candidates for their final submission. It was clear that the quality of teaching in some centres was outstanding.

An overview of the evidencing of Assessment Objectives across Coursework and the practical examination

- **A01: record observations, experiences and ideas which are appropriate to intentions**

This assessment objective is primarily concerned with candidates producing detailed, high quality drawings and sketches from first hand observation. This can also include photographs taken by the candidate. Recording drawings and

photographs from what they see and feel will be helpful when developing their ideas further. In this exam series a number of centres made particularly good use of their own environment as a starting point for work.

Collecting ideas can also include written annotation. Written spider diagrams might be helpful to some candidates in developing ideas for initial research however it is unwise to use them on the final A3 sheets submitted for assessment as they take up valuable space which could be used to better advantage in gaining marks.

Candidates should be discouraged from relying on second hand images, especially those downloaded from the internet and simply rearranged.

- **A02: analyse and evaluate images, objects and artefacts, making informed connections with the work of others**

This assessment objective allows candidates to examine in detail a range of artists, designers and crafts people so they can demonstrate an understanding of how and why styles and periods of art change. It can be evidenced purely visually or as a combined visual, annotated response or as a short piece of written work. Candidates may describe and explain their feelings about the chosen art work. They may decide to develop work using similar effects and techniques used by the artist they have looked at or undertake similar themes.

Candidates should refrain from simply downloading written information about artists from the internet and presenting it on the A2 sheets for assessment. A number of candidates presenting work for assessment had no evidence of this assessment objective which meant they lost significant marks.

- **A03: develop and explore ideas, using a variety of media and processes that are appropriate to intentions**

This assessment objective allows candidates to develop and explore a number of ideas showing variety in the range of materials, equipment processes and techniques using ICT skills when appropriate in developing their work.

There were many centres this year whose candidates had strong technical skills and experimented with a wide range of media and processes. There were also some centres whose candidates only used a very limited range of media with very little experimentation taking place. It would be advisable for these centres to review their course structures prior to the next submission so candidates can gain higher marks in this assessment objective.

'Artistic creativity is a whirlpool of imagination that swirls in the depths of our mind.'

Robert Toth

- **A04: review and refine ideas, modify work as it progresses, before presenting a coherent personal response**

This assessment objective requires candidates to modify change and refine their work as it progresses towards their final outcome or end piece. The final outcome should always flow from the evidence seen in A01-3; it should never be an unrelated response as it could adversely affect the candidate's final mark.

In a number of centres the final outcome did not always reflect the quality of the candidate's initial research.

Well run, motivated centres produced final outcomes that were exciting, ambitious and sustained. Final outcomes are a culmination of the personal involvement of the visual journey made by the candidates.

Summary

Good teaching, well structured courses and appropriate resourcing ensure that candidates perform to their full potential in the examination and coursework.

Centres wishing to improve the performances of their candidates should address the following issues.

- Centres must develop a course structure for both coursework and examination work underpinned by the assessment objectives.
- Good teaching and learning stem from an emphasis on recording visually from first hand experience
- With the help of the centre it is important that candidates review and refine their submission for presentation, choosing the work which best illustrates their ability covering all assessment objectives

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