AQA

ASSESSMENT and
QUALIFICATIONS
ALLIANCE

General Certificate of Secondary Education

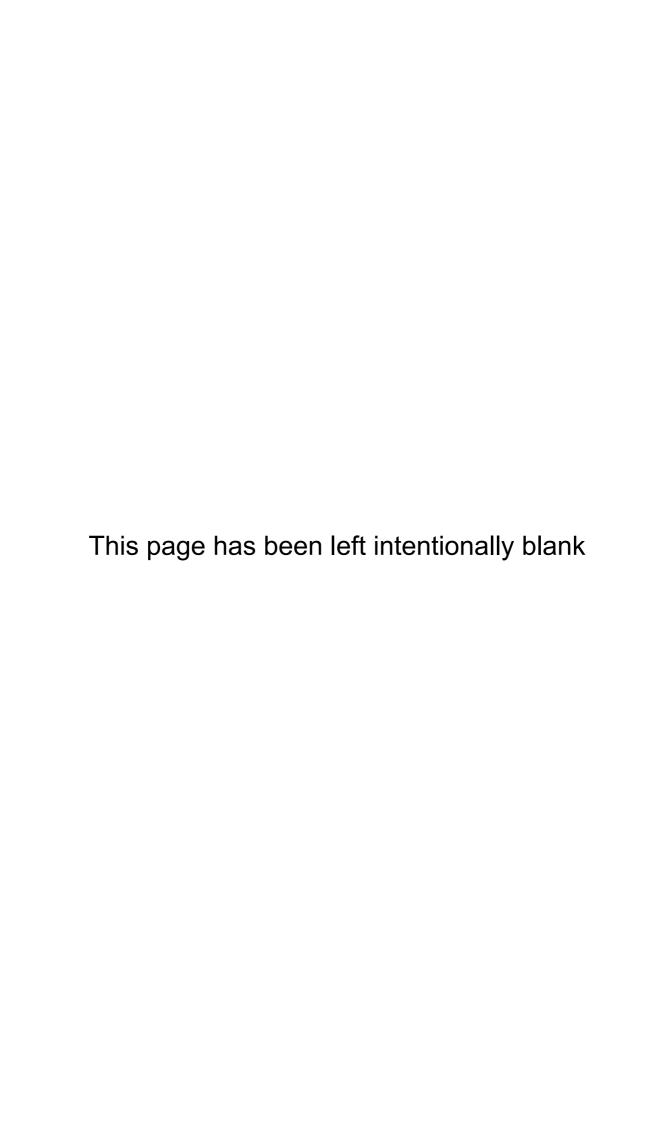# Art and Design
# 3201 – 3206, 3211

# Examiners' Report

*2005 examination – June series*

- Full Course
- Short Course

# Contents

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# Art and Design (3201 - 3206, 3211)

# General

In the third year of the specification, moderators noted evidence of candidates' achievement across the whole ability range. The vast majority of centres enabled candidates to demonstrate their knowledge, skills and understanding when addressing the assessment objectives in both components of the examination.

Teachers have encouraged their candidates to fulfil their potential and have assessed resulting work with due regard to AQA's established standards. Moderators greatly appreciated the efforts of teachers, enabling them to perform their role well and with accuracy. The principal focus of all was the best interest of candidates and the fair and accurate assessment of their work.

The majority of centres entered candidates for the Unendorsed specification, but entry figures for Fine Art and Photography have also increased. It was apparent that candidates in many centres had been working with a high degree of technical skill and a lot of expressive, personal and highly creative work, exploring a wide variety of media, was also noted.

Moderators reported an increase in the use of ICT, particularly in recording and gathering information. Encouragingly, the development of the electronic sketchbook has increased. However these sometimes caused problems if work was saved in different files and was difficult to follow or access. If candidates use this method it must be easily accessible for marking. Systems need to be put in place to ensure that electronic folders are easy to view, that files are not accidentally lost and that research is clearly labelled in sub folders so that it is not confused with the candidate's work.

It was reported that the facility to download the 'Reminder Notes' from three years of Teacher Standardising sets of work was appreciated as a useful resource. Centres where teachers had not attended Standardising meetings during the past few years were most likely to mark inaccurately.

Much adventurous work was generated in the wake of visits to see the work of contemporary artists. In many centres candidates had been encouraged to pursue alternative media and approaches as well as different solutions to the requirements of the specification. Where this was most successful, the pleasure and commitment of candidates was perceptible in their work.

Some moderators reported the demise of drawing as an art form and noted the use of digital technology for recording information. Installation and video work, though in a minority, evidenced positive curriculum development in some centres.

Centres were pleased that they could contact their Coursework Adviser for advice and help. Centres should contact AQA for the name and contact details of their Coursework Adviser if they do not know who to contact.

# Coursework

The quality and range of work produced for the Coursework component confirmed that courses have been constructed effectively to elicit the best from candidates.  The work of the best candidates in many centres was well beyond the standard expected for the top mark.

Gallery visits continued to enrich candidates' understanding of the work of other artists and helped them to develop their own work.  For many the use of sketchbooks was excellent with candidates clearly taking great care in their production and presentation.  Where candidates had annotated their work and the work of others, the quality of critical judgments ranged from highly sophisticated and thorough responses to very basic and simplistic observations.

The continued expansion of the use of critical and contextual studies within Coursework has resulted in the development of innovative approaches to this aspect of candidates' work.  The study of the work of others is seen as a source of enrichment and inspiration.  Some candidates inappropriately copied whole sections of text from books and the internet, often with no acknowledgement and very little apparent understanding or relevance to their own work.  Some moderators reported that there were a few centres in which the two Assessment Objectives relating specifically to critical studies, namely AO2 and AO4, were not being given the same weighting as the other two.

# Controlled Test

All of the Controlled Test question papers were well received by centres, with positive comments that there was something for every candidate and about the clarity and accessibility of the papers.  The themes running across the papers were well liked with *Still Life, the Fauves* and *Identity* proving to be the most popular regardless of endorsement.  Candidates' work was generally varied and exciting, and sometimes adventurous, conceptual and extremely original.

Work carried out during the four weeks of preparatory time had clearly informed final pieces produced in the ten hours of supervised time, in which the candidates had been obliged to work independently.  Sketchbooks documented research and mounted sheets tracked ideas.  The best candidates had used the time very well and had thoroughly explored their selected question in depth.  The work of highly ambitious candidates was obvious and it was pleasing to see such a rich range of outputs and materials, employed in the creation of final pieces.  It was encouraging to see candidates being adventurous, reflecting a maturity gained through their courses.

Candidates were able to explore ideas with growing confidence and many drew upon good Coursework practice and experience to support the resolution of their own ideas.  In many cases the Controlled Test component achieved higher marks than the Coursework.  Moderators reported that some centres prepared candidates for the Controlled Test in a prescriptive manner providing candidates with the same research materials and encouraging similar outcomes.  While this practice is not necessarily encouraged, it is accepted that this may be the most suitable way of approaching the Controlled Test in certain circumstances.

A small number of moderators noted cases where the quality of work carried out by candidates during the four weeks of preparatory time had been so poor as to leave them with insufficient confidence to work successfully during the ten hours of supervised time.

# Administration

The majority of centres carried out the administrative tasks successfully and submitted correct paperwork on time. However, a significant number of centres failed to send the correct paperwork, frequently sending just the pink copies of the Centre Mark Sheets to the moderator, which meant moderators had to photocopy the mark sheets in order to return the sample requirement to the centre. Not all centres realised the need for a copy of the Area Moderation Mark Sheet to be sent to the moderator before Area Moderation Meetings, even though this was clearly requested. This made the process of working out the spread of marks, and consequently the table arrangements for meetings, far lengthier than necessary. A few centres failed to provide a completed Centre Declaration Sheet, seemingly unaware that Examination Officers in centres had copies of this form for use with each AQA centre-assessed component/unit. In a few instances this form had not been counter-signed by the Head of Centre.

Although the majority of centres had presented their samples in an accessible form, there were still instances of inadequate labelling. This made the task of moderating candidates' work more difficult. Candidate Record Forms were generally completed satisfactorily, but few centres had completed the 'Supporting information' box, and frequently the question chosen was not shown on the form. However, where comments were made they were pertinent, worthwhile and very helpful to moderators.

# Assessment and Moderation

The Teacher Standardising meetings during the spring term provided an opportunity for teachers to talk through the assessment objectives in relation to samples of work. The use of a national set of work was important in giving out a common message about standards. The AQA Website, with photographs of standards from previous years and from 2005, was reported to be a helpful additional resource for teachers.

Centres should be congratulated for the professional manner in which teachers provided moderators with a good working environment. Teachers were generally very appreciative of the way moderation visits or Area Moderation Meetings were carried out.

Assessment was accurate in many centres and teachers approached this task with great professional integrity, endeavouring to do their candidates justice. This contributed greatly to the smooth running of the moderation process. Most centres had a very good understanding of the Assessment Objectives and used them to form a strong direction for their courses.

Internal standardisation of marking is vital and mandatory. When one teacher had not been marking in line with other staff from a centre, it was very difficult to moderate accurately. It is helpful when centres support teachers in the process of assessment by allocating time for them to do the work.

Sometimes inaccurate marking resulted from a tendency to fit the range of work submitted into the full mark range, leading to anomalies at the top and bottom of the mark scale. Occasionally work was seen where the centre had marked the effort and enthusiasm of candidates rather than the actual evidence presented, often giving more credit for contextual understanding and the exploration of ideas and processes than was justified. Contextual and developmental work sometimes consisted merely of printouts from the internet. Occasionally centres were reluctant to mark to the top of the range, failing to take into account that some candidates' work will be off the mark scale.

Area Moderation Meetings were productive in some cases and very long in others. This tended to arise when centres had a number of endorsements with work not well labelled and grouped to make the process of display as easy and rapid as possible. A number of centres also need to be reminded that Coursework and Controlled Test should be separated into two distinct rank orders.

# Assessment Objectives

For most centres the Assessment Objectives continued to function effectively, with the Assessment Criteria grid being used by the majority of teachers with confidence. However, some centres tended to be more generous in their marking compared to the standards set by AQA. In some of these cases the centres clearly marked the level of effort and enthusiasm of their candidates rather than explicit evidence of attainment in the work. Evidence must be explicit to be able to justify the marks given.

***Assessment Objective 1: record observations, experiences and ideas in forms that are appropriate to intentions***

In Assessment Objective 1 the phrase 'appropriate to intentions' is key and this was highlighted to teachers who were worried if their candidates had not recorded by means of traditional observation drawing. There was excellent evidence of recording in terms of careful analytical drawing and gestural mark making from many centres. There was a growth in the variety and range of work that candidates produced to satisfy this Assessment Objective. Expansion in the use of photography, particularly digital photography, was a major factor here. Able candidates used the selection of imagery with thought and were clearly considering the visual elements of composition, tone, structure, texture and form through the lens. Less able candidates relied on the presentation of collected pictures with little thought for either the quality of image or purpose of recording. Images downloaded from the internet still dominated with little evidence of selection or of encouraging personal connections.

Some centres found that the use of more structured drawing research was useful at the start of a project, as a means of providing direction for personal development, as well as providing evidence of first hand recording. While this was very prescriptive and linear in some centres, others used it effectively to open up a range of opportunities that encouraged candidates to look at ideas in a very personal and investigative manner. Some moderators reported that they were concerned that candidates were not being encouraged to find out and to record information that was appropriate to whatever they had been exploring. However, it must be emphasised that primary recording can take many forms and employ various materials in both two and three dimensions. For example, drawing, photography, thumb nail sketches, collections of real objects and recording within the specialist areas such as Three-Dimensional Design and Textiles.

***Assessment Objective 2: analyse and evaluate images, objects and artefacts showing understanding of context***

Moderators reported that this was the area that lower achieving candidates found most difficult. Some relied on printing out potted histories of an artist's life and showed little knowledge of work or its influence on the individual. Often images were very small and of poor quality with little or no visual analysis. However, in most centres AO2 was well established with candidates building strong investigations into the work of others into set projects. The work of visiting artists was also used as a springboard to creating links with the work of others and suggested other approaches to responding to the art of different cultures. In some cases candidates abandoned their research and failed to follow it through into developmental ideas or to establish a connection to their final piece. Most candidates seemed to enjoy finding out about how artists think and create. Among gallery inspired work there was evidence of trips to museums, individual artists' studios and artist-in-residence schemes.

This objective seemed to be the most difficult aspect for centres to assess, particularly where candidates' work only contained implicit reference to the work of others. As has been stressed at all Teacher Standardising Meetings, it is not necessary for there to be any written analysis or evaluation, but there does need to be tangible explicit evidence of the understanding of context for candidates to be awarded marks. The use of annotations in sketchbooks helped to reveal candidates' intentions and their level of understanding about themselves and the ways that artists had achieved things in other times and places.

***Assessment Objective 3: develop and explore ideas using media, processes and resources, reviewing, modifying and refining work as it progresses***

Many centres clearly encouraged candidates to explore ideas and experiment with a variety of media and processes. The use of sketchbooks was a key factor in providing evidence of these aspects. However, the evidence of review, modification and refinement was often less easy to identify. Some centres gave more credit than was justified for evidence that was supposedly implicit but was often difficult to see. As in Assessment Objective 2, the evidence needs to be explicit and candidates should show appropriate levels of skill to be awarded marks, it is not enough to compile a list of materials used without considering the use of materials and processes.

Some centres encouraged candidates to document the stages that their work went through, particularly where this involved large scale two or three-dimensional work, which certainly helped when awarding marks for reviewing, modifying and refining. Again there was a noticeable increase in the progression of ideas through ICT. Images were multiplied and distorted and some candidates were happy to scan, distort and print with little real personal development of a picture. More successful candidates used ICT media to suggest possibilities which were then extended in a very personal way and used to push themes forward and suggest new compositions, paint effects or images for more conventional paintings or mixed media collages.

The reviewing, modifying and refining of ideas was, in some cases, not given enough credence by candidates who had an idea early in their project and refused to waver or consider the alternatives. For others, it was well documented, lively and visually informative.

***Assessment Objective 4: present a personal response, realising intentions and making informed connections with the work of others***

Very few centres interpreted Assessment Objective 4 as an opportunity for candidates to produce a pastiche of another's work. In fact, some of the best examples seen showed that the outcome had moved away quite significantly from the researched artist during the course of the development and trials of materials into much more personal responses.

As with Assessment Objective 2, some centres gave higher marks for this objective than were justified by the evidence of the work produced. Most candidates produced some form of personal response, but frequently the connection made to the work of others was minimal. This was particularly so in the case of lower attaining candidates, whose research into the work of others had been superficial, often in the form of printouts from the internet. The key to success in this objective is the phrase 'informed connections' which suggests that the candidate has internalised the aspect(s) of the work of others in a meaningful way in the development of their own response. Some very diverse outcomes were produced and there was much evidence that candidates were thoroughly involved in highly creative work which in many cases allowed for exploring or working through personal ideas or issues.

# Art and Design (Unendorsed) 3201

## Coursework

For the Unendorsed specification candidates' submissions should include practical and critical/contextual work in at least two of the following: Fine Art, Graphic Design, Textiles, Three-Dimensional Design and Photography. Moderators reported that some centres mistakenly thought that Three-Dimensional Design was a compulsory element of the course. Of the areas of study included, Fine Art was the most popular, with strong representation of Graphic Design, Three-Dimensional Design and Photography.

There was much evidence of well-structured courses, offering candidates the opportunity to produce work that covered all the assessment objectives. Coursework remained exciting, creative and particularly individual and allowed each candidate tremendous opportunities for development. The vast majority of Coursework units were well planned and carefully organised, with a clear focus and identifiable outcomes. Good courses included a balanced coverage of at least two areas of study, allowing for a breadth of art experience. Units based on past Controlled Test papers were much in evidence.

Few centres submitted four units of Coursework, most entered three with growing evidence of a more selective two unit submission. Courses mostly concentrated on Fine Art and Three-Dimensional Design work with the use of mod roc or card, little clay work was seen. More digital imagery was in evidence, as was quality printmaking.

There was an excellent use of sketchbooks, logbooks or developmental work mounted on sheets, with a rich variety of approaches and styles evident in centres. Sketchbooks were personal, varied, inventive ways of presenting research, and their use shows a general growth year on year. High achieving candidates presented sketchbooks that were rich in a diverse range of personal recording through drawing, painting, collage, photography and annotated thoughts.

Observational drawing and painting was sometimes missing or underdeveloped as was breadth in development of a personal range of ideas. Some centres seemed to be relying more on digital photography to supplement the use of first hand drawing skills as it is also a means of recording observations and process. However, many centres showed an impressive range of ideas and variety of techniques.

Positive links with artists were noted with many candidates using such references as an appropriate starting point for work. In general there was a good range of starting points to appeal to all interests and ability levels. It was pleasing to see more centres using contemporary works, with access to the internet opening up opportunities. Installation and video work, whilst in a minority, was promising and is being encouraged.

## Controlled Test

There was a general acceptance that the Controlled Test question paper fitted the needs of the candidates, that the range of questions was wide enough to provide a starting point for all and that there were no problems with critical and contextual references on the paper. Good digital experimentation was in evidence as preparatory work. There was a noticeable increase in the amount of three-dimensional work being submitted for the Unendorsed Controlled Test, with photography, particularly digital and digital manipulated imagery, increasingly being used to support the development of candidates' personal ideas.

### Question 1  Still Life

This question was favoured by many candidates and centres reported that it was accessible in terms of resources.  There were varied responses, from the more traditional still life to visually exciting Pop art and surrealistic images.  Many references were made to Magritte, Oldenburg and Warhol, who were named in the question.  Work inspired by Oldenburg generated the most imaginative responses, particularly using found or scrap materials.  Some able candidates produced interesting interpretations, in two and three dimensions, based on Cotán's framed still life.  Less successful candidates depicted repeated images such as sweet wrappers.  There was a good range of interpretations and examples of the use of a range of media including screen-printed three-dimensional textile pieces.  The question encouraged candidates to draw and to paint.  The subject of still life was familiar to many in their Coursework and therefore appealed to candidates of all abilities.

### Question 2  Fauvism

This question included options *(a) Landscape, (b) People and Interiors* and *(c) Townscape* and (a) was by far the most popular choice on the paper.  There were some references to townscapes with inspiration taken from an array of buildings, including skyscrapers.  Some exciting figurative work and portraiture was seen.  Landscape inspired most responses with the rich colour of the Fauves appealing to candidates and some good painting techniques in evidence in their work.  There was considerable repetition of more famous images in preparatory studies and some candidates developed work very close to originals.  This was a subject of great enjoyment for many candidates of all abilities and it really inspired them.

### Question 3  Mayan Art

There were some really inventive and creative outcomes evident.  Candidates' work varied from responses that were obvious copies of Mayan imagery to more original highly decorative and inspired pieces.  Some interesting three-dimensional work was in evidence with examples seen for all three options *(a) an item for a carnival, (b) a commemorative sculpture* and *(c) a set of jewellery.*  Weaker candidates tended to use images downloaded from the internet as resource material, while good references were made to work in museums by more able candidates.  Candidates' work included masks, elaborate bodices and belts and fantastic jewellery.

### Question 4  The Human Form

This open-ended starting point inspired good responses by many candidates with excellent observational work in evidence.  Reference was made to a vast number of artists and photographers.  Final pieces showed great variety, including revolving pieces that suggested moving images, a plaster heart, brain and other body parts hanging in a body shape using Damien Hirst as a critical reference.  Artists such as Jenny Saville and Matisse inspired some wonderful final pieces.  Moderators reported that some candidates lacked primary sources and that life drawing had not been encouraged.  Candidates had sometimes been very successful when they had concentrated on small areas of the human body, such as eyes.

## Question 5  Pattern

Perhaps the most diverse responses came from this question in terms of variety of materials and techniques, including printmaking, three-dimensional work and textiles.  Some good examples relied heavily on decoration derived from different cultures, such as Asia and Australasia.  This was a popular question with lower ability candidates who often failed to use primary sources.  The range of options – *(a) incised pattern, (b) relief pattern* and *(c) applied pattern* – seemed to inspire many candidates with a great variety of outcomes evident.  Some candidates had both applied pattern to their work and then incised it.  Art Nouveau and Art Deco inspired candidates and Escher was another source of inspiration.  There were examples of complex and interesting patterns created from a range of sources.  Materials used were wide-ranging including ceramic pots and relief work and textile pieces with decorative cut work through layered fabrics.  Decorated frames, jewellery, clock faces and many other items were produced.

## Question 6  Installation Art

Some centres were concerned about sufficient space and facilities for candidates to respond to this question.  However, exciting, mature and adventurous responses were in evidence.  Themes such as light and shadows and the environment were popular.  Although a limited number of candidates attempted this question, those who did represented a slight shift towards more contemporary practice.

## Question 7  Identity

This was a popular question in most centres with a wide range of responses producing exciting personal journeys with great exploration. Candidates explored the theme in many forms.  Issues were raised which led to very imaginative work that forged successful contextual links with innovative contemporary artists.  Low achieving candidates produced collections of photographs of themselves at different ages or simple records of teenage life without much personal work being produced.  Better candidates submitted very elaborate and thoughtful work.  Much issues-based work was seen in response to the starting points suggested.

(a) Some very good quality individual interpretations were evident, for example self as character in artists' paintings.  Klimt and Kahlo were popular artists and large scale mixed media pieces were much in evidence.  Lower ability candidates collected lots of second hand images and collages of images of homes were a popular theme in their work.  Some developments were vague, but good work derived from self portraits with some very personal responses reflecting the multi-ethnic origins of candidates.  Where candidates had looked at the work of Joseph Cornell the results were really effective.

(b) Some technically well executed work was in evidence but few candidates responded to this starting point.  Moderators reported that candidates often interpreted this into popular youth culture interests such as hip hop or rap style.  It also tended to be lower ability candidates who responded to the starting point and their work was often quite derivative.

(c) A limited number of responses were seen, however some candidates produced successful combinations of historical and contemporary aspects of their background, family and friends.  Africa and poverty were common themes and Australian Aboriginal work was also used.  Quite often the choices of culture related closely to different facets of youth culture, such as graffiti, music and fashion.

# Art and Design (Fine Art) 3202

# Coursework

Fine Art has continued to grow in popularity in many centres. Some centres have focused on drawing and painting, with a strong emphasis upon drawing from observation. Others have embraced the wider range of possibilities afforded by this endorsement, with some producing work using a range of media similar to that for the Unendorsed specification.

The quality and range of work produced for the Coursework component was of a very high standard from most centres, with evidence that centres have structured their courses effectively to get the best out of their candidates. The work of the most able candidates in many centres went well beyond the standard expected for the top mark. There was a noticeable increase in the amount of three-dimensional work being submitted for this endorsement, with photography, particularly digital and digitally manipulated imagery, increasingly being used to support the development of candidates' personal ideas. Most candidates submitted two or three units of Coursework, with a few instances of four units being presented. The quality of selection, mounting and presentation was very high in many centres, and this enabled candidates' work to be seen in the best possible light. Where this type of care had not been taken, it was sometimes difficult to see how candidates had responded to the different assessment objectives.

The effective use of artist-in-residence schemes or gallery visits has enriched candidates' understanding of the work of other artists and has helped them develop their own work in more imaginative ways. Many candidates submitted separate sketchbooks for each unit of Coursework. Many sketchbooks were superb, with candidates clearly taking considerable delight in their presentation. Where candidates had annotated their work and the work of others, the quality of critical judgments ranged from very basic and simplistic to highly sophisticated and thorough. However, some candidates wasted far too much time copying whole sections of text from books and the internet, often with no acknowledgement and very little apparent understanding or relevance to their own work. Evidence of the development of ideas, exploration of different media and the review, modification and refinement was often difficult to identify in candidates' work.

# Controlled Test

Centres were very happy with the Fine Art Controlled Test question paper and exciting and diverse outcomes were produced. However, very few candidates attempted the question on 'Installations', preferring the more open-ended themes or general questions. Question 7 was the most popular on the paper. There have been no queries from centres regarding the availability of information about the artists suggested in the questions. Undoubtedly, the wealth of useful material on the internet has been a major contributing factor in this respect. However, as with the Coursework, this easy accessibility has also led to some candidates using this material in an undiscriminating manner, making limited connections with their own work. Some candidates chose the work of unknown and, at times, very weak artists to use as their inspiration. In the worst cases candidates substituted creative and personal responses with pastiche or second hand imagery, often copied badly. Very good quality sketchbooks were also in evidence in support of candidates' work for their chosen question.

### Question 1  That's the way I see things

This question was popular in some centres, particularly with candidates in the middle ability bands. Where candidates had explored the work of Picasso, Braque and Gris, in many instances building upon previous studies in their Coursework, and used first hand observation of their own set-ups of fruit and other objects, the results were often very good. The most common response proved to be fragmented views of still life arrangements, which was a pity as some of these candidates could have taken this idea further to produce more original outcomes. Weaker candidates seemed to have difficulty going beyond the title itself, with some of these completely misunderstanding its meaning to be about expressing their opinions about what constitutes 'real' art. Few candidates went beyond the use of drawing and painting in their work, although there were some very good examples of the use of collage in some centres.

### Question 2  Fauvism

This was one of the most popular questions, attempted by candidates across the ability spectrum with some excellent expressive responses. Candidates' prior experience of Fauvism was a factor in many centres, with Matisse and Derain most frequently used as both reference and inspiration. In the best responses candidates fully explored both colour and brushwork before developing their own ideas. Subject matter ranged from self portraits to interiors, such as bedrooms, to landscapes from the candidates' own localities. Photography was often used to construct personal compositions, with digital manipulation used to explore unexpected colour arrangements. Mixed media and large scale work was also much in evidence. Candidates with modest ability tended to produce a pastiche, or in some cases just copied the work of one of the named artists. There was little evidence of attempts to explore ways in which colour and brushwork could be used to express feelings, other than by very able candidates.

### Question 3  Central America

Few examples of this question were seen. It was attempted mostly by less able candidates, who rarely went beyond copying existing imagery. The idea of translating and developing their personal experiences or beliefs was largely missed. However, there was some quite good evidence of analysis and evaluation from some of these candidates.

### Question 4  Moving Images

This was a popular question in some centres, but not attempted at all in others. The theme was researched thoroughly by candidates across the ability spectrum, with some excellent outcomes from the most able, often using digital photography and video to explore their ideas. Research into Victorian toys, such as the zoetrope, as well as the photography of Muybridge, was also much in evidence, as was the exploration of flick books and other forms of animation. Various exhibits at Tate Modern had clearly inspired some candidates. Many produced imaginative multi-media responses, with the theme of dance and skateboarding frequently used as the vehicle for their own ideas.

### Question 5  Landscape

This question allowed able candidates to take full advantage of the possibilities for first hand observation of a variety of landscapes in their locality. Outcomes tended towards the rural and conventional, except in instances where the candidates had explored the *Industrial* or *Urban* themes. There was evidence of very good research into appropriate artists with some making reference to the recent work of John Virtue at the National Gallery. The work of American artists, such as Charles Sheeler, proved particularly popular with candidates who chose the *Industrial* theme. Many candidates used photography extensively to source and develop ideas, and this seemed to give some of the less able candidates more confidence to explore their own ideas.

*Question 6  Installations*

Very few candidates attempted this question, with many failing to read the question thoroughly and rejecting it because they thought they had to construct an actual installation.  The wording required only a proposal to be made, which could have taken the form of a scale model.

*Question 7  Identity*

This was the most popular question on the paper, with many centres commenting on the way it appealed to all abilities.  The most able candidates demonstrated a more fully developed sense of personal identity, often producing very exciting mixed media images and constructions.

(a)  This option was very popular in many centres, offering candidates of all abilities a straightforward entry into the exploration of media and ideas.  Many candidates chose to respond with a collage of personal imagery and possessions, sometimes using symbolism, often linked to self portraits.  Some candidates explored issues such as gender, youth culture and drugs. The work of artists such as Rembrandt, Joseph Cornell and Robert Rauschenberg was frequently used as a focus for research and inspiration, with digital photography often used to explore and construct multiple images.  The use of this 'scrapbook' approach resulted in some exciting and imaginative outcomes from the more able candidates, but less able candidates tended to focus on current icons with little evidence that they understood the concept of identity.

(b)  Lower ability candidates generally chose this option, with the majority producing superficial copies of packaging based on Pop art, with little or no evidence of understanding the context, or how their ideas had been developed.

(c)  This choice was particularly popular with candidates with a strong cultural background, with work on Indian art much in evidence.  There were also examples based on Australian Aboriginal art.  The research was often very good from these candidates, but the outcomes were frequently of a lower standard.  There were also references to street culture, with drawings of hooded tops and trainers used to express this kind of identity.  Unfortunately, this type of response was rarely supported by reference to other artists and the outcomes were often in the lower mark bands.

# Art and Design (Graphic Design) 3203

## Coursework

The vast majority of courses for this endorsement were taught in a way which allowed candidates of all abilities to meet all four Assessment Objectives. Some of the more traditional courses tended to adopt a formulaic approach and missed opportunities to vary the initial stimuli by using visits, workshops or artists in residence as starting points. In such circumstances candidates were not always strong in Assessment Objectives 1 and 2, where information gathering replaced genuine enquiry. Centres should guard against candidates using photocopies and imagery downloaded from the internet as the sole evidence of investigation. The best courses stimulated candidates' imagination by setting varied and interesting design briefs. As a result candidates were better prepared and more confident to answer some of the more open styles of question in the Controlled Test.

ICT was used extensively by candidates of all abilities in a number of different ways: as a research tool, as part of the creative process exploring ideas and alternatives, and in order to generate final design outcomes. The digital manipulation programme Adobe 'Photoshop' and its variants are rapidly becoming the standard in a large number of centres. Results produced using this and similar programmes can often look visually sophisticated and polished, but for assessment purposes, candidates should be advised to save and print the key intermediate stages in the evolution of a design to illustrate the planning and thinking that has taken place prior to resolution. Digital cameras are now used extensively in many centres for instant and accurate recording, and in some instances are used to create animations. Some moderators reported problems viewing work presented on DVD. It should be noted that centres are responsible for ensuring that the work of all the selected candidates must be available at moderation visits and meetings.

Graphic Design Coursework units were rarely developmental one to another. More usually they were discreet packages of work deliberately different from each other in terms of scale, use of materials, skills and resources. Separate sketchbooks often accompanied each unit, further emphasising the discreet nature of Coursework themes.

Generally the presentation and quality of outcomes continued to improve.

## Controlled Test

The Controlled Test question paper was well received in centres and the variety contained within it received positive feedback. Candidates generally used the four week preparation time to good effect and understood the importance of the relationship between research and final outcome. Low ability candidates produced predictably limited responses and, as with the Coursework component, were content to submit preparation that was entirely derivative in nature. However, the question paper also encouraged many candidates to adopt a bold, experimental and personal approach. Candidates were confident in using conventional production methods and electronic media to output final design resolutions.

### Question 1  Still Life

This was a popular question with candidates of all abilities and in many cases all four Assessment Objectives were given equal attention. There was confident and plentiful analysis of the work of relevant artists, primarily familiar, early twentieth-century artists, and evidence of good process and development of ideas.

## Question 2  Fauvism

There was plenty of evidence of candidates' ability to research the Fauves as preparation for the question. Not all candidates grasped the essential values of the movement and the vivid colour typical of the Fauves' work was not always understood or sympathetically translated into their own work.  Candidates were secure in the concept of CD cover designs as it is a popular coursework theme in many centres.

## Question 3  Central America

This question elicited some strong and confident outcomes.  The most able candidates successfully linked the two elements of the question together to good effect.  Figure motifs were frequently developed into interesting final designs.

## Question 4  Calendar

This question stimulated the imagination of some candidates, but the obvious experimental potential was not seen by others.  Some interesting concepts resulted, including good examples of paper engineering and calendar mobiles, from lively and original experimentation.  The use of unconventional materials was less evident.

## Question 5  Pattern

Both parts *(a) a relief panel or panels to be displayed in the company foyer*, and *(b) end papers for the front and back of a book*, of this question were popular in many centres.  Candidates worked confidently in the manipulation of imagery from a variety of sources, including Celtic and Islamic.  The least able candidates produced simple responses which remained undeveloped.  The more able candidates exploited the full potential of the question.  ICT was used extensively in preparation and in the production of the final outcome.

## Question 6  Television Programme Promotion

Many candidates were attracted to this question and clearly enjoyed researching it.  The title captured imaginations though sometimes to the detriment of the development and resolution of the final design. This was a particularly popular question with those courses which are heavily centred on computer generated work, where creative and refined use of digital photography was much in evidence.  A wide variety of exciting and sometimes amusing illustration styles was submitted.

## Question 7  Identity

The open-ended nature of this question did not suit all candidates who selected it.  Some candidates might have been better advised to opt for a question which was more typical of the work undertaken on their courses.  Less able candidates generated ideas which lacked structure and were not always fully developed.  Very few candidates chose to respond to this question from anything other than the suggested starting points.

(a)  This starting point resulted in some sophisticated use of digital technology, where images were creatively overlapped and blended with one another.

(b)  Striking outcomes resulted from this idea, some of which skilfully combined collage with candidates' own photographs.

(c)  Many designs for this question relied heavily on secondary source material and few candidates explored the potential of varied and plentiful typographic sources available at first hand.

# Art and Design (Textiles) 3204

# Coursework

Moderators commented on the diversity of work produced for the Textiles endorsement. A large number of centres used imaginative and creative approaches which had a solid artistic framework. Others drew from a technical or skills orientated technology foundation. Both approaches produced high quality work and both were used successfully in conjunction with the Assessment Objectives.
Courses which used the Assessment Objectives as a structure for projects often produced high quality pieces. Some exciting research was evident and an enjoyment of the sampling and experimental development of ideas in sketchbooks was apparent. The enthusiasm of Textile specialist teachers to convey varieties of creative technical knowledge and the inclusion of imaginative fashion pieces was noted. A number of moderators commented on the increased quality and quantity of garment making. Much of it was very personal, expressive and of an artistic direction.

The exploratory use of drawing, painting and collage to record ideas was successfully incorporated in a number of centres. Courses with a strong Fine Art base used this approach particularly well. The use of digital photography to record highly tactile or decorative surfaces was often used as a way of evidencing Assessment Objective 1. Mark making that depicts or records personal observations and insights is an important stepping stone in design development and a number of moderators suggested that it would be beneficial to candidates to make greater use of sketches, diagrams and analytical drawing.

It is important that the artistic and creative aims of this course are addressed by all candidates. Unfortunately in the presentations of lower achieving candidates a thorough understanding of the Assessment Objectives was sometimes overlooked. A number of candidates relied too heavily on downloaded images for Assessment Objective 1 and Assessment Objective 2 with little personal analysis or visual investigation. It is important that reference is made to the Assessment Objectives and that candidates build them into the natural exploration and development of their themes.

Moderators commented that this endorsement often provided candidates with a flair for colour, an enthusiasm for surface quality and a desire for the manipulation of different media and materials to excel. There was evidence of rich colour and experimental work which was sustained through lively sketchbooks into final pieces. Some high quality conceptual sculptural creations were viewed, as were intricately worked batiks, printed and painted cushions, intense machine embroidery panels and theatrically inspired accessories.

# Controlled Test

There was a very favourable response to the paper and a number of centres commented on the accessibility of questions for all candidates, regardless of their ability. Some very exciting and dynamic work was produced and the best candidates showed maturity and skill in both the quality of their exploratory research and the originality of their main pieces.

Careful planning and time management was important, particularly in the preparation period prior to the 10 hours. It is essential that candidates are very familiar with both the techniques they hope to use and the planned method of construction. The best Controlled Test pieces were a real celebration of creative textile art. Often weaker pieces displayed poorly painted sections with over simplified and badly traced secondary sources represented as a finished piece.

*Question 1  Still Life*

This was a well answered and popular question which drew some intelligent responses. It provided candidates with the opportunity to use first hand observation studies and a number produced a variety of entertaining results. The work of Cézanne, van Gogh and Monet provided stimulus for textures and colours. Translations into textile surfaces via stitched, dyed and appliquéd techniques were in evidence. The wall hanging was the most popular end product, although some candidates did produce high quality three-dimensional artefacts such as stitched fabric cabbages and cauliflowers.

*Question 2  Fauvism*

This question was a popular choice for many candidates and ideas frequently related well to the work of the named artists. Candidates enjoyed the opportunity to explore colour in particular and some quite painterly work was produced with stitching, torn and applied fabrics and dye applications, all used to emulate brush marks and painterly style. All options were selected and candidates found the ideas for different landscape suggestions obtainable and named artists easily accessible. Moderators commented that powerful use of colour was demonstrated through a number of impressive end pieces.

*Question 3  Central America*

This was another quite popular choice which appealed to candidates who were interested in pattern content. However, it was frequently tackled by the less able and there was a tendency to avoid the investigation of personal symbols in favour of reorganising existing motifs. An abundance of photocopied, coloured-in images did not constitute a thorough analysis or personal investigation of the theme. Candidates enjoyed the opportunity to work with strong colour combinations and in the best pieces lively samples were developed. The open outcome was appreciated and batik, printing, and stitched panels were all in evidence. Wall hangings in both mixed media and of a woven nature demonstrated some skilled interpretations of the theme.

*Question 4  Corrosion and Decay*

A number of centres had steered lower ability candidates away from this question and as a result much of the work produced in response to the theme was of high quality. The sources suggested appealed to able candidates and many really excelled. Personal photographs and close-up observations provided the stimulus for some beautiful responses. A number of candidates illustrated some exceptional skills in the manipulation of fabrics (burnt, layered, torn and puckered) and the embellishment of surface; felting, weaving and batik of very high quality was also produced. The analysis of the named artists demonstrated a thorough knowledge of their style and creative direction.

*Question 5  Pattern*

Many candidates chose this question but the results were often disappointing. It was selected by a large number of low ability candidates and there was often little movement away from the initial sources. Some candidates relied on an excessive collection of secondary sources and few pursued the intricate suggestions of pattern into fabric samples or textile experiments. However, some candidates explored the theme successfully and developed some quality batik and printed designs. Although the end pieces varied in quality all options were selected and proved popular.

*Question 6  Traditions*

Very few candidates opted for this question and a number appeared anxious about the representation of positive and negative shape and space.  Centres appeared to believe that complex technical skill was necessary and candidates were guided away from it.  This was a pity as it did offer candidates with a flair for pattern the scope to investigate personally selected images in a lively manner.  Starch resist is also a readily accessible and cheap media and accommodates decorative and fluid design.  Candidates who did select the theme frequently explored their ideas through batik.

*Question 7  Identity*

Although a number of centres did encourage candidates to explore the more open ended nature of question 7, a large number of candidates tended to prefer the more structured suggestions of questions 1-6 with more directed sources and named artists.  For those who did select question 7, option (b) was the most popular.

(a)  Very few candidates adopted this suggestion.  This was a pity as the opportunity to explore and represent personal details or insights through visual experimentation and fabric, stitch manipulation could have led to some exciting and original textiles.

(b)  This was tackled by a number of candidates with varying degrees of success.  Moderators commented that strong candidates had used photography to record ideas and established clear references to the work of artists such as Modigliani and van Gogh.  Less able candidates demonstrated lots of written comment and collected pictures but there was little evidence of coverage of the Assessment Objectives.  The use of transfer printing and digital imagery was combined by some candidates and some highly creative work was produced which used transfer processes as a base layer for further stitching and surface embellishment.  One candidate produced a fabric diary, another used images to structure the decoration of a garment, and a number produced narrative panels.

(c)  Gothic style and Indian culture provided the stimulus for many responses and there was obvious enjoyment in the sourcing of ideas and production of end results.  A number clearly had fun constructing and modelling creations which referred to mods and rockers, punks or Gothic style.  Batik designs gleaned from traditional Indian values and the use of appliqué and stitch work to explore Mehndi patterns were much in evidence.

# Art and Design (Three-Dimensional Design) 3205

## Coursework

The work seen reflected a growing understanding of how to address the specification requirements and apply the mark scheme.  Increasingly, candidates ventured away from the more traditional materials, such as clay and plaster, to encompass new materials and processes such as plastics, latex and new composite woods.  Candidates seemed inspired by increasing familiarity with the internet and the accessibility it brought.  It enabled them to discover a wide range of work from both traditional and contemporary artists, designers and craftspeople.

These new advances must be balanced by the increased realisation that the internet is a tool like any other.  Candidates should use it to enhance their work and not allow it to dominate their preparatory studies.  Candidates should be encouraged to embrace this new technology but also to use it to compliment more traditional elements.  Sometimes candidates' preparatory work lacked good first hand study and relied on second hand sources.  In some cases candidates submitted photocopies, magazine cuttings and downloaded images from the internet as their sole work for preparatory studies.  Candidates showed limited developmental work in such cases and were marked accordingly.

Candidates continued to experiment with a range of materials within Three-Dimensional Design.  Many submitted their test pieces in the form of metal samples, test tiles, plaster swatches, etc.  These were often reinforced by technical notebooks or digital photographs following a process or technique from start to finish.  Annotation further communicated the developmental stages of the work and candidates who followed this path were generally awarded higher marks.

## Controlled Test

The feedback from centres was extremely positive this year.  It was felt that there was something for everyone on the question paper.  Centres liked the fact that all abilities and specialisms were catered for and that there was a rich diversity of starting points.

Moderators noted that the way different centres presented the Controlled Test paper to candidates varied considerably.  Some gave out the paper with little or no explanation while others prescribed a very tight line, strongly recommending that candidates only attempt one question.  The most successful approach was usually where teachers supported and informed candidates without being too dictatorial.

### Question 1  Everyday Objects

This was a popular question, attempted by a number of candidates with varying degrees of success.  The named artists were easily sourced and guided candidates in a variety of directions.  Candidates produced both traditional and more experimental work as final outcomes, relying heavily on first hand observational studies of artefacts around them.  Most final pieces were sculptural and were manufactured from a wide variety of materials.  Many candidates used plaster impregnated bandage or plaster and scrim to cast found objects or the human form.  These were later assembled to form a finished piece.  Poorly motivated candidates found first hand studies difficult and resorted to cutting up magazines and catalogues as research and produced predictable copies of other artists' work.

## *Question 2  Fauvism*

Candidates who attempted this question produced excellent responses in the majority of cases.  The named artists inspired candidates across the ability range to produce bold, colourful designs and the final solutions were rich and varied.  Those who chose the set design option combined the named artists with David Hockney's expressive work to produce scaled down versions of theatre interiors.  Many candidates chose specific productions.  Candidates who studied jewellery design as part of their course concentrated on the body ornament element, producing a variety of rings, necklaces, bracelets and earrings.  Enamelling on copper with bright colours was particularly popular.  Masks provided a popular outcome, with candidates combining the named artists with a rich diversity of sources from around the world, particularly North American and South East Asian ceremonial masks.  The combination was really exciting.

## *Question 3  Central America*

Despite the richness of source material and wide range of three-dimensional objects as examples, this question proved unpopular and those candidates who attempted it rarely developed work away from the original artefacts.  Candidates produced preparatory studies that consisted of photocopied pictures from books or downloaded images from the internet.  There was little experimentation seen and development in any real sense was confined to reproducing work of differing size and scale.  Colour was kept to a minimum with few candidates discovering the ancient codices from this area of the Americas.  Only a few candidates produced work which reflected the ritual or ceremonial aspect of the original work but those who did produced some wonderfully complex work which was rewarded with high marks.

## *Question 4  Timepieces*

This was not a particularly popular question despite the clear examples given to aid research and direction.  Only a few candidates fully researched the examples, with many concentrating on the end product only and failing to show real development.

The vast majority of candidates bought existing clock movements from a variety of sources and built new covers to encase them.  Many produced either a wall mounted solution or a three-dimensional piece for a sideboard or mantelpiece.  It was rare to see anything really original as candidates reproduced existing examples or simple forms such as a cube and bored a hole in it for fitting.  The most popular solution was a poor pastiche of the work of Salvador Dalí.  Good candidates produced a variety of stunning forms rich in shape and texture and incorporating wonderful colour schemes.

## *Question 5  Pattern and Form*

This was a very popular question, although there was a marked difference between candidates' responses.  The low ability candidates relied on second hand sources to obtain patterns and forms and produced final pieces which developed little from their original sources.  More able candidates began to understand the relationship between pattern and form and experimented with a wide range of exciting solutions.

Many candidates researched pattern and form separately, looking at all elements of construction, including slab building, slip casting, coiling and throwing.  Patterns were obtained from a variety of sources both European and non European in style.  The more exciting solutions tried many variations comparing existing examples and developing their own.  It was this trial and error approach which was rewarded, especially in Assessment Objective 3.  The clue to the question lay in the different solutions suggested.  An open bowl would have pattern on the inside and the outside, the tall vessel predominantly on the outside and the shallow form across the inside.  The more motivated candidates came up with some wonderful finished objects.

*Question 6  Art Nouveau*

This was the least popular question on the paper with very few candidates attempting it. Most looked at a wide variety of natural forms including flowers, trees, water and the female figure. Digital cameras were used to capture ideas which were brought back into the studio to be developed. Candidates who scored low marks often copied existing examples and showed little first hand research. The more inspired candidates produced studies of existing artefacts from museums and art galleries which they combined with work they had produced from life. These candidates created some really personal solutions. Moderators saw both sculptural and functional objects and a range of work in between.

*Question 7  Identity*

Many candidates who attempted this question did not use suitable historical examples to reinforce their work. Candidates mistakenly understood that if they chose the title 'Identity' they could produce work without responding to any artists, designers or craftspeople in their preparatory studies. Therefore these candidates were not obtaining many marks in Assessment Objectives 2 and 4. However, this was a popular question with many successful outcomes.

(a)  Those candidates who attempted this element of the question produced, in general, the most personal work. Candidates produced single objects or a collection of artefacts which expressed their identity. For many candidates outcomes were influenced by music, sport, motorbikes and cars. Candidates used digital cameras to obtain first hand studies, as well as casting their bodies using fingerprints and, in some cases, video evidence. Those who studied artists in their work responded to the work of Joseph Cornell, Rachel Whiteread, Tracey Emin and Peter Blake.

(b)  Only a few candidates attempted this question and most of the art historical or cultural sources reflected the diverse cultural range and backgrounds to be found in today's society. Candidates often chose to produce collections of objects rather than producing a single piece. Influences ranged from the Indian subcontinent and the Far East, Eastern Europe, Africa and the West Indies. Tribal sculpture, bright colours, rich decorative surfaces and different styles of written language seemed to be popular sources of inspiration.

(c)  This was a popular option, with candidates using a wide range of source material to produce some distinctive solutions. Low ability candidates used newspaper cartoons as a source but rarely developed work away from these drawings. The more motivated candidates looked at a range of artists' work from Daumier through to Fluck and Law's 'Spitting Image' political puppets. It was easy for candidates to obtain pictures of famous people including sports stars, politicians, musicians and television celebrities. It was the more ingenious, however, who chose friends and family. First hand study was easier and the use of ICT allowed candidates to develop really inspiring solutions. Those who were highly motivated understood the difference between caricature and cartoon.

# Art and Design (Photography) 3206

## Coursework

The evidence of teaching in the majority of centres and the overall profile of candidates' performance showed a good understanding of the Assessment Objectives. At the same time a variety of approach and outcomes that demonstrated high levels of skill and creativity were noted.

Most centres produced work that covered the full range of Assessment Objectives and showed evidence of strong teaching and a broad variety of skills and photographic approach. Reports from many moderators indicated that the general standard of work in many centres was impressive. They reported that good use of reference material and research in Coursework projects was linked to an understanding of the purpose and impact of photographic imagery, and to the quality of outcome. This informed a variety and creativity of approach that included the creative use of ICT.

In general terms moderators reported that the work was well presented and organised. It is worth repeating the point made in previous years that such preparation makes the moderation procedure move smoothly and efficiently and is much appreciated.

## Controlled Test

The question paper was well received and centres reported a good response by candidates. The range of themes provided opportunities for the entire spectrum of ability at this level.

Candidates used reference material relating to a range of photographers, artists and art movements. This is very much within the spirit of the specification, and a way of encouraging a creative and personal response. This approach reflects the way that photography shares working processes and concepts with other areas of art and design activity.

The use and combination of a broad range of materials, regularly seen in Coursework, was seen in response to themes within the Controlled Test. It was gratifying to see current photographic practice and contemporary contextual reference being used within both components of the specification.

Some moderators drew attention to the fact that a number of candidates showed little evidence of exploration, experimentation or refinement. Candidates in many centres used their sketchbooks to keep a record of this process. Those candidates who digitise their work should be encouraged to develop a digital counterpart; thus ensuring that the processes prior to the final outcome are saved as a record of development. Without evidence of the developmental process the mark for the relevant Assessment Objective will inevitably suffer.

Evidence of the use of ICT, in both Coursework and the Controlled Test, continued to grow. The growing use of computers reflects the position of photographic technology in the home and within the creative industries. It is worth repeating a previous note of caution. In the best examples, the creative and thoughtful use of relevant software extends the use of the traditional skills and adds value to the photographic process. Centres should encourage candidates to consider carefully how the use of digital technology can be part of the process of exploration in both the development of relevant skills and realisation of ideas. In order to gain credit within the assessment framework it is not sufficient merely to use this technology.

*Question 1  Objects*

This was a popular question, producing a wide variety of response and attainment.  The theme leant itself to strong visual analysis and technical approach.  These attributes were evident in the most successful responses where moderators reported 'stunning' black and white prints showing intense detail and tonal control.


*Question 2  Fauvism*

On the surface this may have appeared to be an unusual theme within this endorsement.  However reports suggest that it was a popular choice and produced some very innovative work.  The approaches ranged from the use of filters with silver based processes to alter the colour and tonal values of prints, to hand tinting and over painting of black and white prints, to the use of software to extensively manipulate original work.  Moderators noted that this question encouraged a great deal of personal response and experimentation.


*Question 3  Windows*

The responses to this question were very pleasing.  There were examples of combining two and three-dimensional materials.  Other centres reported candidates being immersed in a journey of discovery, starting without real direction and becoming absorbed in the topic.  There were also reports that this starting point provided equally well for those centres in urban or rural locations.  Moderators also reported creative digital work, good recording from the environment, and good utilisation of lighting to provide atmosphere with both external and interior scenes.


*Question 4  Time*

This starting point was tackled by many able candidates.  It was well researched and produced sophisticated responses containing symbolism and metaphor.  There was strong evidence of good digital work, including an 'animated' sequence of photographs.  Although quality was inevitably variable, many silver based responses showed good use of time lapse techniques and 'joiners' to express a sequence of time.  Clock parts and the use of decay in buildings were also commonplace.


*Question 5  Pattern*

This question was not as popular as might have been expected from its simple visual stem.  However, candidates produced some sensitive and careful work with strong evidence of visual development and experimentation resulting in highly technical and competent black and white photographs.  There was plenty of evidence of photomontage technique, including pictures of family members loosely based on the work of David Hockney.  There was also good evidence of the observation of pattern produced by light reflected from, and shadows cast from, a variety of objects.


*Question 6  Poster*

This was the question that produced the fewest responses and the greatest variation in quality.  Moderators commented that there was often a lack of considered, relevant research leading to mediocre or poor outcomes.  This is disappointing as the question is clearly one based on the graphic design application of photography; one where the reference material is both current and easily available.  Evidence of digital processes was strong.  Responses were generally described as very good or very poor.

*Question 7  Identity*

This was a very popular theme producing a very wide variety of responses.

Portraiture featured strongly, combining consideration of the significance of clothing and possessions with careful camera work and composition.  Such responses were often good, showing an awareness of the use of camera, close up technique and point of view.  There were some reports that this approach also produced simple, ill considered, indulgent 'snap shots' that provided more evidence of the candidates' current preoccupations than of their awareness of photographic process.

Peter Blake and Richard Billingham were the stimulus used for some interesting personalised documentaries and some candidates used the juxtaposition of 'found objects' alongside photographic images to add meaning.

# Art and Design (Short Course) 3211

Short Course candidates included students from a variety of centres. Some were non-attenders, others were low ability candidates and some were candidates from Pupil Referral Units. Significant numbers of candidates were from Year 9. In many centres it was a political decision to enter candidates for the Short Course rather than the full GCSE even if they had completed two full units. Some centres used it as a fall back for the full course with weaker candidates who had insufficient work for the full course, because of non-attendance at school or for candidates who had transferred from other centres and had little work. The course offers opportunities to EBD centres and to prisons. In prisons the candidates had varying amounts of time to pursue their studies and, as a result, Coursework and Controlled Tests varied in content and quality. In some Youth Offenders Centres there were restrictions with materials, tools and resources. In some centres enthusiastic candidates in Year 9 attended extra curricular art clubs, entered the Short Course and intend to take the full GCSE the following year. Whatever the reason for entry, the Short Course provided the opportunity for candidates to be successful in gaining a qualification in Art and Design.

## Coursework

Candidates are expected to produce one or two units for assessment in one or more areas from Fine Art, Graphic Design, Textiles, Three-Dimensional Design or Photography. The work must be to GCSE standard but the marking allows for the fact that the Short Course has half the credit of the full course.

Strong sets of work were in evidence for the Short Course in 2005. While much coursework was proficient but not outstanding, it was recognised that candidates may well have had a limited amount of time to spend on the course.

Moderators reported an improvement in marking the Short Course in centres where the course had been done before and that the Assessment Objectives had been addressed well. Many candidates had shone through their own efforts.

## Controlled Test

The Controlled Test for the Short Course is identical to that of the full course. Candidates have four weeks preparatory time and ten hours supervised time to complete the work. It is however acknowledged that Short Course candidates were likely to have had less timetabled time with teachers. In centres where low ability candidates attempted the Short Course a lot of support was given to ensure that they understood the questions. Some teachers went through the paper very thoroughly with candidates and produced alternative sheets giving more specific and related examples.

The question paper for the Short Course was identical to that of the Unendorsed course. Please refer to the breakdown of questions on the Unendorsed course for more information about candidates' responses to the Controlled Test.

# Mark Ranges and Award of Grades

## GCSE Art and Design (Unendorsed) 3201

| Component | Maximum Mark (Raw) | Maximum Mark (Scaled) | Mean Mark (Scaled) | Standard Deviation (Scaled) |
|---|---|---|---|---|
| Controlled Test (3201/T) | 60 | 60 | 35.0 | 13.7 |
| Coursework (3201/C) | 60 | 90 | 55.4 | 18.8 |
| Art and Design (Unendorsed) 3201 | -- | 150 | 90.4 | 31.5 |

| | | Max. mark | A* | A | B | C | D | E | F | G |
|---|---|---|---|---|---|---|---|---|---|---|
| Controlled Test boundary mark | raw | 60 | 59 | 49 | 39 | 30 | 23 | 16 | 10 | 4 |
| | scaled | 60 | 59 | 49 | 39 | 30 | 23 | 16 | 10 | 4 |
| Coursework boundary mark | raw | 60 | 59 | 49 | 39 | 30 | 23 | 16 | 10 | 4 |
| | scaled | 90 | 89 | 74 | 59 | 45 | 35 | 24 | 15 | 6 |
| Scaled boundary mark | | 150 | 144 | 121 | 98 | 75 | 58 | 41 | 25 | 9 |

# Provisional statistics for the award

## GCSE Art and Design (Unendorsed) 3201  (67,067 candidates)

| | A* | A | B | C | D | E | F | G |
|---|---|---|---|---|---|---|---|---|
| Cumulative % | 5.3 | 19.7 | 40.0 | 69.5 | 83.7 | 93.0 | 98.0 | 99.8 |

# GCSE Art and Design (Fine Art) 3202

| Component | Maximum Mark (Raw) | Maximum Mark (Scaled) | Mean Mark (Scaled) | Standard Deviation (Scaled) |
|---|---|---|---|---|
| Controlled Test (3202/T) | 60 | 60 | 35.8 | 14.0 |
| Coursework (3202/C) | 60 | 90 | 57.0 | 18.9 |
| Art and Design (Fine Art) 3202 | -- | 150 | 92.8 | 31.9 |

| | | Max. mark | A* | A | B | C | D | E | F | G |
|---|---|---|---|---|---|---|---|---|---|---|
| Controlled Test boundary mark | raw | 60 | 59 | 49 | 39 | 30 | 23 | 16 | 10 | 4 |
| | scaled | 60 | 59 | 49 | 39 | 30 | 23 | 16 | 10 | 4 |
| Coursework boundary mark | raw | 60 | 59 | 49 | 39 | 30 | 23 | 16 | 10 | 4 |
| | scaled | 90 | 89 | 74 | 59 | 45 | 35 | 24 | 15 | 6 |
| Scaled boundary mark | | 150 | 144 | 121 | 98 | 75 | 58 | 41 | 25 | 9 |

# Provisional statistics for the award

**GCSE Art and Design (Fine Art) 3202  (29,199 candidates)**

| | A* | A | B | C | D | E | F | G |
|---|---|---|---|---|---|---|---|---|
| Cumulative % | 6.6 | 22.4 | 42.9 | 72.1 | 84.9 | 93.6 | 98.1 | 99.8 |

# GCSE Art and Design (Graphic Design) 3203

| Component | Maximum Mark (Raw) | Maximum Mark (Scaled) | Mean Mark (Scaled) | Standard Deviation (Scaled) |
|---|---|---|---|---|
| Controlled Test (3203/T) | 60 | 60 | 33.6 | 13.8 |
| Coursework (3203/C) | 60 | 90 | 52.4 | 19.2 |
| Art and Design (Graphic Design) 3203 | -- | 150 | 85.9 | 31.9 |

| | | Max. mark | A* | A | B | C | D | E | F | G |
|---|---|---|---|---|---|---|---|---|---|---|
| Controlled Test boundary mark | raw | 60 | 59 | 49 | 39 | 30 | 23 | 16 | 10 | 4 |
| | scaled | 60 | 59 | 49 | 39 | 30 | 23 | 16 | 10 | 4 |
| Coursework boundary mark | raw | 60 | 59 | 49 | 39 | 30 | 23 | 16 | 10 | 4 |
| | scaled | 90 | 89 | 74 | 59 | 45 | 35 | 24 | 15 | 6 |
| Scaled boundary mark | | 150 | 144 | 121 | 98 | 75 | 58 | 41 | 25 | 9 |

# Provisional statistics for the award

**GCSE Art and Design (Graphic Design) 3203  (2,816 candidates)**

| | A* | A | B | C | D | E | F | G |
|---|---|---|---|---|---|---|---|---|
| Cumulative % | 3.7 | 15.8 | 34.1 | 62.1 | 78.7 | 89.1 | 95.7 | 99.3 |

# GCSE Art and Design (Textiles) 3204

| Component | Maximum Mark (Raw) | Maximum Mark (Scaled) | Mean Mark (Scaled) | Standard Deviation (Scaled) |
|---|---|---|---|---|
| Controlled Test (3204/T) | 60 | 60 | 36.1 | 13.3 |
| Coursework (3204/C) | 60 | 90 | 57.6 | 18.4 |
| Art and Design (Textiles) 3204 | -- | 150 | 93.5 | 30.6 |

| | | Max. mark | A* | A | B | C | D | E | F | G |
|---|---|---|---|---|---|---|---|---|---|---|
| Controlled Test boundary mark | raw | 60 | 59 | 49 | 39 | 30 | 23 | 16 | 10 | 4 |
| | scaled | 60 | 59 | 49 | 39 | 30 | 23 | 16 | 10 | 4 |
| Coursework boundary mark | raw | 60 | 59 | 49 | 39 | 30 | 23 | 16 | 10 | 4 |
| | scaled | 90 | 89 | 74 | 59 | 45 | 35 | 24 | 15 | 6 |
| Scaled boundary mark | | 150 | 144 | 121 | 98 | 75 | 58 | 41 | 25 | 9 |

# Provisional statistics for the award

**GCSE Art and Design (Textiles) 3204  (4,179 candidates)**

| | A* | A | B | C | D | E | F | G |
|---|---|---|---|---|---|---|---|---|
| Cumulative % | 5.9 | 21.4 | 42.5 | 73.6 | 86.3 | 94.5 | 98.3 | 99.7 |

# GCSE Art and Design (Three-Dimensional Design) 3205

| Component | Maximum Mark (Raw) | Maximum Mark (Scaled) | Mean Mark (Scaled) | Standard Deviation (Scaled) |
|---|---|---|---|---|
| Controlled Test (3205/T) | 60 | 60 | 33.1 | 14.4 |
| Coursework (3205/C) | 60 | 90 | 52.6 | 20.6 |
| Art and Design (Three-Dimensional Design) 3205 | -- | 150 | 85.7 | 34.1 |

| | | Max. mark | A* | A | B | C | D | E | F | G |
|---|---|---|---|---|---|---|---|---|---|---|
| Controlled Test boundary mark | raw | 60 | 59 | 49 | 39 | 30 | 23 | 16 | 10 | 4 |
| | scaled | 60 | 59 | 49 | 39 | 30 | 23 | 16 | 10 | 4 |
| Coursework boundary mark | raw | 60 | 59 | 49 | 39 | 30 | 23 | 16 | 10 | 4 |
| | scaled | 90 | 89 | 74 | 59 | 45 | 35 | 24 | 15 | 6 |
| Scaled boundary mark | | 150 | 144 | 121 | 98 | 75 | 58 | 41 | 25 | 9 |

# Provisional statistics for the award

**GCSE Art and Design (Three-Dimensional Design) 3205  (2,265 candidates)**

| | A* | A | B | C | D | E | F | G |
|---|---|---|---|---|---|---|---|---|
| Cumulative % | 5.3 | 18.1 | 36.6 | 63.4 | 77.8 | 88.9 | 96.4 | 99.4 |

# GCSE Art and Design (Photography) 3206

| Component | Maximum Mark (Raw) | Maximum Mark (Scaled) | Mean Mark (Scaled) | Standard Deviation (Scaled) |
|---|---|---|---|---|
| Controlled Test (3206/T) | 60 | 60 | 39.7 | 13.9 |
| Coursework (3206/C) | 60 | 90 | 60.2 | 19.8 |
| Art and Design (Photography) 3206 | -- | 150 | 99.9 | 32.3 |

| | | Max. mark | A* | A | B | C | D | E | F | G |
|---|---|---|---|---|---|---|---|---|---|---|
| Controlled Test boundary mark | raw | 60 | 59 | 49 | 39 | 30 | 23 | 16 | 10 | 4 |
| | scaled | 60 | 59 | 49 | 39 | 30 | 23 | 16 | 10 | 4 |
| Coursework boundary mark | raw | 60 | 59 | 49 | 39 | 30 | 23 | 16 | 10 | 4 |
| | scaled | 90 | 89 | 74 | 59 | 45 | 35 | 24 | 15 | 6 |
| Scaled boundary mark | | 150 | 144 | 121 | 98 | 75 | 58 | 41 | 25 | 9 |

# Provisional statistics for the award

## GCSE Art and Design (Photography) 3206  (2,291 candidates)

| | A* | A | B | C | D | E | F | G |
|---|---|---|---|---|---|---|---|---|
| Cumulative % | 9.7 | 30.2 | 53.2 | 77.3 | 87.4 | 94.7 | 98.5 | 99.6 |

# GCSE Art and Design (Short Course) 3211

| Component | Maximum Mark (Raw) | Maximum Mark (Scaled) | Mean Mark (Scaled) | Standard Deviation (Scaled) |
|---|---|---|---|---|
| Controlled Test (3211/T) | 60 | 60 | 24.2 | 12.5 |
| Coursework (3211/C) | 60 | 90 | 38.2 | 17.4 |
| Art and Design (Short Course) 3201 | -- | 150 | 62.4 | 28.5 |

| | | Max. mark | A* | A | B | C | D | E | F | G |
|---|---|---|---|---|---|---|---|---|---|---|
| Controlled Test boundary mark | raw | 60 | 59 | 49 | 39 | 30 | 23 | 16 | 10 | 4 |
| | scaled | 60 | 59 | 49 | 39 | 30 | 23 | 16 | 10 | 4 |
| Coursework boundary mark | raw | 60 | 59 | 49 | 39 | 30 | 23 | 16 | 10 | 4 |
| | scaled | 90 | 89 | 74 | 59 | 45 | 35 | 24 | 15 | 6 |
| Scaled boundary mark | | 150 | 144 | 121 | 98 | 75 | 58 | 41 | 25 | 9 |

# Provisional statistics for the award

## GCSE Art and Design (Short Course) 3211  (1,718 candidates)

| | A* | A | B | C | D | E | F | G |
|---|---|---|---|---|---|---|---|---|
| Cumulative % | 0.6 | 4.0 | 12.2 | 34.4 | 53.7 | 74.3 | 92.1 | 99.4 |

# Definitions

**Boundary Mark:** the minimum (scaled) mark required by a candidate to qualify for a given grade. Although component grade boundaries are provided, these are advisory. Candidates' final grades depend only on their total marks for the subject.

**Mean Mark:** is the sum of all candidates' marks divided by the number of candidates. In order to compare mean marks for different components, the mean mark (scaled) should be expressed as a percentage of the maximum mark (scaled).

**Standard Deviation:** a measure of the spread of candidates' marks. In most components, approximately two-thirds of all candidates lie in a range of plus or minus one standard deviation from the mean, and approximately 95% of all candidates lie in a range of plus or minus two standard deviations from the mean. In order to compare the standard deviations for different components, the standard deviation (scaled) should be expressed as a percentage of the maximum mark (scaled).